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Vol. 208 No. 5

NEW YORK, WEDNESDAY, OCTOBER 2, 1957

PRICE 25 CENTS

YEW TELEVISION SEAS

Open-Air Movies Popular; Moscow Has NO SPARKLE TO A 'First'—The Walk-In-and-Stand-Up

(Moscow Correspondent, NBC)

(Moscow Correspondent, NBC)

Moscow, Sept. 24.

Although there are no "drive-in" movies in Russia (because there aren't endugh privately-owned cars), the Russians are the first to devise the "walk-in" (and stand-in) movie. Every Saturday night how the Russian can attend a free movie in any one of a half dozen Mescow squares. All it takes is a sturity pair of legs and a resistance to child night winds. When winter comes in earnest it's doubtful whether even the most robust fans will take advantage of the free "walk-ins."

"walk-ins."

It all began with the Communist-sponsored World Youth
Festival last summer. Large
screens were erected on the sides
of a number of buildings to show
Soviet, films to some of the 30,000
young people who came to Moscow
from 125 countries. Picture thestreet in Moscow are scarce—and
none are precisely palaces.

Misstiv film theatres are bare halls

Mostly film theatres are bare halls with straight-backed wooden, unpholstered chairs. Tickets are purchased in advance for showings, but still it's necessary to stand in line.

stand in line.

Russians turn out in droves for the "walk-ins." Boys take their dates and now hold gloved hands while shifting from foot to foot during the three-hour-long Saturday night double, and sometimes triple, feature if you count an industrial film on some aspect of Soviet economic development that's usually shown along with the features.

Japan's One-Day-Later World Series Kinnies: A Long-Distance Record

A long-Distance Record

Baseball-happy Janan will get its
first taste of the World Series on
television starting tomorrow night
(Thurs.), when commercial station
NTV in Tayyo sirs timescopes of
the full opening game. The station
will carry the entire Series in
prime evening time, telecasting
the games some 28 hours after
they are played in the U.S.
The Japanese telecasts are a repult of a deal between NBC's international division and NTV under which the station is paying a
ferty chunk of coin, by Japanese
to standards; for the rights to the
sames. NBC owns rights under a
five-year deal with the major

Watandards; for the rights to the games. NBC owns rights under a five-year deal with the major leagues: Procedure for getting the kinnies to Tokyo within 24 house alls for NBC to hot-kinnie the games on the Coast; then fly the prints directly to Tokyo viz Pan American. Station bought the Series mainty for prestige purposes, and while it has the right to sell them for sponsorship, lateness of (Continued on page 25)

(Continued on page 25)

Can't Say Queen Bess Won't Get Coverage

Washington's Joint Committee of Press, Radio & Television Corre-spondents & News Photographers will be host to England's Queen Elizabeth and Prince Philip at a reception in Washington on Oct. 17, while the Queen is visiting this country

while the Queen is visiting this country.

The Joint Committee is composed of the White House Correspondents' Association, Press Galleries of Congress, National Press Club, Radio & Television Correspondents' Assn., Overseas Writers, Women's National Press Club, State Dept. Correspondents' Assn., Periodical Press Galleries, American Newspaper Women's Club, Women's National Press Club, and White House News Photographers' Assn.

Broadway's First Negro Stagehands

"Jamaica," the incoming Harold Arlen, E. Y. Harburg, Fred Saidy musical, will probably be the first Broadway show to use Negro stage-hands. Producer David Merrick

musical, will probably be the first Broadway show to use Negro stagehands. Producer David Merrick has requested that at least-five be employed for the show.

The application was made through the Shuberts, at whose Imperial Theatre the Lena Horne-Rieardo Montaiban starrer is scheduled to open Oct. 31 after it's current tryout tour. Frank O'Connor, who represents the theatre firm in dealings with the stagehands' union, is handling the matter.

Although Negro stagehands were admitted to membership in Local 1, the New York chap'er of the union, a couple of years ago when the merged AFL and CIO adopted (Continued on page 79)

(Continued on page 79)

Ed Sullivan Champions Pay-TV for Performers

Pay-TV for Performers
Hollywood, Oct. 1.
Pay-tv would be "great for performers," Ed Sullivan opined in a taped interview for Lew Irwin's KPOL news program in which he debunked the "feud" with Steve Allen as something "newspapers have built up." Asked if he thought Allen would last opposite him, Sullivan quipped, "I hope so, for his famility's sake."
Sullivan said performers are "underpaid when you think what they accomplish for sponsor," and said fatly that if he "got a happy little offer" to enter pay-see vided himself "I'd be on my way right now."

'57-'58 ENTRIES

Apparently to the surprise of no one, the new season's entries on the three tv networks, up to and including yesterday, have failed to produce a single new personality or program of major hit proportions. Going even a step turther, the vast majority of those that have already displayed their initial wares before a not-too-breathless U.S. populace are strictly lowerease carbons of shows that have gone before, failing to generate even a modicum of excitement or enthusiasm among the general viewing public.

True, there's an expectancy of sorts concerning some of the still due premieres, as for example the new "Frank Sinatra Show," the new Walter Winchell film series, the hour Dinah Shore series and CBS-TV's widely-heralded "Seven Lively Arts" Sunday afternoon showcase, among others. Thus ABC is pinning high hopes on both Sinatra and Winchell to crash the mediocrity barrier, and the network will lay odds the soon-due Warner Bros-made "Colt 45" will be the hottest action show to come down the line since: "Gunsmoke" (but, then, everybody else, from "Restless Gun" to "Maverick" to "Have Gim Will Travel" to "Californians" were engaged in similar pre-show chest-thumping).

It's also true that the concrete the 57-58 tv flooring hasn't settled yet. But the pattern of the product, nonetheless, is unmistakped. It's a pattern distings" led (Continued on page 54)

NBC-Touch' Deal May Launch Net As Pic Producer

The National Broadcasting Co.'s pre-production deal for the screen rights to "A Soft Touch" may be the opening move toward dilm production by the network. The agreement calls for \$150,000 minimum payment, including \$75,000 down and \$75,000 in subsequent installments, but the latter amount may be increased under an escalator arrangement; "Touch" is authored by film writer-director Claude Binyon and Mac Edwards, the litter a nom-deplame for a Los Angeles doctor. It is being produced by George Abbott, with Robert E. Griffith & Harold S. Prince, and Abbott is, to do the staging. The \$100,000 production bankroll for the show has been supplied by NBC, acting through Manie Sacks.

The comedy went into rehearsal (Continued on page 25)

Little Rock Demonstrates How, In Pinch, Webs Can Work in Harmony

London, Oct. 1.

After being in business for more than 51 years, The Performer London), official organ of the Variety Artistes Federation, has ceased publication. The final issue of Sept. 26 attributed the end to "the disintegration of the musical hall business through the development of television and the consequent changes in booking and other practices."

The Performer was founded in 1906 by Fred Russell and has been edited in recent years by Guy R. Bullar.

\$1,500,000 3-Spec Tab in One Night

Sunday, Oct. 13, is already being heralded as the "biggest night in television history," with a threein television history," with a three-way parlay of speece extending from 6:30 to 10:30 (with only a half-hour 7:30 to 8 breather in be-tween). In costs alone the three shows will represent a time-and-talent outlay of \$1,500,000—far and away the biggest coin investi-ture within a four-hour program framework.

and away the biggest coin invesus
ture within a four-hour program
framework.

Here's how they line up: at 6:30
on NBC-TV, the hour-long Rexallsponsored "Pinocchio," with Mickey Rooney, Walter Sterak, Jerry
Colonna and Fran Allison, representing a \$225,000 preduction nut.

At 8 on CBS-TV, the full hour
"Edsel Show" with Frank Sinatra,
Ring Croshy, Rosemary Clooney,
Louis Armstrong, etc., representing a \$300,000 talent tab.

At 9, the 90-minute spec celebrating the 75th anni of Standard
Oil of N. J., with an all-star array
and hosted by Tyrone Power. Cost
of this one will. be \$500,000 (production only).

In each instance time costs will
run in excess of \$100,000 per hour.

New York Hotels SRO, · · Thanks to The Yanks

Thanks to The Yanks
All midtown New York hotels
are expected to be sold out for the
World Series starting today (Wed.)
at the Yankee Stadium. Nitery
reservations are heavy for Wednesday-Thursday, after which the
scene moves to Milwankee.
According to the New York
Hotel Assn., visitors are warned
not to make for the large ins
without a reservation during that
period. The organization will maintain its Room Referral Bureau
whereby visitors, upon calling, may

(Continued on page 66)

After 51 Years, England's

Performer' Does A Foldo

London, Oct. 1.

After being in business for more than 51 years, The Performer London), official organ of the Variety Artistes Federation, has ceased publication. The final issue of Sept. 26 attributed the end to "the disintegration of the musical hall line (as single line from the Contral line (as single line from the Central line).

and take command of the situation.

CBS had ordered the one AT&T line (a single line from the Central High School site to the AT&T text board in North Liftile Rock and then another single outgoing line to the round-robin loop in Chicago) on Wednesday, the first day the flust Airborne Division troops were there. NBC had the line sewed up for Thursday, the second day. The two news departments decided to pool the line and their on-the-spot facilities.

CBS took over the first day, feeding a total of 21 pickups of the live action, with CBS newsman Howard K. Smith handling most of them. CBS used 13, NBC took eight, with two of those eight using NBC newsmen CBS didn't carry these two). Next day, NBC took over, and since the situation (Continued on page 52)

(Continued on page 52)

Catholic Mag's Blast At Margaret Sanger Seg On Mike Wallace Show

Albany, Oct. 1. Asserting that the American

Albany, Oct. 1.

Asserting that the American Broadcasting Co. and Phillip Morris cigarets permitted Mike Walace via his recent interview of Margaret Sanger to "give vent to his offensive sensationalism," The Evangelist, official weekly of the Albany Catholic Diocese, editorially declared Friday (27) that the web and the sponsor "pervert the alm of television as a medium of culture, education and entertainment." In the case of the Sanger interview," stated the paper, "tv became an occasion of injustice and wanton disregard for the moral vensibilities of million's of viewrs. Wallace, who claimed to explore the economic, moral and religious aspects of birth-control, was the instrument whereby Mrs. Sanger, veteran proponent of barnyard ethics and race suicide: was given entrance into millions of decent homes to taint them with her evil philosophy of lust and animalistic mating."

The program, from the view-point of The Evangelist, was "a

mating."

The program, from the viewpoint of The Evangelist, was "a completely one-sided exposition of a philosophy that, given ascendancy, would destroy mankind morally and physically ... if Margaret Sanger had her way, the ultimate result would be no audience for tv and no rising generation to 'Call for Philip Morris'."

Lord Kilbracken Hired by 20th-Fox As Jayne Mansfield's London Beau

MISCELLANY

Miss Jayne Mansfield, the American person, has been here. She kept insisting that she is a serious actress now, but the British photographers, like their American counterparts, spell art as 3-ex. A little higher, if you please; now a little lower.

terparts, spen at as a serior terparts, spen at as a serior higher, if you please; now a little lower.

She letdown at London Airport with hairdresser Doris Durkus and publicist Wifilam Winter. Despite her interest in acting of a serious nature Miss Mansfield, upon command, supplied cheeseacke for the British press which is perhaps more cheesy than the U. S. press. Her present travels are charged against the promotion of her new release, "Oh! For A Man!" The tightly-packed schedule both in terms of the journalistic cooperation, nay avidity, and the flavor of the planned events suggested that in London American film stars get the full treatment and that British reserve is a myth of yesterget the full treatment and that British reserve is a myth of yester-

year.

From the airport she was whisked away in one of three Rolls-Royce autos detailed to carry her, entourage and baggage. Two spe(Continued on page 68)

50.000 True Lovers Hit Bayrenth's Wagner Trail; Mild Staging Is Back By HAZEL GUILD

By HAZEL GUILD

Bayreuth, Sept. 24.

Bayreuth's cycle of Wagnerian operas played to over 50,000 customers in 1857, a new high. Always a solemn occasion, performances start at 4 p.m. when the audience arrives in evening attire. Tickets are hard to come by, mostly booked months ahead. Perhaps start at 4 p.m. when the audience arrives in evening attire. Tickets are hard to come by, mostly booked months ahead. Perhaps half are purchased by French, British and American addicts. Range of admissions is \$6.25 to \$12.50 but despite sellout, and scale, the setup requires underwriting from the Society of Friends of Bayreuth, due to famed singers and tricky production.

Visitors came singly and in mail groups from the East Block countries, and more than 500 journalists, including the top papers of the Soviets, were present.

Wieland Wagner, considered the more imaginative of the two brothers, will stage next year's "new" production, of "Lohengrin." "Tristan and Isolde," "Parsifal," and the "Ring of the Nibelunger" will complete the 1958 cycle.

Following 1956's revolutionary, and highly criticized, super-modernization of the classic "Meistersinger of Nuernberg," Bayreuth's "new" production this year was a quiet, toned-down and refined version of "Tristan and Isolde," which drew musical raves for the outstanding singing of Wolfgang Windgassen and Birglt Nilsson, and polite applause for its far-less-than-novel staging.

Duke Wrote 'Time' Score: But Won't Attend Preem

Vernon Duke, who has written two songs and composed incidental music for the new Helen Hayes-Richard Burton-Susan Strasberg starrer, "Time Remembered," due starrer, "Time Remembered," due Nov. 12 at the Morosco Theatre, N. Y., will miss the premiere. He will be in San Francisco, where the new "Emperor Norton" ballet, for which he composed the score, opens Nov. 8 at the M.morial Opera House. Lew Christensen wrote the libretto and is the choreographer, with sets and costumes by the Bollvian painter Toni Sottomakor. "Emperor Norton" hallet keved

vian painter Toni Sottomakor.

"Emperor Norton" ballet, keyed to the sixth anniversary of UNESCO, is based on a San Francisco legendary figure. Norton was an English Jew who made a fortune, lost it, became demented, declared himself Emperor Norton I, Protector of Mexico and San Francisco, issued proclamations—such as one about wanting to "marry Queen Victoria for international amity"—which were played straight and in detail in the Frisco press. His legendary renown is tied so vividly to the growth and development of San Francisco that he's still copy there. still copy there.

Duke is also working with Jerome Lawrence and Robert E. Lee on a new musicalization of 'Dillly,' from the Theodore Pratt novel. Locale has been shifted from Hollywood, on the premise that the film base is not as "commercial" as a broader canvas.

OLIVIER-LEIGH-MARCH IN YUGOSLAV FILM?

Yugoslavian film interests, pressing for more co-production deals with other (but not Iron Curtain) countries, may be coming up with pictures starring the Laurence Olivier-Vivien Leigh combo and Fredric March. This was passed along this week by Sidney Kaufand, head of Grand Prize Films and key figure in United States film dealings with the Tito country. He didn't have any details.

He didn't have any details.

Kaufman said he'd also like to correct some popular misconceptions about the Yugo picture business. Country has eight studios and these are not governmentowned, as is thought in many quarters. These plants, which turn out up to eight features per year, are cooperatives owned by the employees. Government angle is in the fact that they're financed by the government-owned bank.

Number of theatres in operation is 800, said Kaufman, this being in contrast with previous reports

contrast with previous reports which placed the number in the thousands.

Dances in Church

Dances in Church
Winchester, Mass., Oct. 1.
"Daring" by local standards,
the Episcopal Church of the
Epiphany here last Thurs. (26)
presented Ruth St. Denis in
the church proper, moving her
over after ticket sale exceeded
parish hall capacity. Rector
John W. Ellison cleared use of
church first with his bishop.
He then emceed the dancer,
bringing her on with Psalms
150: "O, praise God in the
sanctuary; praise him in the
timbrels and dances."
Miss St. Denis, now 77, in an
nour's talk, before she danced,
described herself as "a rhythmic evangelist."

Vegas' 'More Fun In the Lounges' **As Betting Hypo**

As betting nypo

Comedy in the Las Vegas lounges:
may ultimately replace rock 'n'
roll, according to operators at the
Riviera Hotel there. Policy is proving a success, says Sammy Lewis,
who books the spot. The idea is to
create an 'atmosphere that was
prevalent at the old Club 18 in New
York which spawned such names
as Jackie Gleason and where Jack
White, Pat Harrington, Roy Sedley,
among others, developed heckling
to a fine art.

According to Lewis, the comedians are causing a heavy play at
the casino. They have had such performers as Shecky Greene, Buddy
Lester and have booked Sid Gould
& Ralph Young, Lenny Kent,
Goofers, among others.

The Riviera Lounge policy also
makes possible the wider use of
comedians who would stand little
chance of working the main rooms.
Since the quest of most of the
rooms is talent of the first magnitude, many of the moderate priced
names find themselves unable to
get slotted unless some name singe
takes a fancy to them and insists
on a particular comic in support.
For example, Joey Bishop has been
tapped by Frank Sinatra for seveval dates.

According to Lewis, the comedians are proving to be an incentive

eral dates.

According to Lewis, the comedians are proving to be an incentive for some of the patrons of the larger room to stay in the casino area for an additional length of time. Since it's the payoff spot for the entire hotel, the longer a patron stays around the geen felt area, the better for the hotel.

MORGAN'S GALLERY OF HOLLYWOOD HEELS

Al Morgan, whose radio-tv background stood him in good stead in fashloning "The Great Man," a behind-the-mike closeup of You-Know-Who has not quite achieved the same thing with his Hollywood novel, "Cast of Characters" (Dutton; \$3.50). Almost, but not quite, It's as racy. It is as compellingly easy to read. Morgan's flair for dialog is again to the front. His obvious skill as a trained reporter with a quick ear and eye to each new canvas he surveys is manifest. But the title itself, "Cast of Characters," perhaps answers why this is more diffuse a novel than his sardonic closeup of "The Great Man." Being a cast of assorted (mostly)-heels, they are not dull people. They may be heels, lechers, opportunists, phoneys, but dull (Continued on page 22)

Connelly's London Base

London, Oct. 1.

Mare Conneily has settled down
here for a long stay with the idea
of producing his new play, untitled.
He will be author-producer and
possibly also director. He has been possibly also director. He has been talking to Tyrone Power about the leading male role but is still look-ing for a female co-star.

Dill Pickles Out Front.

Baytown, Tex., Oct. 1.
There is no ready explanation but Rufus Honeyout,
manager of the Brunson Theatre here, swears it's true:
Dill pickles have edged out
candy as the best selling item
at the theatre's candy bar.

siderable talent.

Hardly new that stories based on show biz figures, living or dead, emerge all too often on the screen bearing only a coincideatal resemblance to the truth. Currently there has been exceptional trade and journalistic reaction to the story license in "Jeanne Eagels" which caricatures an American actress of con-

THE 'LIE-OGRAPHY'

Did Jeanne Eagels steal the script of "Rain" from another actress? The film biography says she did. Showfolk take a dim view of this angle, for which all verification seems lacking

Related to the whole biopic thing, with its distortion and myth-peddling facets, is Polly Bergen's recent thoughtless and ill-informed (who told the youngster?) crack that Helen Morgan, whom she is now impersonating, was "a very ordinary singer of extremely limited fame," so just the right size for Miss Bergen. There are admirers of Miss Morgan's talent who will be waiting to see how she matures.

Then there is "The Joker Is Wild." While Joe E. Lewis would be the first to agree that he's a man who loves the sauce, the film puts more accent on those two brothers, Haig & Haig, than on the many hoodlums backgrounding his Chicago cabaret start.

In short, the showmen are starting to wonder how far some of these "lie-ographies" can and should go.

Schuster, Shimkin In 100% Buyout Of S&S From Field Enterprises

Danny Thomas Park Dedicated in Toledo

Toledo, Oct. 1.

It was "Old Home Week" for Danny Thomas and the thousands of North Toledoans he grew up with, when he returned here last Tuesday (24) to attend the formal dedication of Danny Thomas Park. His former neighbors paid tribute to the star, who grew up here as Amos Jacobs, one of 10 childern of an impoverished Syrian couple. A seven-foot white marble monument is being prepared for the park to

seven-foot white marble monument is being prepared for the park, to be inscribed:

"In honor of Danny Thomas, en tertainer, humanitarian and good fellow, who showed his love for Toledo in song and laughter, a grateful city dedicates this park to the recreation of its youth."

In accepting the tribute, Danny Thomas paid particular honor to Mitch Woodbury, columnist for the Toledo Blade, who, he said, contributed to the success of his career more than anyone. more than anyone.

M. Lincoln Schuster and Leon Shimkin, the bookkeeper who started with Simon & Schuster when the book publishing house was founded in 1924, are buying back 100% ownership and control of S&S, one of the top publishing houses in America, with a world-wide reputation, and will once again operate it under their own control. Since 1944, Simon & Schuster Inc. has been a (Marshall) Field Enterprises ownership, managed by the founders. In 1949 there was a buy-back option which was exercised last Friday (27). Richard L. Simon is exiting the firm he and Max Schuster founded when both came out of Columbia Univ. Simon has been in ill health for some time. He will announce his own plans shortly. Schuster and Shimkin—the lat-(Continued on page 25)

Todd Sets Up Deluxe Party for \$100 Ducat Buvers at Aussie Preem

Lasky Guest Batonist

Of U.S. Navy Band in Cal.

Washington, Oct. 1.

Jesse L. Lasky, who once was cornet soloist with the San Jose (Calif.) Juvenile Band, will be guest conductor of the U. S. Navy Band when it plays San Jose on Oct. 20. The film producer will conduct in sown composition, "At the Steeple-chase," in his childhood hometown. The band is currently on its annual tour and Lasky was invited to appear with the aggregation by Commender Charles Brendler, the conductor.

Buyers at Aussie Preem
Sydney, Sept. 24.

Mike Todd has instructed Rom Michaels, United Artists chief here, and Ernest Turnbull, Hoyte's boss, to go ahead and give patrons, who paid \$100 per seat for the preem of "Around World in 80 Days," Oct. 2, at Hoyte's Paris for imma, a bangup supper at Mark fits kind here. Todd, who will sown composition, "At the Steeple-chase," in his childhood hometows with abortginals), baked snake and oysters. It's rated terrific to appear with the aggregation by Commender Charles Brendler, the conductor.

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UN-UNITED STATES (EUROPE)

Agent Alvarado Sues Famous Artists FILMS, POLITICS Distributors Corp. of Amer. May Absorb

'Who 'Steals' My Ingenue Does Not Steal Trash, But Prestige,' Is Legal Contention

Los Angeles, Oct. 1.

Famous Artists Associates lured away his client Dolores Hicks professionally known as Do lores Hart, agent Carlos Alvarado charged in a \$236,200 Superior Court suit.

Court suit.

Alvarado claimed he signed a one year contract with Miss Hart last December and a month later got her a seven-year deal with Hal Wallis which started her at \$250 per week and raised her to \$3,000 per week at the termination of the options. According to the complaint, Famous Artists induced Miss Hart to breach her contract last June and to refuse to pay his commissions.

Alvarado estimated her income

commissions.

Alvarado estimated her income for the next six years under the Wallis pact with be \$362,000 and asked for 10% of this amount plus \$200,000 for injury to his reputation and goodwill, unfair competition and punitive damages. In setting forth the claim for injury to his reputation, Alvarado said the Wallis contract was of great value to his reputation and that Miss Hart's switch to Famous Artists gave the impression that Alvarado lacked the ability or integrity to represent her properly.

Gold Medal Wants Stockholders To Be of Show Biz

In an unusual twist.

In an unusual twist, a motion picture outfit floating a stock issue has a policy of being selective about who can buy the shares. Company is the Gold Medal Studios, Bronx, N. Y., and, in selling 100,000 shares at \$3 per, retains the right to okay or reject any potential customer.

Angle behind it is this: GM is particularly anxious to have show business names on its stockholder roster, the theory being that professional talent, having such an investment, would be more inclined to endeavor to push film-making ventures GM's way whenever possible. Outsiders obviously wouldn't have any influence along these lines.

TOP-BRACKET PLAYERS SCARCE—IN EUROPE

As in Hollywood, top actors and accresses are in extremely short supply in France, according to Robert Velaise, a French producer. Velaise was in Gotham this week, negotiating a releasing deal for his first production, "Le Oeufs de L'Autruche" (Eggs of the Ostrich).

Ostrich).

Velaise, a Swiss who formerly worked in exhibition, distribution and publicity, has formed Vauban Productions and is planning Jean Coctean's "The Typewriter" as his next production, probably starring Pierre Fresnay. In June he rolls the Andre Roussin play, "Nina," and after that he plans "Le Mari, La Femme and La Motte" with Fernandel.

Velaise said Michele Morgan

Velaise said Michele Morgan and Brigitte Bardot were the only French actresses guaranteed to draw audiences today (if they are in good films) and that there was an equal scarcity of leading

Mann Directing 'Angry

Hollywood, Oct. 1.
Daniel Mann will direct the "Last Angry Man," from Gerald Green's novel. Producer is Fred Kohlmar for Columbia.

No starting date or cast set yet.

- Editors Into Directors

Hollywood, Oct. I.
Convinced that a background of editing is most important to skilled production,
Regal Films is drawing heavily upon members of American Cinema Editors for new direc-

Cinema Editors for new director assignments.

Prexy E. J. Baumgarten disclosed the hiring of Jodie Copelan to do "Ambush at Clmarron Pass," the fifth editor hired in recent months to direct a film. Others were Gene Fowler Jr., Merrill White, James Clark and Elmo Williams

Cable Web Hit High & Hard In

Unusually high guarantees to the fighters, plus high operating wire costs, tripped Theatre Network Television and will cause it to lose money on last week's Robinson - Basilio championship fight, according to TNT prexy Na-than L. Halpern.

than I. Halpern.

However, said Halpern, contradicting reports to the contrary, attendance at the theatre televised bout was not disappointing by any normal standards. "The boxofice sale on the fight was one of the largest in entertainment history for a single night's attraction," he held. Fight was carried by a record 174 theatres in 131 cities.

Halbern had guaranteed 500 000

Halpern had guaranteed 500,000 seats. He said, certified returns from several houses were still outstanding and he wouldn't give the gross. "We went over the 500,000 seats though," he stated.

seats though," he stated.

In reporting that TNT probably
wouldn't break even on the fight,
Halpern pointed out that his outfit had guaranteed \$255,000 to Sugar Ray Robinson and \$110,000 to
Carmen-Basilio. In addition, there
was a \$150,000 telephone bill
(partly shared by the theatres),
payment to the International Boxing Club. etc. payment to th ing Club, etc.

ing Club, etc.

Halpern said the high guarantees to the fighters were unusual, but had been necessary. "We saved the fight, that's why we did it." he said. Robinson for a while refused to have the bout televised, holding that TelePrompter had offered a better deal than TNT, but that IBC prex James Norris had signed with TNT without consulting him (Robinson).

Claiming that attendance was

(Robinson).

Claiming that attendance was good, Halpern refused to even estimate the gross until all returns were in. He said one house broke the record, taking in \$38,000 exclusive of taxes for the night. He also said the quality of the televised picture was very good in most places. Such projection units as broke down were all perhanent installations which had not been used in some time.

Brightened Outlook In Philippines on Problems Of Tax & Remittance

Settlement of tax and remittance problems in the Philippines within the next few weeks was predicted in Gotham last week by Irving Maas, the Motion Picture Export Assn's Far East supervisor. Philippine Internal Revenue, Bureau originally assessed MPEA members for 15,000,000 pesos (close to \$5,000,000), arguing the distributors should pay 24% of the revenue credited to the U.S. companies as withholding tax. It applies to the U.S. companies as withholding tax. It applies to the U.S. companies as withholding tax.

While still following with interest (and some concern) discussions re Europe's own proposed commor film market, the American compa-nies now are taking a more re-laxed attitude vis-awis this "threat." There are several solid reasons for optimism.

for optimism.

The most important one is that American film reps on the Continent now have begun to report back to New York that there appears to be quite a disparity between what European film people are saying, and the position taken by their respective governments.

European the rapid estitle.

by their respective governments.
Furthermore, the rapid settlement of the Anglo-American film pact, and its one-year extension as well as the reelection of the Adenauer regime in West Germany and the assurances the Motion Picture Export Assn. has obtained there that the status quo will be observed, has contributed to a more optimistic view.
Finally the American companies.

Fiscal-Plexus

Fiscal-Plexus

Finally, the American companies feel more certain that ever than exhibitors on the Continent, while not yet vocal on the Common Market subject, will be heard from in no uncertain terms if and when

no uncertain terms if and when the project crystallizes into the action stage.

The most important members of the ECM "pool" are Italy, France, West Germany and Belgium. Some in Britain, including J. Arthur Rank, have expressed definite interest, though Britain would fit in till a free trade zone rather than direct partnership in ECM. Yet, the British Government, via the Board of Trade, has not taken a definite position and, if anything, is opposed to any moves tending to "discriminate" against the U. S. Industry.

"discriminate" against the U. S. industry.

The last European film market meet was held at Ischia, Italy, immediately following the Venice festival. Those who are most interested in the establishment of a European pool for pix are France and Italy. West Germany appears to be something of a reluctant partner. At the Milan meeting earlier this year, the Germans were definitely a modifying influence and in fact were responsible for the re(Continued on page 20)

Walter Reade's Continental Setup Dore Schary's Next Film

Hollywood, Ot. 1.

Dore Schary's first Indie production will be "The Gravy Train," story by Bob Thomas, AP columnist, with whom producer will collab on screenplay. Walter Rellly, formerly his exec assistant at Metro, will be associate producer on film which rolls next spring. Schary is due in N. Y. today to supervise upcoming Theatre Guild production of his play, "Sunrise at Campo Bello." FDR legiter opens on Broadway Jan. 30.

New Test Due Of Film Row's Role In Trade Power

How important is the film com How important is the film com-pany branch manager? For years exhibitors have been saying he's an unautonomous soul, best familiar with his local territory but, in li-censing deals, always subject to the dictates of the homeoffice. On the other hand, New York film execs have insisted that considerable au-thority is vested in this man in the field.

field. Substantial part of the answer should be forthcoming, starting Nov. 1, as the industry's newly-adopted program of conciliation of exhib-distrib differences goes into operation. For under this project the b.m., at least ostensibly, is the one to make the decisions. This relates to any situation in which the exhib has a complaint on anything from print availability to

the exhib has a complaint on anything from print availability to rental terms.

The test in first part will come where the b.m., via the conciliation practice, actually sides with the exhib. The way the system is written out, this could come to be. Part 2 comes when it's time for the home-office brass to sustain or overrule the b.m.

America and Walter Reade's tinental Distributing may l the offing. Both companies spe-cialize in the distribution of for-eign films.

eign itims.

While nothing definite has been decided upon, it's known that the merger idea has been mulled by the top echelon of both companies. If the two should join, it'll be DCA that will absorb Continental.

that will absorb Continental.

DCA is headed by Fred Schwarz
and Irving Wormser. It has a reputation of being very strong at the
distribution end. Like Continental,
it is exhibitor-backed, DCA's most
recently successful film has been
"Gold of Naples." It also did very
well with "Private's Progress."

Continental recently released

well with "Private's Progress."

Continental recently released three pix and it's due out with the French "Gervaise," for which it plunked down \$100,000. It also gave a \$125,000 advance on "Brothers-In-Law." Frank Kassler, partnered with Reade originally, has left the company. The high guarantees are said to have been one of the causes of disagreement.

While confirmation is impossible.

or disagreement. While confirmation is impossible to get, observers feel that a DCA-Continental merger makes a certain amount of sense in a field that is crowded with distribs, but lacks top product to go around. Combo would put DCA into a very strong buying position.

Red-Run Unions Of Paris Studios **Under Attack**

Hollywood, Oct. 1

Hollywood, Oct. 1.

Employment preference to members of anti-Communist film unions in France has been promised to Raymond Le Bourre, secretary of Force Ouvriere, confederation of French labor groups, he told AFL Film Council last week.

New policy was worked out between LeBourre, here on a State Dept.-sponsored trip, and General Manager E. J. Mannix of Metro and Fred S. Mayer, industrial relations director of 20th-Fox.

This marks apparent reversal of situation which last month drew strong charges from Pat Somerset, Screen Actors Guild exec, following a European trip. At that time, Somerset charged that partyline unions held a stranglehold on French studios, and that both Metro and 20th hired their workers through known Reds or fellow travelers.

In report to Film Council, Le

ers through known Reds or fellow travelers.

In report to Film Council, Le Bourre declared that agreement "will in no way constitute a union monopoly, which is against the law in France. The Force Ouvriere union are open unions, and the producers have the right to hire whom they wish."

Film Council has taken vigorous stand against use of Red-tinged unions by American producers, in liming abroad. At time of Somerset charges, council started policy of publicly naming the Yank producers who allegedly use such workers.

National Boxoffice Survey

Biz Perks Slightly; 'Pilot' Soars To 1st, '80 Days' 2d, 'Sun' 3d; 'Wonders,' 'Game,' '10 C's' Next

"Jet Pilot" (U) is taking over No.

1 spot by a healthy margin. Playing in some 19 key citles coverage
by Variety, this John Wayne starrer is uniformly excellent, ranging

rer is uniformly excellent, ranging from hefty to wow in a big majority of spots. "Around World in 80 Days" (UA) has been temporarily shoved back to second position al-though landing almost as much as week ago.

a week ago.

"Sun Also Rises" (20th), which was fourth last stanza, is finishing in third spot. "Seven World" (Cinerama) is edging up to fourth place. It was fifth last session. "Pajama Game" (WB) is taking fifth money as against third a week ago. a week ago.

"10 Commandments" (Par) is copping sixth place. "Man of 1,000 Faces" (U) will be seventh. It finished sixth last round.

Seasonal influences continue to be reflected in film biz currently but several pix out in release this stanza are making great showings despite everything. Cooler weather also was a plus factor which over came some lacklustre new fare.

Capitol. Pic also is big in Chi and LA. "Helen Morgan Story" (WB), which opens this round at N.Y. Astor, also shapes well, being big in despite everything. Cooler weather plants are making great showings of the population of the property of

"Three Faces of Eye" (20th) is sturdy in N.Y. "Short Cut To Hell" (Par), okay in Seattle, is mild in Portland and Providence. "Search For Paradise," newest of Cinerama pix, was capacity in first four days at N.Y. Warner.

dour days at N.Y. warner.
"Portland Expose" (AA), although nice in Chi, is fair to dull
elsewhere. "Happy Road" (M-G)
looms hotsy in Chi and Pitt. "Rock
Hunter" (20th) is sturdy in Chi.

"Land of Unknown" (U) is rated okay in Detroit. "Woman of River" (Col) shapes slow in Mineapolis and K.C. but good in Cleveland. "Perri" (BV) is nice in L.A.

in L.A.

"Love in Afternoon" (AA) still is nice in N.Y., playing two houses.
"Land Unknown" (U) is rated okay in Betroit. "Rock Hunter" (20th) shapes stout in Chi.
"Quantez" (U) looms good in Boston. "3:10 To Yuma" (Col) is lively in Chi. "Doctor at Large" (U), hot in Boston, is nice in Denver.

Dick Powell Thinks As Capitalist: But His 25 Acting Years Great

"10 Commandments" (Par) is copping sixth place. "Man of 1,000 Faces" (U) will be seventh. It finished sixth last round. "Quantez" (U) loss good in 1,000 Faces" (U) will be seventh. It finished sixth last round. "Quantez" (U) loss good in 1,000 Faces in eighth position. "Interiude" (U) is taking in eighth position. "Fickup Alley" (U) to in Boston. is nice in Denninth position. "Pickup Alley" (U), hot in Boston, is nice in Denninth position. "Pickup Alley" (U), hot in Boston, is nice in Denninth position. "Grickup Alley" (U), hot in Boston, is nice in Denninth position. "Fickup Alley" (Col) and "Sea Wild" (Par) looms as outstanding new entrants, outside of "Jet Pilot," of course. It is smash on preem week at N.Y., Pages 8-9.)

Is is ince in N.Y., playing two houses. "Land Unknown" (U) is rated okay ducer-director, says he wants to quit acting for good and devote his bases on the contract with 20th-Fox and the making of video series. "I'd did it (acting) for 25 years, and I'm sick of it," said Powell in Gotham Monday (30). "I enjoyed every moment of being an actor, the first of the production of pictures under his making of video series. "I'd did it (acting) for 25 years, and I'm sick of it," said Powell in Gotham Monday (30). "I enjoyed every moment of being an actor, the first of the production of pictures under his making of video series. "Gotham Monday (30). "I enjoyed every moment of being an actor, the production of pictures under his production of pictures under his making of video series. "Gotham Monday (30). "I enjoyed every moment of being an actor, the production of pictures under his production of pictures under his production of pictures, and I'm sick of it," and I'm sick of it, "I did it (acting) for 25 years, and I'm sick of it," said Powell in Gotham Monday (30). "I enjoyed every moment of being an actor, the production of pictures and pro

Chicago Wants Film Festival Bad In 1959 St. Lawrence Seaway Year

Agitation for a 1959 film festival here has gained momentum since originally proposed by the mayor's commission despite lack of recommission despite lack of response from Eric Johnston and the Motion Picture Association of America. Several offers of cooperation with the project have been proferred locally and by foreign trade councils and consulates but the mayor's office has so far declined to take further action on this aspect of the projected 1959 St. Lawrence Seaway celebration here, feeling that the success or fallure of such a move depends upon the okay of the American film industry.

Local indie distributor and ex-

industry.

Local indie distributor and exhibitor of foreign films, Chuck Teitel, came out with the first voice from Film Row. "If Hollywood refuses the offer of the mayor's commission and the official project is forced out. I will undertake a festival myself. I've already sounded out several. European trade commissions and found them favorable. I believe that we could have a pub-

out several European trade commissions and found them favorable. I believe that we could have a public judging of a series of films shown one every night here but all this will require support. No one person can carry the whole burden of this thing."

Teitel claims that the series of Italian, Finnish, Greek, Austrian, English, Yugoslav and French films he has scheduled for the immediate future is a test of public interest here in this product. The heavy influx of tourists in '59 he feels will augment this interest considerably. Teitel says that the U. S. can't snub the European interest in film festivals because an ever larger percentage of film industry grosses derive from Europe. rive from Europe.

MODEL TEENAGE REBEL AFTER JAMES DEAN

Tuscalossa, Ala., Oct. 1.
A moody young actor, strongly modelled after the late James Dean, provides the central character of Bon Aire Productions' "Lost and Lonely," which is being shot on location here.

Story actually takes place in and

and Loneily, which is being show on location here.

Story actually takes place in and around Hollywood, but producer Charles Casanelli thinks nothing of using an Alabama man-made beach to represent Santa Monica Beach. "After all," he says, "Hollywood could be any city in the U. S."

Yarn is about a promising young thesp who adopts a take-it-or-leave-it attitude towards his career and even goes AWOL at the preem of his first film at Tuscaloosa. Ken Clayton plays the lead with Barbara Wilson assigned play opposite him. There's no tragic ending a-la Dean.

Reason for coming to Alabama, according to Casanelli, is to benefit from the camerawork of Ted and Vincent Saizis, two Alabamabased cameramen. Frank Myers, based cameramen. Frank Myers on leave from Desilu Productions directs. Three week shooting sked has been set up.

Jessel Head Pickwickian

Hollywood, Oct. 1.
George Jessel is the presidential personality of the new Pickwick Pictures, incorporated at \$500,000 and set to produce both theatrical films and vidpix series.
With Jessel in outfit are Harvey Jacobson, George Draine, Earl A. Heath and Staniey Cowan, who between them have subscribed to \$345,000 of original issue.
First feature to roll will be "Love Boat." Unit also is prepping "Barnacle Bill," "Mr. Winchester" and "Hollywood By Line" for tv.

Maj. Eliot Turns Ballyhoo

Maj. George Fielding Eliot, radio-famed on military affairs, will be in Dallas Oct. 1.

Maj. George Fielding Eliot, radio-famed on military affairs, will be in Dallas Oct. 10 on a four city tour of the South to promote the new Rank Organization film on 'Pursuit of the Graf Spee.' The pie has been booked into the Majestic Theatre here opening Oct. 24.

Wiss April C. Wiss April C.

Miss April Olrich who has a role in the pic is also expected to visit the city during the same time.

Clues for a Whodunit

This story starts when one of the American film compa-

of the American film companies found some reels of color film missing at one of its Italian offices. Up north, in England, a promotion outfit began selling "Chew and View" bubble gum to theatre concessionaires. Package contained two pieces of gum and five frames of 35m color film as a "bonus." The bubble gum package came from Italy.

Investigation now is proceeding to see whether the pieces (literally) fit together.

COLUMBIA BIG NEED: ANOTHER BLOCKBUSTER

Columbia Pictures downbeat finances serve to spotlight a unique operation which through the years has been bolstered by at least one blockbuster picture a year. There was no such top money-maker during fiscal 1957.

Earnings fell to \$2.250,000, or \$1.80 per share, for the year ended June 29, compared with \$2,670,-000, or \$2.17 per share, in 1956. Although no official breakdown

Although no official breakdown was given, private statements indicated that the new year's profit was to some extent attributable to Screen Gens, television subsidiary. Theatrical film operations were off.

In past Col got a fiscal uplift by such entries as "On the Waterfront," "From Here to Eternity," "Eddy Duchin Story" and "Picnic." Each of these made important money on its own and, further, encouraged exhibitor licensing of other surrounding product on the releasing schedule.

Future appears brighter. Col is

Future appears brighter. Col is all set with two tall-stakes productions for the current fiscal semester. Figured as top contenders are "Pal Joey," adaptation of the legiter, and "Bridge Over the River Kwai," indie production from Sam Spiegel. Sam Spiegel.

L. A. to N. Y.

L. A. to N
June Allyson
Pandro S. Berman
Shirley Booth
Jackie Cooper
Maury Foladare
John S. Harrington
Russell Holman
C. Carleton Hunt
Maurice King
Prankle Laine
Jerôme Lawrence
Ernest Lehman
Julian Lesser
Irving H. Levin
Anthony Perkins
Mickey Rooney
Dore Schary
William Self
Maurice Silverstein
Russ Tamblyn
Elizabeth Taylor Russ Tamblyn Elizabeth Taylor Danny Thomas Mike Todd Jerry Zeigman

ROLE OF BRITISH CROWN

Will Be Theme of Canadian Film During Queen's Visit

Role of the Crown in Canada's Parliamentary system of government will be the theme of a color ment will be the theme of a color film to be produced by the National Film Board of Canada on the occasion of the Queen's visit to the Dominion Oct. 12 to 16. Pic should be available in both 35m and 16m about Oct. 16, i.e., about ten days after the Queen leaves Canada to visit the U.S.

Among the scenes in the film will be those showing the Ottern at-

be those showing the Queen at-tending various functions and cere-monies during her Canadian visit.

BRIGITTE BARDOT VISITS N.Y. OCT. 20

Bridgitte Bardot arrives in the U.S. on her first visit Oct. 20 for a stint on the Steve Allen show. She's also the star of five pix, one of which has gone into release.

She's also the star of n've pix, one of which has gone into release.

Most important of the quintet is "God Created Woman," which Kingsley International (Columbia) is handling in dubbed version. It's due to open at the Paris Theatre, N.Y. Other four are "Light Across the Street" (already out), "Mademoiselle Striptease," "The Bride is Too Beautiful" and "Mid-Night Jewelers," which Raoul Levy made for Col in France.

It's figured that, if "God Created Woman" catches fire, Miss Bardot could become one of the most important foreign "finds" for the U.S. market, French Film Office already reports a lot of inquiries about her via mag articles, etc.

Royal Command To Metro's 'Les Girls'

London, Oct. 1.
Metro's "Les Girls" has been se-lected for Britain's Royal Command performance, unique honor be-stowed upon one motion picture

stowed upon one motion picture annually.

Sol Siegel production will be screened at the Leicester Square Odeon Theatre Nov. 4 for the royal family and other VIP's.

N. Y. to L. A.

Don Klauber Dick Powell Milton R. Rackmil Robert Rush Frank Scully Eli Wallach Nancy Walters

N. Y. to Europe

Leonard Bernstein Mony Dalmes Frank M. Folsom Martin Gosch Paul Kohner Leonard Lyons
Phyllis Rosenteur
Odyssia Skouras

Europe to N. Y.

Europe to N. I
Julius Bing
Art Buchwald
Meyer Davis
Fred Day
S. A. Henriksen
Paula Broustein Landry
J. Anthony LaPinna
Kerwin Mathews
Dermot McNamara
Anna Neagle
Jerry Pickman

New York Sound Track

Nothing so rare as Gotham hotel accommodations when a local team's competing in the World Series . . . And many a fan is complaining that the scalpers grabbed too many tickets. Checks mailed by peasants for the four-set at the Yankee Stadium, posted special delivery immediately upon the announced acceptance date, were returnd . . Based on Columbia's booking plans for "Bridge Over River Kwai" at the Palace, "Jet Pilot" can't go beyond three weeks at that house.

Press release from the Rank Organization: "When a group of (Royal Air Force) flyers saw sexy and shapely Anne Heywood, star of 'Dangerous Exile,' while visiting the production set, all they could say was 'Bang On!' Wizard!' and 'Good Show!" (In other words, the boys were tongue-tied.)

Bosley Crowther and Dore Schary will engage in a discussion of "What's With the Movies?" (and how generalized can you get?) on the local ABC-TV outlet Sunday (6) for a half hour at nine.

local ABC-TV outlet Sunday (6) for a half hour at nine.

No hitches so far in laying out Gotham's two days (Nov. 7-8) of festivities tied in with the arrival of the Hollywood Golden Jubilee barn stormers. City officials said to be cooperating. AGVA's Jackie Bright presented Joe E. Lewis with a plaque for his "outstanding contribution to the theatrical profession" at a Capitol Theatre stage ceremony Monday night (30) . , Llonel Kazzn, Conde Nast photographer, and Melandie Miller, Glamour mag's fashion editor, now on the French Riviera doing fashion layouts tied in with Otto Preminger's "Bonjour Tristesse." . No matter which way Herbert J. Yates turns, Beverly Hills tax expert Moe Ellis looms large in Republic's future.

Universal is having headaches with its "There's a Time to Love" locationer, being lensed at the Artur Brauner CCC studios in Berlin. Say studio is "over-charging."
Well-turned phrase dept.: The Manchester Guardian (British) Weekly on Arksansas—"Governor Faubus cried 'wolf' so loudly that the wolves heard him."
During closed-circuit of the Basillo-Robinson middleweight cham-

wolves heard him."

During closed-circuit of the Basillo-Robinson middleweight championship fighteast at Fabian's Palace in Albany razzing some members of the audience gave Commentator Bill Corum was pronounced, reports Variety's rep, who was present. Starting in the fifth round and continuing through the 15th, loud-lungers called for Corum to "shut up" and for "the voice to be turned off." These persons disliked the sports writer "talking too much" and making" obvious observations, and "buttering" Promoter James A. Norris. When Corum suggested "a vote of thanks to Jim Norris for arranging this bout," the objectors hooted.

'Coffin Nails' Sold Again in Lobby

[OF AVENUE U THEATRE, BROOKLYN]

Cigarets are again being hawked in the 500-seat, 85c top. Avenue U theatre in the Flatbush neighborhood of Brooklyn, N.Y., after some 60 days of banishment. Thereby hangs a tale of curious public behavior.

"People were unquestionably staying away," admits exhibitor A. Greene. Many insist that simoking is vital to their pleasure as the talent on the screen. It got so that as many as 30 would leave the theatre to buy smokes at a nearby store."

This exodus created a pass-out problem. "My doorman has a lousy memory and some teenagers smartened up and started flashing a pack of cigarets as their stub; actually they were getting in for free."

in for free."

Greene developed another worry. "With the comings and goings what would the film exchange think?" His situation would confuse any checker. "They might report I was operating a loose door." There's now a sign out front proclaiming "Our Crusade is Now Over—Live Modern—Buy Your Coffin Nails at Our Lobby Stand." Greene says that personally he's given up smoking and has persuaded others to do so. But he can't buck a nervous nation's habits. He remarks cynically that while the rest of the stock market has slumped Lorillard stock is at a new high. "During the two months of my no smoking policy, I couldn't really s'op the addicts although I did reduce the vibration in the theatre from tobacco cough."

FRISCO ASKS SKIATRON 'FACTS'

Blame Naive Natives & Red Hecklers | GIANTS VS. TV

But Violence, Including Rock 'n' Roll, Strictly Out for Indonesian Film Audiences

By FRED HIFT

It is Communist pressure, or the fear of it, that sometimes forces Indonesia's film censor board to be tougher than it would normally be an American pictures, Maria be tougher than it would normally be an American pictures, Maria Santoso, secretary to the Prime Minister of Indonesia and chair-man of that country's film censor board, declared in Manhattan last

week.

Mrs. Santoso (now on the Coast and heading for home) said Americans generally failed to recognize and appreciate the developmental level of her country and the impact motion pictures make on the masses. "We simply cannot allow scenes of violence and cruelty to pass," she said. "We would be criticized, and justly so. We don't want our people to see these things and have them copied, as unquestionably they would be."

Mrs. Santoso recounted how she was kidnapped by a group of young

was kidnapped by a group of young Communists who berated her for allowing Columbia's (to them) "pornographic" "Rock Around the Clock" rock 'n' roller to show in Indonesia, She was held by them for half an hour before she was released unharmed.

released unharmed.

It appears that the board at times scissors U.S. plx, or bans them outright, for fear of Communist press reaction which manages to stir up popular sentiment against the West and against the U.S. particularly. "We are trying to avoid that where we can," she said. Mrs. Santoso said Communist penetration was strong in the areas of Indonesia where religion wasn't taken seriously, but had made little headway in areas where the Moslem faith was observed strictly.

In her private opinion, the In-In her private opinion, the Indonesian masses must "grow up" some more before they can be served with a balanced motion picture diet that includes all types of subjects, including films on colonial-sum. At the moment, such films, unless they favor native populations freed from colonial rule, are definite nixed by the Indonesian censor. Ditto for propaganda pix, whether they come from the Soviet Union or the West.

(In N.Y. the film companiës

Union or the West.

(In N.Y., the film companies are split in their view re Indonesian censorship, though everyone agrees that it rates among the most strict in the world. Some exces are sympathetic to the Indonesian argument that restraint must be practiced. Others maintain it'd be vise to press for the balanced presentation of all American films.)

American jums.)

Mrs. Santoso confirmed that the Soviets for a while brought films into Indonesia via the diplomatic pouch and showed them, but said that this had been stopped. "In any case," she smiled, "the Italians were worse offenders. They used to bring in films for showing just at the Embassy, and then we found these same pictures playing at a local theatre."

Regarding rock 'n' roll films.

found these same pictures playing at a local theatre."

Regarding rock 'n' roll films; Mrs. Santoso said she herself saw nothing wrong with them, and had authorized showing of one, but that this permit had to be revoked in the light of pressure. Communist and otherwise. She complained about an excess of brutality in Hollywood films.

"It's all very well for you to argue that 'justice always triumphs' in American films," Mrs. Santoso held. "But by the time the villian meets his just deserts, an awful lot of maynem has been committed on the screen. Also, in the Westerns, the willte men do terrible things to the Indians, In Asia today, this message, particularly if fanned by hostile elements, isn't lost. Our people tend to take these stories very literal."

Fess Parker headlines the parade

Fess Parker headlines the parade and rodeo of the 1957 Trinity Val-ley Exposition at Liberty, Texas Oct. 9-12.

This Is Aboaf Month

Universal has launched a five week foreign sales drive honoring Americo Aboaf, the company for-eign general sales manager. Some 40 U branches abroad will partici-

40 U branches abroad will participate.

Sales push runs from Sept. 28 to Nov. 2 and has been dubbed October Aboaf Month. Drive coincides with the conclusion of the company's fiscal year.

Pix in release during the drive include "Man of a Thousand Faces," "Night Passage" and "Interlude."

May Table Cable Gabfest at TOA

Split has developed in the ranks of the Theatre Owners of America

Split has developed in the ranks of the Theatre Owners of America leadership over the cable theatre topic at the TOA convention next November in Miami.

TOA has had evidence that the membership is more than mildly interested in the topic and in the results achieved at Bartlesville, Okla. Several TOA leaders want the subject to be given a thorough airing at the convention. Others don't see it that way.

Among those who can't see paytv being whooped up at the confabits Mitchell Wolfson of Miami. The Wolfson circuit runs a local tv stion. Ernest Stellings, TOA prexy, has come out strongly against subscription video over the air, but has never gone on record as to his views on the Telemovie idea. It's said that Stellings, who operates in the South, has more than a passing interest in the cable theatre possibilities and may install onliness? Walter Reade Jr. is pictured as favoring full discussion of himself. Walter Reade Jr. is pictured as favoring full discussion of chibition generally. Most theatre exees are basically suspicious of anything having to do with pay-tv. On the other hand, so much has been said and written about the potential of tolleasting, particularly if done by wire, that many have begun to consider it as a possible extension of their business.

Before the Federal Communications Commission, exhibs have steadfastly battled any recognition or test of fee-tv using the air. This same tenacity has not been apparent in relation to systems using cables, mostly because the theatres feel that they stand a chance to control a closed-circuit medium via franchises or otherwise. This split personality approach to pay-as-youse, in the opinion of many, has seriously weakened the overall exhibit ones against pay video.

Protest City Grab Of Lot Earmarked For Pix Theatre's Future

Keene, N. H., Oct. 1.
A tug-of-war between plans for theatre expansion and plans for more city parking space has been intensified here.

intensified here.
At a hearing before the Keene
City Council last week, representatives of the Latchis movie the
atre chair in New Hampshire and
Vermont said the Latchis theatre'sremaining property here would be
seriously affected if the city took
warehouse property on Railroad
Square owned by the theatre interests. The Latchis family has
refused an offer of \$37,500 for the
property.

refused an offer of \$37,500 for the property.

As a compromise plan, an attorney for the theatre owners offered other nearby property and use of the warehouse site until the Latchis firm is ready to use it in the proposed expansion and modernization of the theatre.

ISSUE HOTS UP

San Francisco, Oct. 1.
Home-toll video took a shellacking from the finance committee of Frisco's Board of Supervisors last Friday (2) and now appears locally more distant than it did three rooths are months ago.

Part of this was precipitated by an attack on the pay-see parlor medium from film exhibitors, and part came from the finance co mitteemen suddenly deciding take a second look themselves.

Franchise talks involving Skiatron and International Telemeter are indefinitely delayed, as a result. The committee members want to know:

(1) If it is practical to wire a big city for 'cable theatre'.

city for 'cable theatre'.

(2) If more than just a couple of closed-circuit companies can operate in Frisco—the committee obviously concerned lest it grant something akin to a monopoly.

(3) If the pay-tv companies have all the financial support they claim to have.

to have.

The committee was prodded into

an the mancial support to have.

The committee was prodded into asking these questions by Arnold C. Childhouse, secretary of the 100-theatre United California chain and the Skouras Brothers' board representative among the Naify circuit directorate. Childhouse broke into a long discussion of the latest of a series of franchise drafts prepared by the Frisco city attorney's office. He criticized efforts he said were being made to the Skiatron in with the move of the New York Giants to Frisco next baseball season.

He claimed it would be necessary to black out video coverage of Ciants' games altogether in order to come anywhere near filling the 45,000-seat stadium now on the drawing boards for the ballclub. One committee member, Supervisor Francis McCarty, clashed with Childhouse on this point.

McCarty, who's been an important leader of the drive to bring the Giants west, said any statement linking the ballclub and payses is "absolutely false and unjustified." He added: "The issue here is whether we should protect one industry by not admitting another. I object to your slurs, insults, mistatements and inferences..."

Childhouse then went on to say that home-foll would knock out

statements and inferences. ."
Childhouse then went on to say
that home-toll would knock out
motion picture theatres. "Theatre
owners are always in the position
of bowing to progress," he said.
(Continued on page 22)

Skouras on Home-Toll Promoters: Where Are The Rent Guarantees?

Greek Flag Flies at Cameo There'll be no cooperation with any home-toll experiments "unless we know what we get for our films," Spyros P. Skouras, 20th-Fox prexy, said in N. Y. this week.

Cameo Theatre, N. Y., occasionally a showcase for Soviet product, will rely more on Greek films for the 1957-58 season. House, operated by David Fine, last week inked a deal with Chelly Wilson's Greek Motion Pictures Inc., involving some 24 Greek language features.

Most of the films will have English titles or narration. Among the 24 are "The Shepherd's Daughter," a spectacle in Ferraniacolor, and "Madame Sousou," a romantic comedy.

Tollman Balaban Makes Like Seer

"The figures will be astronomic al," says Barney Balaban in crystalballing the penetration of hometoll television by 1979. His predictions, along with those of leaders in other fields, were placed in a time capsule at the new Madison Avenue, New York, branch of E. F. Hutton & Co., investment company. Capsule is set to be checked up on 22 years from now when the outfit observes its 75th anniversary.

observes its 75th anniversary.

Balaban, who helms Paramount, which has international Telemeter Corp. among its subsidiaries, foreast: "Quality shows being seen simultaneously not only in thousands of theatres but also in every home in the world at nominal expense on a pay-as-you-see basis.

Closed Circuit Reports At Engineers' Society

At Engineers Society
Papers on closed-circuit tv as it
pertains to education and entertainment and to tape recording will
be presented at the Oct. 5 afternoon session of the Society of Motion Picture & TV Engineers convention in Philadelphia. Convention runs Oct. 4-9.

One of the papers, to be presented by Jerrold Electronics' Donald Kirk, Jr., will be entitled "Economic Considerations in Closed-Circuit Design." Jerrold is active in the field.

too," he added. Bartlesville started operations Sept. 3 and starts charging its subscribers as of yesterday (Tues.). Rate is \$9.50 a month. Payment for the films that were shown for free on the system during September remains to be worked out between Video Independent Theatres, which backs the Telemovierun, and the cooperating distributors..

tors... According to Henry S. Griffing, Video prexy, it's planned to eventually install a central metering system which would indicate who looked at what pictures. In N. Y. last week, Griffing said some differentiation already could be made now, since some films run longer on the system than others.

Crucial To (IA) Ruling That Initiation Fee Is A 'Must' For Members Hollywood, Oct. 1. Position of IATSE Film Techni-

20th and Metro are the only companies which are not supply-ing films to the current cable-tv Telemovie setup at Bartlesville,

"There's no reason for us to give films just because it's an experiment," Skouras maintained. "When we do go into something like this, I'll want a lot of money for our pictures, and guarantees, too," he added.

Hollywood, Oct. 1.
Position of IATSE Film Technicians, that a new employee must tender his initiation fee within 30 days (as required in Taft-Hartley Law) or be discharged, was upheld by Ninth Circuit Court of Appeals in San Francisco over weekend, in overturning a National Labor Relations Board order.
Court's unanimous opinion denied enforcement of the NLRB order in the case of Hayden Balthorpe, former Technicolor printer, which had ordered that Balthorpe be reinstated to his job with full pay since his discharge in 1955. Case was complicated by fact that Balthorpe had finally submitted his initiation fee some time after union's ultimatum, Technicolor that he be fired, but before his discharge. This was basis of NLRB's order that he be reinstated.

However, opinion by Circuit Judge Stanley Barnes held that feederal labor Law "authorizes the

order that he be reinstated.
However, opinion by Circuit
Judge Stanley Barnes held that
federal labor law "authorizes the
execution of collective bargaining
agreements which make time the
essence with regard to the tender
of initiation fees within the 30day grace period . . . An employer
may employ whom he choses to
employe, but after 30 days such employee has to join the union or
else the employer can no longer
employ him."
Case was argued before Circuit

Case was argued before Circuit court by union's attorney, Robert W. Gilbert, of firm of Gilbert, Nis-

Take Away Bell System Bill And **Cable Theatre Grin Broadens**

Elimination of the telephone company in future cable theatres of the type now operated at Bartlesville, Okla., is seen drastically reducing costs but also raising a crop of new problems.

Home-appy film scheme proponents evinced considerable interest last week in the statement by Henry S. Griffing, head of Video Independent Theatres, when he told Variery that he planned to create future wire setups without tying in with the phone company.

Griffing acknowledged that, in order to show a profit, the cable at Bartlesville would have to be extended to cover additional sets. He said he did not plan to use the phone company to undertake such an expansion and that, in other towns, there was no reason why Video couldn't lay its own cable. In Bartlesville, Video Iaid the main cable under contract from the telephone company, and the leased back five channels for a five year period. Cost is \$3,300 me to the population of the costs. Up to now, it's been suggested that, in the leased back five channels for a five year period. Cost is \$3,300 me company—inevitally—will be cut in importantly on any toll cable operation.

Home-aimed system proponents

Les Girls (C'SCOPE-COLOR-MUSIC)

FILM REVIEWS

Sock musical with Cole Porter Sock musical with Cole Porter tunes, Jack Cole choreography and Mitzi Gaynor, Kay Ken-dall, Taina Elg and Gene Kelly in the starring roles. Another big one for producer Sol Siegel. Bono b.o.

pt. 5, '57. Running time, 114 MINS.

Irry Nichols Gene Kelly
y Henderson Mitz Gaynor
dy Wren Kendall
ggele Ducros Taina El;
erre Ducros Jacques Bergerang
T Gerald Wren Lestie Phillips Jacques Berge
Leslie Phil
Henry Dan
Patrick Mac

"Les Girls" is an exceptionally tasty musical morsel that should help to satiate the somewhat emaciated Metro lion and, at the same time, provide the necessary fodder to satisfy hungry theatre turnstiles. The tinted tuner is in the best tradition of the studio, long known and honored for its songand-dance contributions.

best tradition of the studio, long known and honored for its song-and-dance contributions.

It's an original and zestful entry that would have been greeted with critical handsprings if it had been originally presented on the Broadway stage. As it now stands, it represents a major effort in the art of the film musical and, as such, should rate prominent attention when the annual year-end acco-ades are passed around. It's almost certain to receive the approval of the film appraisers; it's sufficiently sophisticated to attract the more discerning film patrons; and it has the entertainment ingredients that will appeal to mass audiences. The parlay represents sock bo. all the way.

First-rank creators have combined their talents to make "Les Girls" a brezy and polished film. They include producer Sol C. Giegel, scripter John Patrick, director George Cukor, composer-lyricist Cole Porter, and Vera Caspary, who provided the story. The framework they have supplied lends itself perfectly to the international cast Siegel has assembled to execute the contributions of Patrick and Porter. Gene Kelly, Mitzi Gaynor, Kay Kendall and Taina Elg whisk through the proceedings in uncommonly appealing fashion and each one contributes almost equally to the ultimate success of the picture.

The musical is set in London, Paris and Granada, Spain. It's the story of a song-and-dance team made up of Kelly and the Misses Gaynor, Kendall and Elg. Known as "Barry Nichols and Les Girls," they are a popular Continental act Many years after the act has broken up, Miss Kendall, now the wife of an English per, has writ-

they are a popular Continental act. Many years after the act has broken up, Miss Kendall, now the wife of an English peer, has written a book of reminiscences about her experiences as a member of "Les Girls." Miss Kendall's version of what took place in the lives of "Les Girls." Miss Kendall's version of what took place in the lives of "Les Girls." and sher in a London court, the defendant in a libel suit brought by a sister-member of the act, Miss Elg, now married to a French industrialist.

The court trial provides the set-

to a French industrialist.

The court trial provides the setting for a series of flashbacks as three members of the "Les Girls" troupe—Kelly and the Misses Kendall and Elg—testify as to what took place in the past. Each gives a decidedly different version of what happened and it leaves the question of "what is truth?" completely up in the air. It's not a case of deliberate falsehoods on the part of any member of the trio, but on indication that the same incidents can look different to different people.

Miss Kendall, as the British

ame incidents can look different to different people.

Miss Kendall, as the British member of the troupe, pictures Miss Eig as a forward, brassy, and grasping member of the act who deliberately sets out to attract Kelly, two-times her future husband, and attempts suicide when Kelly eventually turns her down. Miss Eig, as the pert French member of the act, tells the court that it was actually Miss Kendall who had carried on with Kelly and tried to commit suicide. Kelly's concept differs materially from that of both girls. He wasn't interested in either one of them, he says, and actually had his eye on Miss Gaynor, who is now his wife Neither of the girls attempted suicide, he testifies, and that both were accidentally overcome from the gas fumes of a faulty heater.

The excursion into the past provides the setting for a runward.

The excursion into the past provides the setting for a number of
Porter tunes and dances brightly
staged by Jack Cole as 'Les Girls' along stock lines, and the technical
appear in niteries in France and contributions are average. Neal.

Spain. Porter has created seven new songs for the picture. While they may not represent his most distinguished score, they nevertheless fit the context of the picture perfectly. "Ca C'est L'Amour," sung by Kelly and Miss Elg, has a pop hit. Other sock routines include "Ladies in Walting," sung and danced by the three girls, "Your Just Too, Too," sung by Kelly and Miss Kendall; "Why Am I So Gone About That Gal?" danced and sung by Kelly and, Miss Gaynor; and "The Rope Song," danced by Kelly and Miss Elg. The lyrics of the song have the unmistakable Porter stamp.

Miss Kendall, heretotore known

kig. The lyrics of the song have the unmistakable Porter stamp.

Miss Kendall, heretofore known of U.S. audiences as the trumpetblowing model in the British import "Genevieve," emerges as a delightful comedienne in her first American picture. Her performance in "Les Girls," a truly blockbuster contribution, marks her as a star of the first magnitude. Her services will be much in demand from now on by Hollywood producers.

Miss Elg, the Finnish actressballerina who portrays a French girl, more than lives up to Metro's hopes for her in her first important role. She has a quality that is exceedingly appealing and it will come as no surprise to see her importantly cast in future Metro productions.

Miss Gaynor, as the American

productions.

Miss Gaynor, as the American member of "Les Girls," is enjoying what appears to be a rebirth of her young career. Her performance as the wholesome, uncomplicated member of the troupe contributes greatly to the new faith the industry has shown in her ability and which has been marked by her selection to play the coveted role of Nelie Forbush in "South Pacific."

"Kelly in his first sourcerd."

Pacific."

"Kelly, in his first song-and-dance role since "It's Always Fair Weather" two years ago, again demonstrates why he has been for so many years one of the top performers in musical films, Jacques Bergerac, as Miss Elg's husband; Leslie Phillips, as Miss Kendall's ditto, and Henry Daniell, as the presiding Judge, lend good support.
Siegel who appears to have be-

presiding judge, lend good support.
Slegel who appears to have become Metro's most potent producer, has again provided topnotch production values in assembling his tasty package. Cukor provides just he right touch in his directorial guidance of his spirited cast. The technical staff, including cameraman Robert Surtees, art directors William A. Horning and Gene Allen, musical conductor and adaptor Adolph Deutsch and vocal supervisor Robert Tucker, contributes equally to the picture's overall success.

Holl.

Teen Age Thunder

Kid wants a hot-rod car; dad says no. Very routine.

Hollywood, Sept. 27.

Howco relate of Jacquer Marquet production. Stars Charles Courtin Melinda Byron. Robert Fuller; featur Tyler McVey, Paul Bryar, Helene Heis Directed by Paul Helmick. Screenpia Rudy Makoul; camera. Marquette; edit Irving Schoenberg; munic, Walter Green Sept. 25. 77. Running tin 78 MINS.

/8 MIRS.		
Johnnie Simpson	Charles Courtne	y
Betty Palmer	Melinda Byro	'n
Maurie Weston	Robert Fulle	r
Frank Simpson	Tyler McVe	y
Bert Morrison	Paul Brya	r
Aunt Martha	Helene Heig	h
Sgt. Benson	Gilbert Perkin	LS
Used Car Salesman	1 Bing Russe	Ц
Jimmy Morrison	Gregory Marsha	п
Mr. Palmer	Marshall Ker	١t
Ol- Delman	Mona McKinno	n

This Marquette production is a run-of-the-mill addition to the seemingly endless spate of ales of teenagers and parents who don't dig them. Howco^{*}Is releasing film as a combo with "Carnival Rock," also reviewed in this issue.

also reviewed in this issue.

The Rudy Makoul screenplay centers around Charles Courtney, a hot rod enthusiast whose father, Tyler McVey, won't let him have one. This causes, a breach between the two. Courtney goes to work in the local filling station, run by Paul Bryar, and while not servicing ears both of them work on a hot rod latter is building to enter in "the big race" in the name of his pollo-stricken son. Wind-up, of course, finds Courtney winning the race. The father, with a new understanding of his son, then buys him road-burner of his own.

Courtney is very good in lead

road-burner of his own.

Courtney is very good in lead and future good casting could well achieve a juve following. Also starred, and okay, are Melinda Byron, as Courtney's frail, and Robert Fuller, as a cocky youth who makes his kicks needling Courtney. McVey is good as the father; ditto Bryar as the service station operator.

Paul Helmick's direction of the

No Down Payment (C'SCOPE)

Suburbia dissected. Good cast. Lotsa human angles. Posi-tive b.o. outlook despite un-pleasant story.

20th-Fox release of Jerry Wald production. Stars Joanne Woodward, Sheres North. Tony Randall, Jeffrey Hunter, Cameron Mitchell, Patricia Owens, Barrian Harris, Ald Aleong, Jim Hayward. Directed by Martin Ritt; screenjaly, Philip Yordan from John McPartland, hovely camera, Joseph La Sheller music Leiph Ind. N. Y., Sept. 19, '57, Running time, 195 MiNS.

Leola Boone	Joanne Woodward
Isabelle Flagg	.,Sheree North
Jerry Flagg	
David Martin	Jeffrey Hunter
Troy Boone	Cameron Mitchell
Jean Martin	Patricia Owens
Betty Kreitzer	Barbara Rush
	Pat Hingle
Markham	Robert Harris
Tko	Aki Aleone
Mr. Burnett	Jim Hayward
Sandra Kreitzer	Mimi Gibson
	Donald Towers
	Charles Herbert

The frictions and subterranean strains and stresses of suburban living are expertly though unpleasantly explored in this slick Jerry Wald production. No question that, with the current migration to the suburbs and the boomproduced mode of modern living and buying "on credit," this film should provide the base for immediate identification on the part of many couples who find themselves in similar circumstances. And such self-identification should help the ticket sale. ticket sale.

self-identification should help the ticket sale.

Director Martin Ritt (moving over from tv) has done his best to deal realistically with the assorted characters from the John McPartland novel. The flaws of the book are, to a degree, aggravated in the picture and the revamping of the ending—almost everyone ends upgoing to church—adds an incongruous contrivance. Yet, the picture makes its point, and in-between the dramatics there is a glimmering of the predicament of the new mortgaged middle-class, groping for security and struggling hard to afford the luxuries and conveniences made attractive via the "No Down Payment" come-on.

If this is a social documentary,

the "No Down Payment" come-on. If this is a social documentary, the pill has been properly sugar-coated by writer Philip Yordan. He as concentrated primarily on the problems of a number of couples, living at uncomfortably close quarters in a California housing development. Yordan can't be blamed for making this nucleus of society as diverse as possible to achieve story contrast. Unfortunately, this makes it difficult to believe the affinity of the protagonists. They are—with a single exception—unpleasant characters.

The film has been very well cast

animy of the protagonists. They are—with a single exception—unpleasant characters.

The film has been very well cast and the performances all are strongly on its credit side. Joanne Woodward as Leola Boone, wife of the cruel and tyramical Troy, etches the film's best portrayal. She makes the childish, loyal Leola, covering up her deep hurt over having given up an illegitimate child, a moving character and she is far and away the most real of all the people in the picture. Here perhaps is one of the screen's top talents in the making.

Tony Randall also does a sect top talents in the making.

Tony Randall also does a sect top talents in the making.

It's a distinct change-of-pace for him and he makes the most of a juicy role. He handles the comedy lines with deft assurance and sub-ordinates them to the more desperate aspects of the man he portrays. Sheree North as his wife offers an agreeable surprise in a straight nart.

agreeable surprise in a straight

part. In other lead roles, Cameron Mitchell, the man with the "lead-er" complex, is harsh and umpleas-ant as per the script. The rape scene with Patricia Owens is well

ant as per the script. The rape scene with Patricia Owens is well handled, making for a climactic moment, though Miss Owens' reaction—she's married to the weak Jeffrey Hunter in the picture—is inadequately explained. In the book she resents the attack, but reacts positively to Mitchell). Hunter is goodlooking, but that's just about all.

Pat Hingle, the only sane, sturdy character in the plot, is strong in the role of the anchor man, and so is his wife, Barbara Rush. It will occur to some that this is a motley crew of characters, thrown at one another's mercy by dint of their proximity to one another and the similarity of their economic circumstance. Similarity to real-life situations would be coincidental and not wholly real, since people aren't wholly dependent on their neighbors.

Ritt's direction is crisp and effective, with many endearing little. character in the plot, is strong in the role of the anchor man, and so is his wife, Barbara Rush. It will occur to some that this is a motiey grew of characters, thrown at one another's mercy by dint of their proximity to one another and the similarity of their economic circumstance. Similarity to real-life situations would be coincidental and not wholly real, since people aren't wholly dependent on their neighbors.

Entir's direction is crisp and effective, with many endearing little thuman touches. Yordan's script, with some soap opera overtones, has retained the essentials of the McPartland novel. Probably due to the Code, Mitchell has to die in the end after an exciting slug-leasing effect.

Hamming Gorki, looks an okay lin-denty nesteved for Russo houses in the U. S. It contains no thouse in the U. S. It contains no the story of a woman who hates to be tied to get the follow for the finding manner. This is done in a straightforward, appearing manner.

Fishing vallage setting, color and setting in a straightforward, appearing manner.

Fishing vallage setting, color and the work of Philips and Fernander, but this across strongly. It is typically Spanish as it stresses the dour pride of, people who have always had to fight hard for what the proper of the firm which the earthy, hefty always had to fight hard for what the proper of the firm and the work of Philips and the

feet with Hunter, Finals sees every-

fest with Hunter. Finals sees everyone going to Sunday services, except Miss Woodward, who goes off in a taxl.

There's a brief reference to the race 'problem, this time involving Nisei who want to move into the neighborhood. Hingle and Miss Rush end up deciding to fight for their rights.

Joseph La Shelle's lensing is helpful in establishing the mood of the setting, where people look into one another's livingrooms via the backporch. Louis Loeffler's editing is fine. Ditto the Leigh Harline musical background.

"No Down Payment" has exploitable handles as a (painful) reflection of life in America sub-

reflection of life in America sub urbia. It should ring the bell with with millions of young couples. Hift.

Girl in Black Stockings

Good murder mystery.

Good murder mystery.

Hollywood, Sept. 30.

United Artists release of Aubrey Schenck production. Stars Lex Barker, Anne Bancroft, Hamile Van Doren, Ron-ried Live and Doren, Ron-ried Live John Holland, Diana Vandervlist, Richard Cutting, Larry Chance. Directled by Howard W. Koch. Screenjaly, Richard Godfrey; camera. William Marguilles; editor, John F. Schreyer; production designer, Jack T. Collis; music, Les Baxter, Freviewed Sept. 24, '57, Running time, Pavid Hewson. Lex Barker Beth Dixon. Anne Bancroft Hollands Marguilles; Editor, John Farriet Annes Mamie Van Dorent Barriet Annes Mamie Van Dorent Julia Parry Marie Windson Julia Parry Marie Windson Fortiff Hollands. John Denner Norman Grant John Holland Louise Miles. Diana Vandervliss.

Harriet Ames Mamme van Dore Edmund Parry Kon Rande Julia Parry Marie Windse Sherita Humes Louis Parry Marie Windse Sherita Humes Louis Parry Marie Windse Diana Vanderd Louise Miles Diana Vanderd Dr. Younger Richard Cutti Indian Joe Larry Cham Joseph Felton Gene O'Donne Frankie Fleron Gene O'Donne Frankie Fleron Korman Leavi Justice of the Peace Fred Walters Justice of the Peace Fred Walters David Dwig

Amos Norman Leaviti
Justice of the Peace Fred Walters
David Dwight
Brackett Mark Bennett
Prentiss Stuart Whitman
Hib, a Deputy Sheriff Mickey Whiting

exposure of the culprit, has been a film rarity as of late. Comes along film rarity as of Jate. Comes along now to take care of this Bel-Air's "The Girl in Black Stockings," a welcome addition to the general program market. With Lex Barker, Anne Bancroft and Mamie Van Doren—among others—film actually could top an all-suspense bill with ease.

Completed some 14 months ago.

with ease.

Completed some 14 months ago,
"Stockings" also shapes up as another rarity—non-western localed
in and around Kanab, Utah, which other rarity—non-western localed, in and around Kanab, Utah, which long has been a popular sagebrush location site. Arrival at a resort there for a rest is attorney Lex Barker, who soon turns his attention to one of its employees—Anne Bancroft. All attention, however, is soon diverted when the mutilated body of a young girl is found. Several other murders occur in the course of events with these the other prime characters-suspects: Mamie Van Doren, guest at the lodge; Ron Randell, invalid proprietor of the lodge; and Marie Windsor, his sister. Sheriff John Dehner, with, of course, the help of Barker, has the guilty one (Miss Bancroft) in tow at the fade-out. She's a psycho, it seems.

Barker and Miss Bancroft are

Barker and Miss Bancroft are both good in top spots, while Miss Van Doren has little to do but get murdered. The other performances are average.

are average.

Richard Landau's well-developed screenplay has received good direction from Howard W. Koch, and the various technical contributions all measure up.

Deserving a nod for the overall result is exec producer Aubrey Schenck.

Neal.

Malwa

Malwa
(Color)
(RUSSIAN)
Venice, Sept. 24.
Unset release Va. Riev Film Studie production, Siars Zia & Riev Film Studie production, Siars Zia & Riev Film Studie Usovicenko, Anatoli ghmativa: fertures fehemady lutkini, Aleksel Tolbusia, Directed by Vladimir Braun. Screenplay, Nikolai Kovarski, from story by Maxim Gorkit camera (Sovdor), Vladimir Volleola Kovarski, from story by Maxim Gorkit camera (Sovdor), Vladimir Volleola Kovarski, from Story by Maxim Gorkit camera (Sovdor), Vladimir Volleola (Sovdor)

This pic, based on story by Maxim Gorki, looks an okay lingual entry reserved for Russo houses in the U. S. It contains no propaganda and tells its story of a woman who hates to be tied down to the love of one man. This is done in a straightforward, appealing manner.

Hell Bound ...

One more in dope cycle. Okay programmer.

United Artists release of Howard W. Koch production, Stars John Russell, June Koch production, Stars John Russell, June Geatures George Mather, Stanley Adams, Gene O'Donnell, Frank Fenton, Virginia De Lee, Exce producer, Aubrey Schenck, Director, Williams, Hale Jr. Screenplay, and Arthur O'rioff; camera, Carl E. Gutherie; editor, John A. Bushelman; production desginer, Jack T. Collis; music, Lee Baxter, Previewed Sept. 23, 351, Rumping Lime, 53 Mills. Jordon John Russell
Paula June Blair
Eddie Mason Stuart Whitman
Jan

June Blair
Stuart Whitman
Margo Woode
George Mather
Stanley Adams Jan Stanley Thomas Herbert Fay Jr..... Purser Harry Quantre Furser Quantro VFrank
Stripteaser VIrginia
Daddy VIRGINIA
Daddy VIRGINIA
SAFE
SUBJECT VIRGINIA
SING CAPITAIN CAPITAIN
SUBJECT Edware
Nurses Marge Evens, An
Detective Frank ?
Quantro's Men. Kay Garrett. Bob
George
George

Accomplice "A." isom film eeerge Mayon
Accomplice "B." isom film
Dick Standish
Purser, isom film William Flaherty
Ship Captain, isom film H Whitem
Dock Worker Richard Martin
Police Officer at Auto Accident Martin
Dock Officer at Auto Accidency
Larry Frank
Larry Thor
Aide Scott Peters

Latest in cycle of features dealing with the evils of dope, "Hell Bound" will cause no special commotion due to a lack of star names and fact public interest in such type films is presumably on the wane. This one was produced under the Bel-Air banner for United Artists release.

wane. This one was produced under the Bel-Air banner for United Artists release.

Story by Richard Landau and Arthur Orloff, as screenplayed by the former, has a novel, interesting beginning: A brief, 16m run-off of a film turned out by master-mind criminal John Russell, partially shows an ingenious plan to steal war surpus narcotics worth over \$2,000,000 from a ship in L.A. Harbor Russell has turned out the film so as to get "backers" for his scheme, which he does via gangster Frank Fenton. Latter, to insure his investment, sends along June Blair to act as one of Russell's accomplices. Plans go according to schedule until Miss Blair falls for Stuart Whitman, ambulance driver who unknowingly becomes involved in the crime. This leads to a series of events which end with Russell's death, safe delivery of the dope and a loving Whitman at Miss Blair's side.

Russell is convincing as the brutal criminal leader; his violent "roughing-up" of some of the cast members, however, will not appeal to the squeamish. June Blair subsequently term-pacted by 20th-Fox) is a looker with above-average dramatic ability, while Whitman makes an extremely good impression as her later vis-a-vis. Margo Woode, fourth "co-star," is good as the nurse whom Miss Blair replaces in the "plan."

The Howard W. Koch production, on which Aubrey Schenck functioned as exec producer, is well directed by William J. Hole Jr., one-time script supervisor-turned tw director who herewith makes his feature-film debut. The action is especially well staged, and makes fine use of some off-beat backgrounds.

Technical contributions are par for the course.

rechnical contributions are par the course. Neat.

Nosotros Dos (We Two) (MEXICAN)

MEXICAN)

MEXICO CIty, Sept. 24.

Cinematographica Mexicana release of
Diana Films preduction. Stars Rossana
Podesta; features Tito Junco, Marco Vicario, Jose Maria Lado, Julia C. Alba,
Directed by Emilio Fernandez. Camera,
Alex Fhilips, screenplay, M. L. Algara,
At Cine Mariacala, Mexico City. Running
time, 91 Milwai.

time, 91 MINS.

Though this is between the arty and popular sectors of cinema fare, it is good boxifice because of the beauty, vivacity and chic of the star, Rossana Podesta; excellent lensing by the veteran Alex Philips, and the mattern of energy for the property of th and the mastery of one of Mexico's top directors, Emilio Fernandez, Costumer Cornejo really rates an Oscar for the fine wardrobe given Miss Pedesta. Her gowns accen-tuate her charms.

TRADE DIPSO ON GRAPEVINE?

Coney: Bawdy to Tawdry in 75 Years | [XEGS TOO 61 | B

McCullough's New Book Reveals Resort's Place In Film History as Well as in Americana

By ROBERT J. LANDRY

By ROBERT J. LANDRY

Edo McCullough, the son of a
concessionaire, has written out of
boyhood memories and diligent research an admirable compilation of
Americana entitled "Good Old
Coney Island" which Scribner's has
placed in the book stalls at \$5.95
a copy. The history ranges from
the 1880s when Coney was under
the absolute dictatorship of an
amazing political scoundrel, of the
deepest cynicism, one John Y. McKane. At that time Coney operated,
by primitive rock 'n' roll, referring
to what first hit some of the customers and what then happened to
them.

them.

The chippy-cheaty period came to an end when McKane, to his own utter dishelief that it could happen, landed in Sing Sing. Thereafter there were different sporting events at Coney, Brighton, Sheepshead Bay and environs—but still outside the law, though now stylishly so. These diversions were horseracing and prize fights and a good deal of colorful anecdota embroiders both phases, as author McCullough reconstructs the Gay '90s. Coney has always had a peculiar

broiders both phases, as author McCullough reconstructs the Gay '90s.
Coney has always had a peculiar affinity for the newsreel cameras and as cinematic background for boy-meets-girl. Film men will read with engrossment how William A. Brady in promoting the Jeffries-Sharkey champlonship bout of 1899 worked out an elaborate technique with Biograph only to have his own cameras buckle at the crucial last (25th) round while in the audience, perpetrating an unabashed piracy, Albert Smith of Vitagraph and a party of conspirators, of whom the still-living vaudevillian Joe E. Howard was one, successfully photographed the events, sans license, sans royalty and not even as courtesy card of thanks for the use of the hall and Brady's then pioneering system of arc lights.
Competition of this hustling kind was typical of the old Coney and the book details the exuberances of such latterday Barnums as Sam Gumpertz, Fred Thompson, George Tilyou, George Hamid, and Paul Boynton, the latter the first to enclose a lot of concessions within a central admission gate via his Sea Lion Park, belleved the first in the States.

Several of the Coney impresari,

Several of the Coney impresari, notably Boynton, are far more visually promising screen "action" than many a biographical subject taken on in Hollywood's quest of real people. Boynton's fame was based on his rubber floating suit. Wearing this patented garment he dropped overboard on a black night in gale-whipped Atlantic seas and paddled from a liner to Ireland. Not counting the long roster of vaudevillians who played regular weekly change dates, Coney was part of the story of Marle Dressler who had a concession there and loved a handsome can-trainer. Another film star-to-be who cavorted (as an acrobat) at Coney was Cary Grant.

Probably not many Americans of Several of the Coney impresari,

(as an acrobat) at Coney was Cary Grant.

Probably not many Americans of the present period know that the now "standard" tune, "Meet Me Tanight in Dreamland" was originally the official, commissioned theme song of Coney's most pretentious but ill-fated venture, a \$3,500,000 competitor to Luna Park. The heartbreaking destruction of Dreamland by fire in 1910 is vividly recounted in the book—with methodical estalling of the personal losses and tragedies. Handdrawn fire equipment from New York came galloping down a road lined with thousands of sightseeers who cheered widdly. But the high-pressure pumping station, only a few months old add supposed to banish the dread of fire from Coney forever, flopped almost completely.

The 1910 fire put the lights out in Coney and they never again shone so brilliantly after that exciting final night of agony and melo drama with wild beasts screaming in death and two lions (Continued on page 25)

Inflation!

San Francisco, Oct. 1.
A fellow came to the window of the Golden Gate Theatre the afternoon (23) of the Robinson-Basillo fight, asked for a single ticket and paid \$4.40

\$4.40 Publicist Joe DeVictoria spotted him, asked him if he wasn't a bit early to see the fight.

wasn't a bit early to see the fight.

"What fight?" asked the man.
"I wanted to see Dean Martin and Jerry Lewis" (in "Jumping Jacks").

DeVictoria explained the theatre was shut for closed-circuit of the title scrap and asked, "Didn't it seem odd to be paying \$4.40 for a motion picture ticket?"

"A little," replied the customer, "but with prices the way they are these days, I just figured film tickets were up, too."

Frisco Festival **Gets Film Co-op** From Overseas

Half a dozen countries already have signified they'll submit films to first International Film Festival to be held in the U. S. and a date for the two-week event has been set. Festival, non-sanctioned by the film industry, will start Dec. 4, according to Harold Zel-lerbach, industrialist and head of the local Art Commission which is sponsoring the affair.

Countries whose consul-generals have committed films are Italy, Britain, Japan, India, Denmark and Spain, and eight more nations are expected to submit entries shortly.

shortly.

Coordinator for the festival is Irving M. Levin, who runs San Francisco Theatres Inc., the Frisco arm of Michael Naify's United California-Golden State

circuit.

Invitations to 14 film-making countries asked to participate wentout over signature of Mayor George Christopher, who is assoiated politically with Spyros Skouras (and who only last week tossed his hat in the ring for the Republican nomination to succeed William Knowland as a U. S. sepator) senator).

Festival will be held at the 1,000-seat Metro Theatre, close to down-town area. Competition rules are that each nation submit a list of pictures which it feels suitable, which carry English subtitles and which have English subtitles and in Northern California.

Northern California.

Golden Gate Awards for best film, best actor, best actress and best director will be made by a jury composed of Hortense Morton, Frisco Examiner, Paine Knickerbocker, Frisco Chronicle, Emilia Hodel, Frisco News, Rebert Hall, Frisco Call-Builetin, and Theresa Cone, Oakland Tribune, An Eastern drama critic may also be added to the jury.

Milko Taka and U.S.A.

Seeing Each Other Via WB

Warner Bros. has mapped a 39city tour for Milko Taka, Japanese
atar of "Sayonara," currently, doing publicity for the picture in
Gotham Miss Taka is skedded to
go on the Perry Como Show on
NBC Oct. 12.

When touring the country to plug
the William Goetz production, Miss
Taka will carry a specially-pretown house, as a twin bill with
pared publicity kit designed for
newspaper and radio-ty planting.

"Batfle Stripe."

Industry's famed highspeed "grapevine" re boxoffice results of pictures just going into release is not only often incorrect, but can be decidedly misleading in distort-ing a film's real value.

ing a film's real value.

That's the complaint of Jack Ellis who heads Ellis Films, distributors of imports. In the says too many exhibitors and bookers are too easily influenced by the gilb word-of-mouth concerning the performance of given pix, without bothering to find out the circumstances under which the gross has or hasn't been achieved.

"When a film opens out-of-fown."

stances under which the gross has or hasn't been achieved.

"When a film opens out-of-town, within days' the industry 'knows' that it's a hit, a lemon or a so-so grosser," said Ellis. "This information is taken as gospel and used without any qualification. No one hothers to inquire into the special circumstances of the date, what the weather was, which competition the attraction had to buck, etc. All that counts are the boxoffice results reported via the grapevine."

Ellis said quite a few pictures of definite potential, particularly in the foreign language field, hadn't gotten their due for the simple reason that the "grapevine" had condemned them on the strength of an out-of-town preem.

Problem holds true also for the off-beat American entries. If a company opens that kind of production out of Gotham for a "test," and the results are negative, yery often the distributor simply won't bother much further with the pic on the theory that it isn't worth spending time and effort on it. Actually, argue some, the out-of-town test isn't worth box strength the picture may show in New York, or other parts of the country.

One quick example would be

in New York, or other parts of the country.

One quick example would be "Love In the Afternoon," the Alied Artists picture, which was vastly disappointing outside N Y., but has been doing a thriving biz at the Plaza Theatre (if not the Paramount) in Manhattan.

Allied Convention Sets Senator Wayne Morse

Scintor Wayne Morse
Officeat choice as the principal speaker at Allied States' convention banquet at Klamesha Lake Oct. 30 is Sen. Wayne Morse of Oregon. He's a member of the Senset Select Committee on Small Business and, according to Allied, "is nown as a champion of the farmer, wage earner and small business man."
Morse, originally a Republican, Offbeat choice as the principal speaker at Allied States' convention banquet at Klamesha Lake Cot. 30 is Sen. Wayne Morse of Oregon. He's a member of the Senet Committee on Small Business and, according to Allied will saving of about starmer, wage earner and small business man."

Morse, originally a Republican, became an independent and later a Democrat. He was reelected on the Democratic ticket in 1956. His address to Allied will be keyed to the problems of the small business of licenses was cut by 50%.

Rochester & Denver Radio Sell 'Test' Helps Word-of-Mouth, But Not B.O.?

Get The Gat

Get The Gat

Hollywood, Oct. 1.

"Gun"-happy tag might be
tied onto George Montgomery,
who last week signed to topline "Gun Trap at Abliene" for
Peerles Productions, his third
feature for firm.

Montgomery is currently before cameras in "Tougest Gun
in Tombstone" for Peerless,
and has completed "Gun Duel
in Durango" all for U. A. release.

Montgomery and for U. A. re-

Montgomery is slated to start shooting his latest "Gun" about mid-October.

Krishnamachari May Aid U.S. On **India Vexation**

Faint glimmer of hope for an improvement in the situation facing the American film companies in India came last week following a talk between Eric Johnston and T. T. Krishnamachari, India's Minister, in Washington.

Minister, in Washington.

Since their discussion, in which Krishnamachari expressed interest in the plight of the industry due to Indian restrictions, the Indian Government this week issued new regulations covering the six months' period ending March 1, 1958. Under these restrictions, American (and other foreign) film imports are cut to 10% of their former high.

In 1955, the II S, shipped some

former high.

In 1955, the U, S. shipped some 250 pix into India. Figuring it on the half-year period, this would mean a reduction from 125 to 12 or 13 films. There may be loopholes allowing a couple of more imports, but on the whole it's felt in N.Y. that the companies can't keep going with this kind of allotment. Some of the distribs are in a better position than others since they can draw on old licenses.

While the results of the business while the results of the business-building campaign on the radio in Rochester and Denver are still un-der scrutiny, it's already clear that it hasn't netted any noticeable up-swing at the boxoffice.

Campaign lasted eight weeks in both cities, cost \$6,000 in toto, and utilized all available stations, most-ly via the disk jockeys. It was institutional in character, but even-tually was switched to plug the best releases.

releases.

Theatremen were pleased with the intengibles of the drive, i.e., the overall impression about good pictures and the word-of-mouth created, but there was no outstanding reaction among the public, and the b.o. failed to register the effects. Radio campaign was in the hands of Herb Steinberg of Paramount and Rodney Bush of 20th-Fox.

Suggestion is made that, based

and Rodney Bush of 20th-Fox.

Suggestion is made that, based on the Rochester and Denver experiences, a new radio drive might most effectively be launched via a national radio show, such as MBC's Monitor. Radio stations in Rochester and Denver cooperated to the hilt in putting the film message across. Aim, primarily, wasn't to plug individual attractions, but to stress the pleasure of going to the movies, getting out of the house, etc.

7th Making of Vic Hugo's 'Les Miserables' Working Out as 4-Hour Film

Latest (seventh) screen version of Victor Hugo's "Les Miserables," now shooting in France, will run for four hours and will be present-

for four hours and will be presented in unique fashion, reports the French Film Office in N. Y.
When the pic opens in December, three Paris houses will play the first section of the film and another three will play the last half. Jean Gabin is starred. Jeal-Paul Le Chanois directs.

SCRIPTURE FOR SCRIPTS.

DE MILLE PLANS AHEAD San Francisco, Oct. 1.

Cecil B. DeMille doesn't "intend to retire," he said last week after testifying in the Goldwyn anti-

trust, suit.

Not only that, but the 76-yearold producer "will make another
picture if I'm around, probably
from the Bible which is the world's
greatest source. "If from the Book
of Ruth, it'll be a lovely little
home story, if from Beuteronomy,
the mountains will fall down."

the mountains will fall down."

He said pay-TV was no threat to film producers, only to exhibitors, and added that he'd been telling Hollywood associates "for the last five years that motion pictures have become the legitimate theatre."

tre."

One example of this concept, he said, was his own "Ten Commandments," which "will outgross any picture in the world—it's already grossed \$26 million in 44 weeks," Asked if Hollywood would "clean house" as a result of the "Confidential" trial, he replied, wryly:

Using large and effective newspaper ads which in the smallest possible type stated their former titles, thus practically concealing the fact they're ressues, the Lyric on a Thursday opened with the pair to \$1,000, an excellent mid-week gross for the house.

Another picture, which NTA is holding out from tv stations, will be sold in the territory with its original title because it was such a boxoffice hit when originally released, Swartz says.

Some exhibtors hereabouts don't like the fact that NTA is supplying features to video and that its principal owner and operator of local station KMGM-TV, but with product again in short supply they're not holding back from buysess b.o. potential, according to Swartz. Ray Thome's Camden Transfer
Memphis, Oct. 1.
Manager Ray Thome will ankle
the Malco here to skipper the
Savar at Camden, N. J. Thome,
who has managed first run houses
at Minneapolis, St. Paul, San Francisco, Denver, Pasadena, Los Angeles and Milwaukee, also handled
the advertising and exploitation
for the Malco chain in Memphis
and other southern cities and is
expected to double in brass at
Savar.
Watson Davie

'Vaulties' From 20th Back in Theatres

'Ninth Star' and 'The Men' Bracketed-Old Titles Set in Tiny-Type and Reissue Glossed Over

Minneapolis, Oct. 1. National Telefilm Associates, principally engaged in the business of selling its accumulation of 20th-

Fox vaulties to television stations, has found an effective way to market some of these profitably with showhouses.

L.A. Better; 'Pilot' Huge \$157,000, 14 Spots; 'Joker' Fast 100G in 11, 'Ark' 74G, 15, '10 C's' 20G, 46th

Los Angeles, Oct. 1.

L.A. first-runs are picking up slightly this frame with a pair of big openers helping. "Jet Pilot" coupled with "Joe Dakota" is heading for a mighty \$157.00 in 14 situations. "Pilot" looks to hit a hotsy \$35,000 in three first-runs plus a great \$122,000 or close in three nabes and eight drive-ins. "Joker Is Wild" also is big, with fine \$100,000 in 11 situations, being big \$32,500 in three first-runs plus a tail \$67,500 in one nabe and seven ozoners. Only other newly-launched bill to show much is "Noah's Ark," on reissue, plus "Dragoon Wells Massacre" with a fair \$23,000 or near in four houses but a sharp \$74,000 total including 15 nabes. "Sun Also Rises" leads holdovers with a leave \$7.800 in fifth round at

15 nabes.
"Sun Also Rises" leads holdovers
with a lazy \$7,800 in fifth round at
Chinese. "10 Commandments" is
winding 46-week run at Warner
Beverly Oct. 2 with a great \$953,500 total, showing new life in final
lap with a handsome \$20,000 in
sight.

lap with a handsome \$20,000 in sight.

Estimates for This Week
Orpheum, Pantages, Fox Wilshire (Metropolitan - RKO - FWC)
(2,213; 2,812; 2,298; 80-\$1.80)

"Joker Is Wild' (Par) and "Wayward Girl" (Rep) (Orpheum, Pantages only). Big \$32,500. Last week, Orpheum, "Pride and Passion" (UA) and "Baby and Battleship" (Indie) (4th wk), \$2,300 (5 days); Pantages with El Rey, Downtown, "Quiet Man" (Rep) and "Johnny Guitar" (Rep) treissues), \$6,700.

"Johnny Guttar" (Rep) (reissues), \$6,700.
Hillstreet, New Fox, Wiltern (RKO-FWC-SW) (2,752, 965; 2,344; 90-\$1,50)—"Jet Pilot" (U and "Joe Dakota" (U). Sock \$35,000 or, near plus \$122,000 in 11 other spots. Last week, Hillstreet, "Demetrius. And Gladiators" (20th) and "Frogmen" (20th) (reissues), \$4,300; Normen (20th) (reissues), \$4,300; Normen (20th) (reissues), \$4,300; Wiltern with Downtown Paramount, Iris, "Beginning of End" (Rep) and "Unearthly" (Rep), \$14,900.
Downtown, Uptown, Hollywood (SW-FWC) (1,757; 1,715; 756; 90-(Continued on page 22)

Balto B.O. Off Albeit 'Pilot' Mighty \$18,000; 'Cinerama' Tall 15G, 5

Baltimore, Oct. 1.

Baltimore, Oct. 1.

Biz is uneven here this frame.
Only new entry making much of a showing is "Jet Pilot" at the Century, but it is terrific. "Fuzzy Pink Nightgown" shapes thin at the New and "House of Numbers" at the Hippodrome looms slow. "Man of Thousand Faces" is related nice in second week at the Mayfair, "This Is Cinerama" is tall in fifth round at the Town. "Around the World in 80 Days" still is torrid in 41st session at Film Centre.

Estimates for This Week

Estimates for This Week

Century (Fruchtman) (3,100; 50-\$1.25)—"Jet Pilot" (U). Wow \$18,-000. Last week, "Sun Also Rises" (20th) (4th wk), \$7,000.

Cinema (Schwaber) (460; 50-.25)—"Last Bridge" (Union) (2d k). Okay \$3,000 after \$3,500 in

Film Centre (Rappaport) (890; \$1.25-\$2.25)—"Around World in 80 Days" (UA) (41st wk). Nice \$9,000 after \$10,000 last week.

Five West (Schwaber) (460; 50-.25) — "Interlude" (U). Oke .700. Last week, "Passionate mmer" (Kings) (4th wk). \$2,500. Hippodrome (Rappaport) (2,300; 50-\$1.25)—"House of Numbers" M-G', Slow \$6,000. Last week, Tip on Dead Jockey" (M-G) and 'Action of Tiger" (M-G), same.

Mayfair (Hicks) (980; 50-\$1.25)—
"Man of Thousand Faces" (U) (2d
wk). Fancy \$6,000 after \$8,000 in

New (Fruchtman) (1,600; 50-\$1.25)
— "Fuzzy Pink Nightgown" (UA).
Thin \$5.000. Last week, "Sea
Wife" (20th), \$8,000.

Playhouse (Schwaber) (400; 50-\$1,25:—"Third Key" (Rank) 6th wk). Holding at good \$3,500 after \$4,000 last week.

\$4,000 last week.

Stanley (SW) 13,200; 50-\$1.25)—
"Portland Expose" (AAI. Drab
\$6,500. Last week, "3:10 to Yuma"
(Col), \$10,000.

Town (SW-Cinerama) (1,125\$2.50)—"This Is Cinerama" (Cinerama) (5th wk). Tall \$15,000 after
ditto for fourth.

Broadway Grosses

Estimated Total Gross This Week \$589,000 (Based on 23 theatres) Last Year\$613,400 (Based on 21 theatres)

'Pilot' Sockeroo 22G, Frisco Ace

Estimates for This Week Golden Gate (RKO) (2,855; 90-\$1.25)—"Jet Pilot" (U) and "That Night" (U). Socks \$22,000. Last week, "Jumping Jacks" (Par) and "Sailor Beware" (Par) (reissues), \$8.500

\$8,500,

Fox (FWC) (4,651; \$1.25-\$1.50)—

"Sea Wife" (20th) and "Forty
Guns" (20th). Fair \$13,000. Last
week, "Sun Also Rises" (20th) (4th
wk-5 days), \$8,500.

Louisville, Oct. 1.

Biz at film houses is fairly well distributed this week. Windup of "Around World" in 18th week at the Brown, took a spurt to lead city. Kentucky with "Beau James" and "Lonely Man" looks fancy. Mary Anderson's "Helen Morgan Story" is robust.

Estimates for This Week

Story" is robust.

Estimates for This Week

Brown (Loew's-Fourth Ave.).
(1,000; \$1.25-\$2)—"Around World
in 80 Days' (UA) (18th wik). Final
stanza reflected in boost to fine
\$10,000 after 17th week's \$7,000.
"Raintree County" (M-G) preems
Wednesday (2), with big bally invited press, etc.

Keniucky (Swittow) (1,200; 50-85)

—"Beau James" (Par) and "Lonely
Man" (Par). Fast \$8,000. Last
week, "Delicate Delinquent" (Par)
(2d wik), \$6,000.

Loew's (Loew-U.A.) (3,000; 5085)—"Pickup Alley" (Col) and
"Woman of River" (Col). Dul
\$8,000. Lost week, "House of
Numbers" (M-G) and "Tarzan and
Lost Safari" (M-G), \$7,000

Mary Anderson (Peoples) (1,200;
50-85)—"Helen Morgan
(WB). Fine \$6,000 or near. Last
week, "Black Patch" (WB) and
"Johnny Trouble" (WB), \$6,000.

Rialto (Fourth Avenue) (3,000;
74-99)—"Sun Also Rises" (20th)
(2d wk). Medium \$8,000 after first

'Pilot' Standout \$17,500, Denver

Best bet here this stanza is "Jet Pilot," rated lofty at the Orpheum. It is far ahead of other entrants, which are not doing much currently. However, "Interlude" is rated good at the Centre while "Doctor At Large" continues fine in second round at Esquire with a third week set. "Around World in 80 Days" is still good in 20th session at the Tabor. Elsewhere, it's mighty slim pickings.

Tabor, Elsenment pickings.

Estimates for This Week (1.400; \$

Estimates for This Week
Aladin (Fox) (1,400; \$1.25\$1.50)—"10 Commandments" (Far)
(10th wt). After 13 weeks at Denham. Fair \$5,000. Last week, ditto.
Centre (Fox) (1,227; 70-\$1.25)—
(interlude' (U). Good \$11,000.
Stays. Last week, "Sun Also Rises"
(20th) (4th wk). \$7,000.
Denham (Cockrill). (1,428; 70-90)
—"Unholy Wife" (RKO-U). Sad
\$4,000. Last week, "Stowaway Girl"
(Continued on page 22)

'Don't Argue' Mighty \$38,000 Pacing Hub; 'Pilot' Wham 22G, 'Sail' 20G

Boston, Oct. 1.

Wave of cool weather with mercury down to frostline is boosting biz at many spots currently. Biggest new pic is "Guns Don't Argue." Terry Turner film, with great bally landing it a terrific take at bally landing it a terrific take at bally landing. It looks like a record-breaker at latter. "Until They Sail" is fairish in two spots but "Jet Pilot" is zooming to a wow take at Memorial.

Quanter" shapes fine at Pilgrim. "Sea Wife" is barely okay at the Met. "Around the World leads holdovers in 26th week at Saxon. "Doctor at Large" continues silck in sixth at the Kemore. "Interlude" is rated okay at Astor factor (U) (4th wk). Oke \$4.500. Last week, \$5.500.

Estimates for This Week

Astor (B&Q) (1,372; 90-\$1.50)—"Interlude" (U) (4th wk). Oke \$4.500. Last week, \$5.500.

Beacon Hill (Sack). (678; 90-\$1.25)—"Lost Continent" (Lopert) (5th wk). Good \$5,500. Last week, \$6.500.

Boston (SW-Cinerama) (1,354; \$1.25)—"Lost (Chinerama) (1,354; \$1.25,25.26.55)—"Seven Wonners of Tarms-Lux (T-L) (724; 75-\$1.10)—"Tarms-Lux (T-L) (724; 75-\$1.10)—"Tarms-Lux (T-L) (724; 75-\$1.25)—"Tarms-Lux (T-L) (724; 75-\$1.10)—"Tarms-Lux (T-L) (724; 75-\$1.10

Estimates for This Week

Astor (B&Q) (1,372; 90-\$1.50)—
"Interlude" (U) (4th wk). Oke \$4,500. Last week, \$5,500.

Beacon Hill (Sack) (678; 90\$1.25)—"I.ost Continent" (Lopert)
(5th wk). Good \$5,500. Last week,
\$6,500.

Boston (SW-Cinerama) (1,354;
\$1.25-\$2.65)—"Seven Wonders of
World" (Cinerama) (58th wk).
Sturdy \$15,000. Last week, \$14,500.
Copley (Indie) (961; 90-\$1.25)—
"Miracle of Marcelino" (UMPO)
(2d wk). First week ended Sunday
(29) was sizzling \$11,000.
Exeter (Indie) (1,20); 60-\$1.25)—
"Green Man" (DCA) (9th wk).
Eighth week ended Saturday (28),
big \$7,700. Last week, \$7,500.
Fenway (NET) (1,373; 60-\$1.10)

Armored Atta Battle Stripe"

'James' Lively \$8,000, L'ville; 'Morgan' 6G Det. Spotty But 'Pilot' Sock \$26,000; 'Alley' Fine 15G, 'Faces' Big 12G

Key City Grosses

'Morgan' Fat 16G, Philly; 'Pilot' 15G

Philadelphia, Oct. 1.
Religious holidays partially knocked out boxoffice takings in current session, but grosses came back solidly over weekend as college football season opened. "Helen Morgan Story" shapes as standout newcomer with sock takings at Randolph. "Monster That Challenged World" also is solid at Goldman. "Jet Pilot" still is rated brisk in second round at the Stanley.
Estimates for This Week

Estimates for This Week
Arcadia (S&S) (5,266; 99-\$1.80)—
"Man of Thousand Faces" (U) (6th
wk). Good \$7,500. Last week,
\$8,000.

Boyd (SW-Cinerama) (1,430; \$1.20-\$2.80)— "Seven Wonders of World" (Cinerama) (75th wk). Big \$12,000 in last week. Last week, \$11,200.

Fox (20th) (2,250; 55-\$1.80) —
"Sun Also Rises" (20th) (5th wk).
Bright \$12,000. Last week, same.

Bright \$12,000. Last week, same. Goldman (Goldman) (1,25); 65\$1,25)—"Monster That Challenged World" (UA) and "Vampire" (UA). Solid \$13,000. Last week, "Gun Glory" (M-G), \$7,000. Green Hill (Serena) (750; 75\$1,25) (closed Sundays)—"Silken Affair" (DCA) (8th wk). Big \$2,600. Last week, \$2,800.

\$1.25) (closed Sundays)—"Silken Affair" (DCA) (8th wk). Big \$2,600. Last, week, \$2,800.

Middown (Goldman) (1,000; \$2-27.5"—"Around World in 80 Days" (UA) (40th wk). Snappy \$12,500. Last week, \$13,000.

Randolph (Goldman) (2,250; 65-21.25)—"Helen Morgan Story" (WB). Sock \$16,000. Last week, "Woman of River" (Col.), \$7,000.

Stanley (SW) (2,900; 99-\$1.49)—"Jet Pilot" (U) (2d wk). Brisk \$15.000. Last week, \$23,000.

Stanton (SW) (1,483; 99-\$1.49)—"Oecislon Against Time" (M-G) and "Land Unknown" (U). Par \$8,500. Last week, \$23,000.

—Trans-Lux (T-L) (500; 99-\$1.80)—"Melbourne Rendezvous" (Indie) (2d wk). Quite \$3,600. Last week, \$4,700.

Viking (Sley) (1,000; 75-\$1.80)—"Pride and Passion" (UA) (9th wk). Steady \$8,000. Last week, \$7,000.

World (Pathe) (499; 99-\$1.49)—"Last Bridge" (Indie) (2d wk). Tall \$3,500. Last week, \$4,500.

Studie (Goldberg) (400; \$1.49)—"Stella" (Burstyn). Looks like fancy \$5,500 in first week. Holds.

'SUN' \$9,500, 'PILOT' 10G, PITT; BOTH BIG

Smiley" (20th). Oke \$14,000. Last week, "Noah's Ark" (AA-Dom) (reissue). \$13,000. First meck week, "Noah's Ark" (AA-Dom) (reissue). \$13,000. For any one of the Met. "Around the World' add holdovers in 26th week at axon. "Doctor at Large" contines silck in sixth at the Kenmore of fourth week.

Estimates for This Week
Astor (B&Q) (1,372; 90-\$1.50)—
Interlude" (I) (4th wk). Oke \$4-00. Last week, \$5,500.

Beacon Hill (Sack) (678; 90-1.25)—"Lost Continent" (Lopert); bit wk). Good \$5,500. Last week, \$5,500.

Boston (SW-Cinerama) (1,354; 1.25-\$2.65)—"Seven Wonders of Vorld" (Cinerama) (38th wk). Copley (Indie) (981; 90-\$1.25)—"Indie) (1,200; 60-\$1.10)—"Guns Ond' Last week, "Armored Attack" (NTA) and "Batle Stripe" (NTA) (1,100; 85-95)—"Around World in 80 Days" (125)—"Indie) (1,200; 60-\$1.25)—"Indie) (1,200; 60-\$1.25)—"I

Detroit, Oct. 1.
Only spotty biz in prospect this week among deluxers. "Chicago Confidential" is oke but not big at Fox. However, "Jet Pilot" shapes smash at the Michigan. And "Pickup Alley" looms good at Palms. "Land Unknown" loeks okay at Broadway-Capitol.
"Man of Thousand Faces" is big in second week at the Madison.

"Man of Thousand Faces" is big in second week at the Madison. "Around World in 80 Days" stays great in 40th week at United Art-ists as does "Seven Wonders of World" in 61st round at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90\$1.25) — "Chicago Confidential"
(10A) and "Hell on Devil's Island"
(20th), Oke \$17,000. Last week,
"Sea Wife" (20th) and "Forty
Guns" (20th), \$12,500.

Guns" (20th), \$12,500.

Michigan (United Detroit) (4,000:
90-\$1.25)—"Jet Pilot" (U) and
"Black Patch" (WB). Sock \$26,000
or near. Last week, "Pajama
Game" (WB) and "Johnny Trouble" (WB) (2d wk), \$18,000.

bie" (WB) (2c wg), \$18,000.

Falms (UD) (2,961; 90-\$1.25)—

"Pickup Alley" (Col) and "Domino Kid" (Col). Good \$15,000. Last week, "3:10 to Yuma" (Col) and "Tijuana Story" (Col), \$14,500.

Madison (UD) (1,900; 90-\$1.25)—

"Man of Thousand Faces" (U) (2d wk). Big \$12,000. Last week, \$15,200.

wk). Big \$12,000. Last week, \$15,200.

Broadway-Capitol (UD) (3,500: 90-\$1.25)—"Land Unknown" (U) and "Joe Dakota" (U). Okay \$13,-000. Last week, "James Dean Story" (WB) and "Joe Joestination 60,-000" (WB), \$11,500. United Artists (UA) (1,667; \$.25-\$3)—"Around World in 80 Days" (UA) (60th wk). Great \$18,000, Last week, same.

Adams (Balaban) (1,700; 90-\$1.25)—"Battle Hell" (DCA) 2d wk). Slow \$7,000. Last week, \$8,500.

Music Hall (SW-Cinerama) (1,200; \$1.50-\$2.55, \$1.50-\$2.55. "Seven Wonders" (Cinerama) (61st wk). Sturdy \$14,500. Last week, \$8,500.

Krim (Krim) (1,000; 90-\$1.25)—"Lizzie" (M-G) and "Barrets of Wimpole Street" (M-G) (2d wk). Nice \$5,500. Last week, \$5,700.

'Gun' NSH \$4,000 in Mpls.; 'Pilot' Fine 9G, 2d, '80 Days' 17G, 12

Minneapolis, Oct. 1.

Local big-time football season's opener, the Minnesota-Washington game, pulling a capacity 62,500 crowd at \$4 per, brought plenty of weekend transients into the Loop apparently without helping film biz, other than the two with hardicket pix. Lineup of newcomers almost nothing to draw hometowners downtown. One of weakest within recent memory, it includes twin bills of lesser fare at three houses. However, one of the duals, "Armored Attack"—"Battle Stripe," reissues under new titles, looms good.

Holdovers still show theseth

good.

Holdovers still show strength.
For "Seven Wonders" and "Around
the World," it's the 60th and 12th
stanzas, respectively, while "The
Sun Also Rises" is chalking up its
fifth week and "Jet Pilot" its second, latter being still fine.

Fetimates for This Week

Estimates for This Week

illin week and "Jet Pilot" its second, latter being still fine.

Estimates for This Week
Acašemy (Mann) (847; \$1.50\$2.65)—"Around World in 80 Days"
(UA) (12th wk). Out-of-towners
helped it to another spurt. Goes
completely clean or near-dapacity
all the time. Smash \$17,000. Last
week, \$16,000.
Century (SW-Cinerama) (1,150;
\$1.75-\$2.65)—"Seven Wonders of,
World" (Cinerama) (60th wk).
Into 15th month, but still profitable. Hot \$12,000: Last week,
\$12,500.
Gepher (Berger) (1,000; 85-90)—
"My Gun Is Quick" (UA) and Rohinson-Basillo fight pix (UA).
Fight pictures, exclusively here,
may have helped patronage here.
NSH \$4,000. Last week, "Pickup
Alley" (Coll, \$3,500.
Lyric. (Par) (1,000; 85-90)—
"Armored Attack" (NTA) and "Battile Stripe" (NTA) (reissues).
Smash \$7,000. Last week, "James
Dean Story" (WB) and "Deep Adventure" (WB) (2d wk), \$3,500.
Radio City (Par) (4,100; 85-90)—
"Tet Pilot" (U) (2d wk), \$5.500.
"Jet Pilot" (U) (2d wk), \$5.500.
"Jet Pilot" (U) (2d wk), \$5.500.
"Ret Ostropheum (RKO) (2,800; 8590)—"Woman of River" (Coll) and
"Brothers Rico" (Coll). Slow
(Continued on page 22)

New Pix Help Chi; Pilot' Zooming To Great \$38,000, 'Joker' Whopping 24G, 'Road' 8G, 'Rock' Sturdy 9G

Chicago, Oct. 1

Loop screens are holding fairly steady this frame with openers lively. "Jet Pilot" climbs to a rarified \$38,000 for first frame at State-Lake "Joker Is Wild" shapes a snappy \$24,000 at United Artists also an opener.

Two action houses shape about par with starters. The Monroe looks okay \$3,800 with "Battle Hell". "Hell in Korea." The Grand at \$5,600 shapes fair with "House of Numbers" and "Action of Tiger." "Amazing Colossal Man"—"Cat Cirl" package which barely missed house record at the Garrick with \$13,500 in first frame looks strong in second. "Rock Hunter" displays impressive staying power at the Loop as it marks a tidy fifth frame there. At the Rosevelt "3:10 to Yuma"—"Brothers Rice" stays for a comfortable second, but "Man of 1,000 Faces" is skidding in same frame at the Chicago, "Portland Expose" froms torrid at the Woods in second with the addition of fight films. cond with the addition of fight

films. 18: 26th capacity frame for "Around World 80 Days" at Todd Cinestage, while the Palace runs smoothly into 41st session with "Seven Wonders," "10 Commandments" with closing date advertized shows looks sharp in 45th McVigkers set.

Estimates for This Week
Chieggo (B&K) (3,900: 90-\$1.50)

"Man of 1,000 Faces" (U) (2d wk). Slender \$15,000. Last week \$18,000.

wki. Slender \$10,000. Least new\$18,000.
Cinema (Indie) (495; 85-90).
Cinema (Indie) (495; 85-90).
Up \$2,900. Last week, "Alligator Named Daisy" (Rank) (3d wk.), \$1,-900.

Named Daisy" (Rank) (34 wk.), \$1,-800.

Garrick (B&K) (850; 90-\$1.25)—
"Amazing Colossal Man" (Capitol) and "Cat Giri" (Capitol) (24 wk.). Nifty \$9,000. Last week, \$13.500.

Grand (Indie) (1,200; 50-87)—
"House of Numbers" (M-G) and "Action of Tiger" (M-G). Just par at \$5,000. Last week, "Pawnee" (Rep) and "Spoilers of Forest" (Rep), same.

Esquire (H&E Balaban) (1,400; 90-\$1.25)—"Happy Road" (M-G).

Peppy \$8,000. Last week, subsequent-run.

Loop (Telem't) (806; 90-\$1.50)—"Rock Hunter", (20th) (5th wk).

Sturdy \$9,000. Last week \$9,400.

MeVickers (JL&S) (1,580; \$1.25-\$3.30)—"10 Commandments" (Par) (45th wk). Sharp \$21,000. Last week \$20,000.

Menoree (Indie) (1,000; 59-79)—"Battle Hell" (DCA), "Hell in Korea" (DCA). Normal \$4,100. Last (Continued on page 22)

'Sea Wife' Fair \$7,000, Cincy; 'Pilot' 101G, 2d, '80 Days' Hot 14G, 16

Cincinnati, Oct. 1.
This is a marking-time stanza on Cincy's cinema front, with total outlook slipping below last round. Only new bill, "Sea Wie," in a twin combo and with Basilio-Robin-Cincinnati, Oct. 1.

This is a marking-time stanza on Ciney's cinema front, with total outlook slipping below last round. Only new bill, "Sea Wife," in a twin combo and with Basilio-Robinson scrap clips extraed, shaper fair at Palace. Of the holdovers, "Jet Pilot" continues to top the first-runs with at Albee. "Hatful of Raim" looms barely okay in second stanza at Keith's, "Seven Wonders, of World" and "Around World in 80 Days" continue strong in extending their runs.

Estimates for This Week Albee (RKO) (3,100; 90-31.25)—"Jet Pilot" (U) (2d wk). Big \$10,500 atter \$15.500 takeoff.

Capitol (SW-Cinerama) (1,376; \$1,20-2.65)—"Seven W on de or s" (60th wk). Sturdy \$12,000. Expected to perk with amouncement of last nine weeks of run. Last week, \$12.500.

Grand (RKO) (1,400; 90-\$1.10)—"Garden of Evil" (20th) and "Gladiators" (20th) (reissues). No complaint at \$5,500. Last week, "Pajama Game" (WB) (m.o.,) nine dozys, \$6,500 at 90-\$1.25 scale.

Guild (Yance) (300; 50-90)—"Garden of Evil" (20th) and "Gladiators" (20th) (reissues). No complaint at \$5,500. Last week, "72-30m (Sarden of Evil" (20th) and "Gladiators" (20th) (reissues). No complaint at \$5,500. Last week, "72-30m (Germen of Evil" (20th) and "Gladiators" (20th) (reissues). No complaint at \$5,500. Last week, "72-30m (Germen of Evil" (20th) and "Gladiators" (20th) (reissues). No complaint at \$5,500. Last week, "72-30m ("Bernty good at \$1,900 after \$2,200 and "The Unarthly" (10,000 and "South of Raim" (20th) (2d wk). Orrida (Rep) and "The Unarthly" (Rep), \$4,400.

Palace (RKO) (2,000; 90-\$1,10)—"The Week (Rep) (1,800; \$1-\$1,50)—"Unholy Wife" (RKO-U) and "Gladiators" (10,000; 10,500. Last week, "10,000 and "The Unearthly" (10,000 and "Rep) and "The Unearthly" (10,0

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Pilot' Giant 17G Leader in Wash.

Washington, Oct. 1.

It's another dull session along main stem, despite unusually cool weather which normally drives natives into theatres. Standout this session is "Jet Pilot," smash at Keith's, with "Until They Sail" at Capitol the only other solid entry. "Portland Expose" looks fair in two spots. "Deerslayer" at Columbia is okay. "Sun-Also Rises" still is fast in fifth Palace week.

Estimates for This Week

Estimates for This Week
Ambassador (SW) (1,450; {
\$1.10} — "Portland Expose" (Au
Mild \$3,000. Last week, "3:19
Yuma" (Col), \$6,500.

Capitol (Loew) (3,434; 85-\$1,25)
—'Until They Sail' (M-G), Very solid \$21,000; stays. Last week, Judy Garland onstage.

Columbia (Loew) (1,174; 70-90)

"Deerslayer" (20th). Oke \$7,000.
Last week, "Run of Arrow" (U),

same.

Keith's (RKO) (1,859; 85-\$1.25)—
"Jet Pilot" (U). Off to big start with socko \$17,000 on week. Stays.
Last week, "Pride and Passion" (UA) (8th wk), \$6,000 at tilted scale.

scale.

Métropolitan (SW) (1,100; 80\$1,10) — "Portland Express" (AA).
Okay \$6,000. Last week, "3:10 to
Yuma" (Col), \$11,500.

Palace (Loew) (2,350; 85-\$1,25)—
"Sun Also Rises" (20th) (5th-final
wk). Winds up with very firm \$13,000 after \$15,000.

Trans-Lux (T-L) (600; 90-\$1,25)—
"Jeanne Eagels" (Col) (9th wk).
Slow \$3,000 for second consecutive
week.

Undown (SW) (1,100; \$1,25,52)—

Slow \$3,000 for second consecutive week.

Uptown (SW) (1,100; \$1.25-\$3)—
"Around World in 80 Days" (UA) (26th wk). Fancy \$17,000. Last week, \$16,000.

Warner (SW-Cinerama) (1,300; \$1.20-\$2.40)—"Seven World" (Cinerama) (40th wk). Staying around oke \$9,000 for second consecutive week. Marking time now for new Cinerama entry.

'Unholy Wife' NG 7G,

'PILOT' BOFF \$14,000, INDPLS.; '80 DAYS' 13G

Indianapolis, Oct. 1.

New pix are generally slow at fixer-uns here this stanza, dearth of topflight new product hurting. Big exception and standout is "Jet Pilot," great at the Indiana where holdover looms. "Around World," in eighth week at Lyric, is off recent pace but still big. "Pajama Game" is hep. in second stanza at Keith's. Neither 'Mister Rock and Roll" at Circle nor "Pickup Alley" at Loew's are causing much excitement.

'Pilot' Rousing \$11,000 in Prov.

Providence, Oct. 1.

Biz is generally on the upgrade again with RKO Albee leading the list with "Jet Pilot" which is sockeroo. State is better too with "Pickup Alley" and films of Robinson-Basilio fight. Heavy tv exploitation paying off well for Majestic's "Guns Don't Argue."

tion paying off well for Majestic's "Guns Don't Argue."

Estimates for This Week
Albee (RKO) (2,200; 65-80)—"Jet
Pilot' (RKO) and "Triple Deception" (Rank). Smash \$11,000 or over.
Last week, "Land Unknown" (U)
and "Quantez" (U), \$5,500.
Majestic (S-W) (2,200; 65-80)—
"Guns Don't Argue" (Indie) and
"Last of the Desperados" (Indie).
Strong \$9,000 or near. Last week,
"Sea Wife" (20th) and "Restless
Breed" (20th), good \$8,000.
State (Loew) (3,200; 65-80)—
"Pickup Alley" (Col. and "Parson
and the Outlaw" (UA). Good \$10,"Pickup Alley" (Col.). and "Wetbacks"
(Indie) week \$7,000.

Strand (Silverman) (2,200; 65-80)—
"Short Cut To Hell" (Par) and
"Tijuana Story" (Col). Sad \$3,000.
Last week, "Omar Khayyam" (Par)
and "King of Coral Sea" (AA),
\$6,000.

K.C. Sługgish; 'Monster' Moderate \$8,000, 'Pilot' Snappy 9G in 2d Wk.

Snappy 96 in 2d Wk.

Kainsas City, Oct. 1.

Lighter week is on tap in keeping with lightwelghts among the newcomers. "Woman of River" at Midland, "Beginning of End" at Paramount and "Haif Human" plus "Monster from Green Heil" at four Dickinson theatres all are in that category. "Jet Pilott is a good holdover in three Fox Midwest Theatres. Best strength continues in the special processed films, "Seven Wonders" at the Missouri and "Around the World" at the Tower. These are of from recent highs, but still comparatively big. Weather is in a ideal fall category and probably no help at the box-office.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Glen, Dickinson, Shawnee Drivein, Leawood Drive-in (Dickson)
(700; 750; 1,100 cars; 800
person)—"Monster from Green
Hell" (DCA) and "Half Human"
(DCA), Moderate \$3,000. Last
week, "Checkpoint" (Rank) and
"Black Tent" (Rank), \$7,500.

Kime (Dickinson) (504; 75-90) — "St. Joan" (UA) (2d wk). Mild \$1,200. Last week, \$1,500, under hopes.

Midland (Loew) (3,500; 60-80)—
Woman; of River" (Col) and
"Brothers Rice" (Col), with Robinson-Basillo fight films. Dull \$6,000.
Last week, "3:10 To Yuma" (Col) and "Town on Trial" (Col), \$4,500, lightest of season.

Misseuri (SW-Cinerama) (1,194; \$1,25-\$2)—"Seven Wonders of the World" (Cinerama) (6th wk). Big "Continued"65 page 22)

Fresh Product Perks B'way; 'Joker' Smash \$80,000, 'Paradise' Capacity \$26,400, 'Eve' Lush 21G, 'Expose' 14G

boldover looms. "Around World" in eighth week at Lyric, is off recent pace but still big, "Pajama Game" is hep. in second stanza at Keith's. Neither "Mister Rock and Roll" at Circle nor "Pickup Alley" (2016). Stow 100. Last week, "It Pickup Alley" (20th), \$7,000.

"Jet Pilot" (1D. Great \$14,000. Last week, "Sea Wife" (20th), \$7,000.

"Keith's (Cockrill " Dolle) (2,200; 70-90)—"Jet Pilot" (1D. Great \$14,000. Last week, "Sea Wife" (20th), \$7,000.

"Jet Pilot" (20th), \$7,000.

"

"Pajama Game" with stageshow is winding current (5th) week at the Music Hall with a mice \$125,-000. "Les Girls" opens tomorrow (Thurs.). "Sun Also Rises" and stagehill looks to finish sixth round at the Roxy with mild \$44,000. However, it holds another to open "My Man Godfrey" on Oct. 11. "Man of Thousand Faces" held with good \$10,800 in seventh week ended last night (Tues.), and stays three extra days to open "Jet Pilot" at Palace. "Love in Afternoon" is heading for a fair \$28,000 at the Plaza in current (6th) sessions. Pic is staying at both houses, according to present plans.
"3:10. To Yuma" anded its 6th.

plans.

"3:10 To Yuma" ended its fifth

"3:10 To Yuma" ended its fifth

round at the Astor yesterday
(Tues.) with a fair \$11,000. "Helen
Morgan Story" opens there today
(Wed.). "Four Bags Full" held
with a big \$9,000 in fourth round
at Trans-Lux 52d Street.

"Around World in 80 Days" held
with capacity \$37,100 in 50th session at the Rivoli, starting its 51st
week today (Wed.). "10 Commandments" is heading for a great \$40,000 in present (47th) stanza at the
Criterion.

Estimates for This Week

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2)—
"Helen Morgan Story" (WB).
Opens today (Wed). In ahead,
"3:10 To Yuma" (Col) (5th wk),
fair \$11,000 after \$14,000 in fourth.
Little Carnegie (L. Carnegie)
(Cont) (6th-final wk). Abbreviated final weeks run only five days
to open "Sins of Casanova" (Indie)
on Sunday (6). Fifth week of "Affair" ended Monday (30) was okay
\$4,700 after \$5,200 in fourth.
Baronet (Reade) (430; \$1.25-

Baronet (Reade) (430; \$1.25-\$1.80)—"Man Escaped" (Cont) (6th-final w)c). Fifth round fin-shed last Sunday (29) was fair \$4,100. Fourth was \$5,900. "Deadlier Than Male" (Cont) opens Oct. 8.

"Deadlier Than Male" (Cont) opens Oct. 8.

Capitol (Loew) (4,820; \$1.52.50)

"Joker Is Wild" (Par), Frist session ending today (Wed.) Iooks like great \$80,000. Holden, natchina head, "Jeanne Eagels" (Col) (4th wk-6 days), \$22,000.

Central (Maurer) (854; 95-\$1.80)

"Checkpoint" (Rank) (2d wk). Pair \$8,500. First was \$12,000, a bit below hopes. Holds a couple of extra days to open "Triple Deception" (Rank) on Friday (4).

Criterion (Moss) (1,871; \$1.80-\$3,30)—"10 Commandments" (Par) (47th wk). This stanza ending the comorrow (Thurs.) looks to hit great \$40,000 in 15 performances. The 46th was \$34,600 for like numbers of shows.

Fine Arts (Dayls) (468; 90-\$1.80)

46th was \$34,600 for like numbers of shows.

Fine Aris (Davis) (468; 90-\$1.80)
—"The Roots" (Hárrison) (5th wk).
The fourth round ended Sunday (29) was good \$5,200. Third was \$7,500. "Mystery of Picasos" (Lopert) opens Oct. 7.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80)—"Rising of Moon" (WB) (13th wk). The 12th west concluded last night (Tues.) was skay \$2,900. The 11th was \$3,700. Likely won't hold much longer.
Guild (Guild) (450; \$1-\$1.75)—"Third is Cinerama" (1,522 & 40)—"Thir is Cinerama" (Cinerama) (1,522 & 40)—"Thir is Cinerama" (Cinerama) (1,523 & 40)—"Raby and Battlesthip" (DCA).
Opened Monday (30). In ahead, "Brothers in Law" (Cont) (6th wk), okay \$5,000 after \$5,500 in fifth.
Normandie (Than-Luc) (592; 95 (1). "Action of Tiger" (M-G) and "Hired Normandie (Than-Luc) (592; 95 (1). "(M-G). Slow \$7,000. Last week, "Gowell (M-G). Slow \$7,000. Last week, "Go

tomorrow (Thurs.) looks like fair \$28,000. Fifth was \$30,000. "Black Scorpios" (WB) opens here next are grained to the state of the sta

(Continued on page 22)

'Pilot' Powerful \$25,000, Cleve.; 'Sail' Fair 111G, 'Sun' Bright \$12,500, 2d

Cieveland, Oct. 1.

Mainstem biz is still spotty, but generally grosses show improvement currently, "Jet Pilot" at the Hipp is most indicative of the b.o. pickup. It looks smash and far ahead of last week's pic. "Woman of River" is rated pleasing at Emassy but other new entries are fair to sad. "Sun Also Rises" continues fancy in first holdover session at the Allen. "Around World in 89 Days" still is good in 16th round at the Ohio.

Estimates for This Week
Allen (S-W) (3,800; 90-\$1.25)—
"Sun Also Rises" (20th) (2d wk), Fast \$12,500. Last week, \$18,000.

Hipp (Telemi) (3,700; 90-\$1.25)—
"Jet Pilot" (U). Smash \$25,000.

Last week, "Man of Thousand Faces" (1) (2d wk), \$10,000 in final 4 days.

Embassy (Community) (1,200; 70-

Faces" (U) (2d wk), \$10,000 in lina, 4 days.

4 days.

Embassy (Community) (1,200; 7090)—"Woman of River" (Col) and
"Pickup Alley" (Col). Pleasing
\$13,000. Last week, "Land Unknown" (U) and "Joe Dakota" (U),
\$10,000 in 10 days.

Lower Mall (Community) (500;
50-90)—"We Are All Murderers"
(Indie) (2d run). Sad \$1,500. Last
week, "Gold of Naples" (Indie),
\$2,500.

TOMLINSON BLASTS VOGEL, WANTS HIM TO PREVENT LOEW 'LEAKS' TO PRESS

Joseph Tomlinson, the Canadian road-builder, who, with Louis B. Mayer and Stanley Meyer, mapped and mounted the attack of recent months upon the Joseph Vogelergime in Loew's Inc., has now filed in Delaware, under his own sole signature, an all-out criticism of Loew's, its leadership, past performance and anticipated profit position.

I that he should be replaced. Transcript and minutes of this July 12 descript and

rormance and annexpated profit
position.

This is essentially the formed embodiment in legal brief of the seven points reported in VARIETY of Aug. 21 under the streamer headline, "Tomlinson's Side of Story"

It is also especially significant that Tomlinson is now asking the Delaware court to stop Vogel from "leaking" news to the press. It is thought doubtful that any judge would deny any corporate official the right to talk to reporters, or employ p u bil r relations counsel, but Tomlinson's sensitivity to the potshots (and indeed the Wall Street community distaste for the whole mutual "scalping party" situation) will hardly surprise the close students of this chapter of Metro-Goldwyn-Mayer.

The Delaware filing of Tomlinson was timed with his declaration that he personally coveted no job or title, had no wish to dominate or control Loew's Inc. (The big job-seeker heretofore has been identified by Vogelites as Stanley Meyer and the power-seeker as Louis B. Mayer.)

Tomlinson's fiercely-worded complaint filed in District Court seeks, ultimate'y, to have Vogel ousted as Loew's president. His immediate prayer is that the court declare as invalid all proxies collected by Vogel and his associates for the annual meeting which is now set for Oct. 15.

Hits at Loew's PR

He also wants Vogel, et al., enjoined from issuing any "false or misleading" statements to stockholders of the press (sie).

Tomlinson claimed that "so many false statements" have been made about him that he now wants to "make my position crystal clear." He's the largest individual stockholder (180,000 shares) and, he insists, his "sole interest is and has been to assure competent and able management for the company so as to protect my investment."

Tomlinson's Federal Court action names as defendants the corporation, Vogel and directors William and John L. Sullivan. Charge is they violated regulations of the Securities & Exchange Commission in proxy solicitations.

Proxy material included statements which strayed from material facts, Tomlinson alleges. He asid the financial condition of Loew's was not accurately dis-

said the financial condition of Loew's was not accurately dis-closed, pointing to an April 17, 1957 report by the Booz, Allen & Hamilton management consultant firm which found corporate ineffi-ciency, management indifference, etc. Also it forecast annual studio printure losses of \$11400,000 and

ciency, management indifference, etc. Also it forecast annual studio picture losses of \$11,400,000 and reported that 50% of the profits over the past 10 years came from "Gone With the Wind."

Tomlinson goes on to say that Arthur Anderson & Co., public accountants, hired to survey company practices, on July 12, 1957, presented to the board a report which "exposes the unbusinesslike and wasteful financial practices of Loew's management." The Anderson report, states the plaintiff, included a forecast that by Nov. 21, 1957, Loew's will have a cash deficit of \$4,912,000. It also noted: no invantory, improper inclusion of \$3,262,500 of television film rentals in income for the year ended Aug. 31, 1956, an overstatement of income for 1956 of \$3,762,000 and improper inclusion of \$500,000 of 16m film rentals in 1956's income.

That July 12 'Meeting'

Vogel and Killion, in the proxy solicitations, gave stockholders to believe that they were speaking for the company and its management, and not merely themselves as individuals, said Tomilnson.

dividuals, said Tomlinson.

Vogel is charged with numerous' other "misrepresentations." There was no basis for Vogel's assertion, as contained in an Aug. 9, 1957, letter to stockholders that Tomlinson and his associate, Stanley Meyer, hindered the president's announced program for rebuilding the company, "no measures proposed by Mr. Vogel during this period failed of passage" and minutes of board meetings will prove this, Tomlinson declared.

The plaintiff continued: Wrong.

this, Tomlinson declared.

The plaintiff continued: Wrong is the assertion made by Vogel that Tomlinson and Meyer made "baseless accusations" against him; important actions taken by Vogel for the benefit of the company resulted from the "constructive criticism" contained in Tomlinson's letters to all board members.

Vogel is guilty of micloading the

all board members.

Vogel is guilty of misleading the stockholders, states plaintiff, about the function of the board. And it's not true that certain directors wanted to prevent him from telling the "full story" of how they interfered with management and he's going to reveal it at the annual meeting. There's no such "full story" to tell, claims Tomlinson, and the annual meeting, if it comes off, will be a mere formality.

Meyer is "Quistandire"

Meyer Is 'Outstanding'

Meyer Is 'Outstanding'
Statements deprecating the motion picture experience of StanleyMeyer ware filled with half-truths
and insinuations, according to Tomlinson, for Meyer has had 'an outstanding record as an executive
for more than 20 years' experience
in the production, distribution and
exhibition phases of the motion picture industry."

Defended ton it Levis B. Wayer

Defended, too, is Louis B. Mayer who, relates Tomlinson, helmed the studio over a period when the company had profits of over \$250,000,000 and a gross of \$3,500,000,000.

000 and a gross of \$3,500,000,000. Vogel is accused of "leaking" to the press reports that important banking interests are supporting him, whereas this is not the case, claims Tomlinson. Vogel's July 22 press statement that four directors resigned because of Tomlinson's activities was branded a misrepresentation. They bowed out, as per the Tomlinson version, because they couldn't reach agreement on a successor to Vogel.

Wholly false are Vogel's state-

a successor to Vogel.'s state-ment to the effect that he's dealing with "hostile elements" bent on liquidating Loew's, Tomlinson says the statements were calculated to frighten Loew's employes and others in the trade into supporting the prez.

Hearing has been set for Oct. 10, just five days ahead of the scheduled annual meeting.

DARK SCREEN REFUND ON HALPERN SYSTEM

Los Angeles, Oct. 1. Stanley Warner had refunded a little over \$5,000 by 4 p. m. by the next afternoon to ticket holders of the Robinson-Basilio telecast Monday night at the Wiltern Theatre, day night at the Wiltern Theatre, Los Angeles, and expected to re-turn most of the \$10,600 taken in by house, due to screen going dark at beginning of 13th round. Trou-ble was caused by a hortzonal in-terlock on the theatre television network (Nate Halpern) that went bad. It was repaired in about 20 minutes, but last three rounds were heard only, not seen. Stanley reported vesterday that

Museum Film Series

Two series of film showings, one by the Museum of Modern Art, the other by the Museum of the City of New York, have been scheduled for this fall.

The Museum of Modern Art se ries, in collaboration with the N.Y. Film Council, concerns "Prospects For The Film," and will represent an inquiry into documentaries, i.e. the sponsored film, propaganda and journalistic film and animation and journalistic film and animation and experiment, Series will be presented on three consecutive Mondays, Oct. 21, 28 and Nov. 4 and will consist of screenings, to be followed by panel discussions.

The Museum of the City of N.Y. will present a panorama of 50 years of New York Movies, starting with

of New York Movies, startiff with 1903. Among the films to be shown is Chaplin's "The King on Main-street" (1925) said to have a re-markable plot similarity to the comedian's new picture, "The King in New York," which opened re-cently in London.

'Conciliation

New system of conciliation adopted by the major exhibitor organizations and the distributors opens the door for exhibitors to iron out grievances about any particular licensing contract even before such contract is signed. This was stated in New York this week by Herman M. Levy, general counsel of Theatre Owners of America. In other words Levy soid

sel of Theatre Owners of America.

In other words, Levy said, the theatreman may go into conciliation if he's offered a better run but does not want to go into competitive bidding, or if he feels the rental for the new run is too high. TOA's top attorney stressed that all controversies, whether arising out of signed contracts, or out of arrangements in process of negotiation, may be submitted to the newly-adopted conciliation machinery.

chinery.

System provides that the exhib can take whatever beef he has to the branch manager of the film company involved. If the complaining theatreman fails to find satisfaction in this, he can go up the ladder to the office of the film company's general sales manager in pursuit of conciliation of differences

Levy believes there's no reason why exhibs should not put the system to use widely and, if it proves successful, need for an arbitration process would be rare. Idea behind the conciliation program is to cut down on court suits as well as reducing the need for arbitration.

"The objective of conciliation," as he puts it, "is to try, sincerely, to dispose of grievances amicably, informally, and quickly, and to try to avoid arbitration and litigation wherever possible."

wherever possible."

As for the mechanics, the exhib with a squark is to state the nature of same, not necessarily in legal language, via letter to the branch manager. A meeting is to be set up and the exhib is permitted to bring someone with him—not an attorney but presumably an adviser. Third parties, such as those who may be affected by the outcome of the conciliation, also may sit in at the meeting on coadition that both the exhib and the distrib's branch manager concur.

Failing satisfactory results, the

Failing satisfactory results, the exhib may go "on appeal"—that is, take his case to the general sales manager and in this instance may be represented by an attorney. Sales chief similarly is permitted to have a legalistic standin.

That July 12 'Meeting'
Temlinson claims in his suit that 11 of Loew's 13 beard members at the now historical July 12 beard ameeting voted to remove Vogel from the presidency. Tomlinson states that Ogden Reid, then a ground member, and Killion told Vogel it was the boards consensus

Wilmington's Newest Documents

Wilmington, Oct. 1.

In the U.S. District Court suit of Joseph Tomlinson against Loew's and four individuals there appeared today Wilmington attorney Clair J. Killoran on behalf of the four individual defendants: Joseph R. Vogel, William A. Parker, George L. Killion and John L. Sullivan.

Four affidavits filed by Tomlinson's attorneys, Logan, Marvel, Boggs and Theisen included:
(1) Affidavit of Stanley Meyer that he knows details of the complaint and that matters stated therein are true to his knowledge except such matters as are stated to be upon information and belief and as to those matters he believes them to be true.

(2) Affidavit of Stephen Ailes of the Washington law firm of Stepte and Johnson.

Steptoe and Johnson.

(3.) Two affidavits of John E. Nolan of the Steptoe and Johnson

firm, attaching various correspondence, as well as an Arthur Anderson & Co. report on review of Loew's accounting policies and procedures dated June 1957 and general survey of picture industry made by Booz, Allen & Hamilton, management consultants.

Inside Stuff—Pictures

Martin Poll, president of the Gold Medal Studio, New York, is out plugging Gotham as a production centre in much the same fashion that performers beat the drums for pictures in which they're participating. His schedule, as set up so far, include these radio-television shows: "Night Life," "Monitor," "Night Beat," Barry Gray, "Memory Lane," Wendy Barry and Dave Garroway programs.

Poll-also is seeking to get his message across via press interviews. Message is that N.Y. offers economy and efficiency as a film-making site. Among the pictures made in the east within the last few years are "Marty," "12 Angry Men," "Stage Struck," "The Goddess" and, currently, "Never Love a Stranger." Further, "Stranger" producer Harold Robbins has two more to make in Gotham under his deal with Allied Artists and Hi Brown is producing three for RKO,

Poll is among the numerous residents of the east who dispute telefilm "producer Robert Altman's published assertions that N.Y. production is economically unsound because of the "payola." No need to pay anyone for anything beyond services rendered, he insisted.

Soundtrack album tieups, more in evidence than ever, get a new slant with the release of Folkways Records' "The Cannonsville Story" ahead of production of the picture from which it is taken. "Cannonsville Story" is one of three sequences in the film "Kinfolks," a feature-length backcountry drama being lensed by Jules V. Schwering for release by Film representatives in the late spring of 1958. Pic tells the story of "vanishing Americans," tied together via an itinerant worker who wanders from one area to the other. Cannonsville is in upstate New York and is being abandoned to make room for a N.Y. City Reservoir.

A click entry in the picture business can go this way. "White Slavery," made in Tangier by J. Barrett Mahon, under the Exploitation Films banner, was brought in at a negative cost of \$30,000, it's strictly a sensationalism offering, offering no names and no production values, In other words, all sexploitation. Film in its first II weeks at New York's Rialto Theatre grossed \$80,000. And after the usual against-the-picture charges, chances are that Mahon, formerly an Errol Flynn production partner, will go even with the conclusion of this single run.

Three main international film fests at Cannes, Berlin and Venice are of such importance to the industry that co-operation is imperative. That's the view of the Executive Council of the Federation of British Film Makers, taken at a meeting last week which considered reports on all the main European junkets. They also favor support for the Edinburgh festival. The Federation, however, appears to be unhappy at recent British entries, and has decided to explore the possibilities of a new selection method.

Seven new camera lenses, at cost of \$20,000 each, have been developed by Panavision Inc., for the new Metro camera 65, Culver lot's widescreen process which bows with "Raintree County." Ten additional lenses of different focal lenses now being made in optical firm's plant for "Pen Hur." According to Panavision prexy Robert E. Gottschalk, process for first time provides a negative in 65m from which can be supplied prints for any theatre screen in world regardless of shape or size. This includes superroadshow prints which utilize full 65m frame in 3-1 ratio.

Allied Artists personnel this week got the orders from the Command Post: Stress the company's new "major league" status in all trade dealings. Company moves underway Friday (4) with a six-month campaign, billed the "20th Anniversary Drive." It was an 1937 that the predecessor organization. Monogram Pictures, was organized. Morey Goldstein, AA's vp.g.m., listing a number of pictures above the "B" budget bracket coming up, says he wants to "serve notice" that AA is now representing a "major source of motion picture product."

Jerry Kerr, artist in the Columbia homeoffice advertising department, who suffered a stroke recently, is working at home but instead of receiving his salary in the normal way bills the company for his services. It's in this manner that he receives his regular pay-check. His weekly bill is charged against whichever picture he happens to be working on.

When Clarence Stewart was sheriff of Greene County, at Xenia, O., he had a deputy sheriff named George R. Jones. Since Jan. 1, Stewart has been assistant manager of the Dabel Theater, in Dayton, training under Jones, the manager. However, next week the ex-sheriff will take over as manager of the Dale, in Dayton.

Wind Rends Texas Ozoner

Dallas, Oct. 1. dstorm whipped windstorm through the Twin Hi Ways Drive-In resulting in heavy damage to the screen and concession stand. Three quarters of the screen surface was blown away and a large hole was centered in the snack bar roof near the air conditioning sys-The drive-in was closed for two nights while a temporary screen was erected. The ozoner is owned by Robert M. Hartgrove. During the spring rains the

drive-in was inundated by water on two occasions and nearly suf-fered the same damage again dur-ing a May cloudburst.

7 Rank Cinemas Up For Auction in Nov. London, Sept. 24. Seven picture theatres controlled

by the Rank Organization are to be put up for auction here in Nobe put up for auction here in No-vember. Five of them have al-ready gone dark, but two, one in the suburb of Ealing and the other in Reading, are still functioning. The other five are among the batch which the Rank Organization shut-tered last year. Three of them are in London suburbs.

It was also announced last week that the New Cross Empire, one of the better known vaude theatres in south London, is to be pulled down and rebuilt as a garage and filling station.

NEW SURGE OF ROAD SHOWINGS

'Pajama Game' & 'Sun Rises' Tail '80 Days' in Spotty September; 'Eagels' Rates 6th, '1,000 Faces' 7th

(VARIETY'S regular weekly box office reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitutes an adequate sampling of current releases but is not, of course, fully definitive. An index of relative grossing strength in the U.S.-Canada market, the monthly report does not pretend to express total rentals.)

[Paris a slow starter, came forward (Paris a slow starter, came forward in final week of Santonbart 2 and provided in the starter.]

In the current television section of this journal the question is put in caption form: "So When Does Summer End?" The reference is to the slow start of the new television season in terms of quality and rating performance. Perhaps the same phrase could be borrowed for the wrap-up report on film grosses in September. "So when does the summer end?" now that the kids are back at their books (with or without bristling bayonets) and the equinox, per usual, unsettles the weather.

Top four biggest grossing pic-In the current television section

Top four biggest grossing pictures racked up \$4,674,000 in only four weeks covered by VARIETY'S—September boxoffice survey, a remarkable showing which topped August by a wide margin. But outside of these four leaders, there was a big drof-off in grosses by individual pix. And only four new

September's Top 10

- 1. "Around World" (UA).
 2. "Pajama Game" (WB).
 3. "Sun Also Risea" (20th).
 4. "7 Wonders (Cinerama).

- 4. "T wonders (Unferame).
 .."Commandments" (Par).
 6. "Jeanne Eagels" (Col).
 7. "Man 1,000 Faces" (U).
 8. "Pride, Passion" (UA).
 9. "3:18 To Yuna" (Col).
 10. "Affair Remember" (20th).

films helped brighten the b.o. pot last month among the 10 toppers. "Around World in 80 Days" (UA)

again was national boxoffice pace-setter last month, the same as in July and August. It is the fourth month that the Phiness Fogg trav-el saga has finished No. 1 around the nation.

"Pajama Game" (WB), a new entrant, copped second place, gross-\$1,225,000 in the four weeks as per the weekly VARIZIT "Sun Also Rises" (20th), also a newcom-er, finished third, not far behind "Game."

"Seven Wonders of World" (Cinerama), which was fifth in August, moved up to fourth position last month. "10 Commandments" (Par)

"Interlude" (ID displayed enough wicket strength to finish ninth one week last month. Exhibs in some key cities did a switch on the title to "Forbidden Interlude" with happy results. "Omar Khayyam" (Par), a slow starter, came forward, in final week of September to finish as runner-up pic.

"Hafful of Rain" (20th), winner of 10th Jacon in Ausgus, was on the

"Hafful of Rain" (20th), winner of 10th place in August, was on the spotty side much of the month. However, it did well enough to become a runner-up film one week. "Can Success Spoil Rock Hunter?" (20th), which did not measure up to the legit play and has enjoyed a somewhat uneven career around the country, wound up in runner-up category another stanza. "Band of Angels" (WB), seventh in August, was a top runner-up pix in still another session last month. "House of Numbers" (M-G) was

still another session last month.
"House of Numbers" (M-G) was highly disappointing the twe of three weeks it was out in circulation. Majority of playdates were rated mild to slim. "Love in Afternoom" (AA) added some substantial coin during the month, being especially good in N.Y. at the Paramount and Plaza. pecially good in mount and Plaza

mount and Plaza.

"Ghicago Confidential" (UA), an uneven performer, had a few nice engagements late in the month. "Beginning of End" (Rep), one of first AB-PT productions which did well early in the month, was lightweight as September ended.

Football Fever **Crimps Weekends**

Minneapolis, Oct. 1.
Principally because the U. of
Minnesota is believed to have one
of its greatest teams in years rated
a Big 10 championship contender
and Rose Bowl possibility, football
is proving to be more of a boxoffice
fly in the ointment than ever before in this always red-hot gridiron area at a time, when grosses
should be on the climb.

It's doing its most harm on week.

It's doing its most harm on week-ends when the showhouses ordinar-ily garner the bulk of their busi-ness. And with ty and radio's help it's regarded now as even more of a current bo, menace than plain un-adulterated video.

adulterated video.

Last Saturday afternoon, for example, Minnesota pulled 63,512, the largest opening day gridiron crowd in its history, at \$4 per ducat. And with three Twin Cities' radio stations carring the gamelyay by play over the air and with KSTP-TV offering the NCAA game-of-the-week and with numerous other audio and video football shows, many thousands more were taying away from the showhouses to sit by their sets.

Then on Saturday nights and

By GENE ARNEEL

Hollywood is going on the road
—meaning its choice wares are to
be presented on a roadshow basis
—more so than ever before in its
instory. The two-a-day manner
of presentation (which started with
"Birth of a Nation" in 1915) has
had up-periods before. Lately,
smash success of hard ticketing
"Ten Commandments" and "80
Days Around the World," along
with the Cinerama series, has convinced many a top producer tilat
this is a "makes sense" approach
for present tight-money market
when the investment stakes are
high and a big payoff is an economic must.
Columbia has decided on a road-

migh and a big payon is an economic must.

Columbia has decided on a roadahow test of "Bridge Over the
River Kwai" which, say some Colinsiders, needs "\$7,000,000 domestic just to break even." Produced
in Ceylon by Sam Spiegel, this
Bill Holden-Alee Guinness starrer
will be tried out in three situations,
namely Los Angeles, Chicago and
New York. Gotham run is set for
Palece where it'll open before
Christmas.
It's to play one performance per
night and matinees on Wednesday,
Saturday and Sunday. This will
mark Col's first experiment with
roadshowing and, of course, the results in these limital dates will determine future policy for "Kwai"
ss well as other big ones in the
future.

Col's distribution v.p. A Mon-

termine future policy for "Kwai" as well as other big ones in the future.

Col's distribution v.p. A. Montague said in N. Y. yesterday (Tues.) that exhibs would be invited to see the film in the three keys and would be asked to advise on its handling. Col exees expressed themselves as extremely high on the production and has set up a special publicity unit for it.

Metro is abiding by the "Commandments" policy with "Raintree County," which represents a \$5,000,000 investment cost in the negative alone. Add to that outlay the expense for prints, promotion and distribution and the reflection obviously is strictly blue chips. "Raintree" will play on the hardicket basis in six theatres at the start, following the premiere run which begins tonight (Wed.) in Louisville.

"Raintree" in view of the fiscal statistics, would be important under normal circumstances. It takes on greater significance in light of M-G's private warfare (Vogel vs. Tomlinson) with the attendant spotlight on the desperate need for money-making pictures.

Oscar Hammerstein II revealed that 60 United States theatres will be Todd-AO-equipped to roadshow "South Pacific" next year and the opening over that spread of outlets will be simultaneous. This is another \$5,000,000 entry, with advertising costs figured at another \$1,000,000. Here again the statistics are impressive. The gross potential will be \$1,800,000 per week at the 60 sites, measured on a 12-showings-a-week basis and sverage per-theatre seating capacity of 1,250.

"Pacific" is to be released by 20th-Fox, which also has another picture in mind for the roadshow

dulterated video.

| South Pacific' next year and the opening of the pacific' next year and the opening of the pacific month. "10 Commandments" (Par) took fifth spot, also an improvement over August, when if wound up eighth.

"Jeanne Eagels" (Col), which was sixth in August, again captured sixth money, attesting to its steady returns. "Man of Thousand Faces" (U), a fresh entrant, managed to finish seventh although a bit slow in getting started, partly because not getting many initial bookings at the outset.

"Pride and Passion" (UA), second place winner in August, showed enough sustained strength to take eighth position. "3:10 To Yuma" (Col), a newcomer, wound up ninth while "Affair To Remember" (20th), fourth in August, rounds out the Top 10. Other pictures did not show enough to rate even runner-up category.

While not many new pictures which were launched as the month strength, there were a few bright prospects. One, which already as the rone strength is "Jet Pilot" (U) which wound up second the final week of September in weekly Variet ratings. It likely will be heard from considerably more this month.

"Joker 15 Wild" (Par), just opening over that spread of outwing and place of the week." Is played the simulateous. This is another \$5,000,000 entry, with advertising costs figured at another stream there are many not the mangerous of the week and with numerous did with a statistics are impressive. The gross pot at the 50 sites, measured on a 12-tone and the football programs and the outsel.

"Pride and Passion" (UA), second place winner in August, showed enough sustained strength to take eighth position. "3:10 To Yuma" (Col), a newcomer, wound up ninth while "Affair To Remember" (20th), fourth in August, rounds out the Top 10. Other pictures did not show enough to rate even runner-up category.

While not many new pictures which were launched as the month was "6 nd ingreased the pink showed and strength the statistics are more readed to the procession of the second the final week of Septem of the work. The pro

COLUMBIA TESTS | '80 Days' Hardcover Program Book Printed in Japan; Todd's Bite 25c; Other Epics to Use Same Format

DCA's Milwaukee Coup Milwaukee, Oct. 2.

Distributor Corp. of America's exchange here took solid hold on Milwaukee art houses last week. All three arties were unspooling DCA reels last week.

They were: "Colditz Story" at the Downer, "Loser Takes All" at the Times and "Devil's General" at the Coronet.

Gotham Hopes Up Re Spaniards

New developments in Spain have raised the hopes of American dis-tributors that the two-year im-passe, which has seen the Motion Picture Export Assn. boycotting Picture Export Assn. boycotting the market, may end in the near

MPEA board met in N. Y. yester MPEA board met in N. Y. yester-day (Tues.) to consider certain Spanish proposals, including the granting of a batch of preliminary licenses for the year starting the end of September. These permits would be an "advance" against a final accord, if and when it is reached.

The Spaniards made a similar proposal some time ago, offering three licenses to each company. It was nixed. There has been no further mention on the part of Madrid of the four-to-one condition which originally created the basic problem. Under this setup, the American distributors would have had to handle x Spanish film for each four U. S. films they release.

The Spanish Government has The Spaniards made a similar

four U. S. films they release.

The Spanish Government has tended to stay out of the discussions, preferring them to be between the American industry and the Spanish distributors. There is a feeling in N. Y. distrib circles that the Spaniards are beginning to feel the product pinch, particularly since they are no longer getting the United Artists films.

Free after the MPEA chinning

Even after the MPEA shipping embarge went into effect, UA continued to ship in product to meet its contractual commitments. The Spaniards have tried, but have generally been unable to get major American films in the face of the embargo.

embargo,
While the Spanish proposals
sound promising, some of the
American exces favor careful study
of them before there is an acceptance. "We've stayed out this long,
we might as well not rush back in
again unless it's to our favor,"
commented one.

Col Pix Street Bally Lands Bad Publicity Frankfurt, Sept. 24.

Germany is a notoriously tough and for publicity stunts, with the newspapers and public occasional-ly rebelling at a fresh idea, as Columbia Pictures just found out.

Columbia Pictures just found out. For the opening of the film, "The Man No One Knew," Columbia brought Trevor Howard, star of pic here, and arranged with the local police presidium to stage a chase. Howard was to portray a handler of contraband drugs, with the police chasing him, in police cars and on foot, following a "test alarm."

Trouble was some police hadn't

alarm."

Trouble was, some police hadn't been alerted about the stunt. One nearly shot Howard for crashing through a stop signal, and another left his post to follow the chase. German newspapers attacked the police for partaking in such a stunt, and grumbled noisily that Howard might really have been shot.

How much money is there in

Question is bothering the companies who've been mulling propanies who've been muling programs for top releases in the wake of the big sale of Mike Todd's "Around the World in 80 Days" hard-cover program book. Already definitely set is a souvenir brochure for "South Pacific." David O. Selznick plans one for "Farewell to Arms." Others are likely.

to Arms." Others are likely.
Todd, who prints via Random House, so far has sold some 700,000 copies and expects to reach 1,200,000 by the time "30 Days" is finished. Each program costs 40c. to produce, and Todd's per-copy cut is 25c., ie. he stands to collect \$300,000 on the domestic sale alone. The book retails for \$1 at the theatres. Random House gets a fixed percentage of the sales, and of course its production costs are underwritten by Todd.
For his foreign language ver-

For his foreign language versions, Todd is printing in Japan where a first order of 500,000 has been placed. Programs will be printed there in seven languages and production costs are a great deal lower, reportedly under 30c.

deal lower, reportedly under 30c.

According to Michael Todd Jr., general manager of the Todd outfit, programs on future pix probably will be printed in Japan. He said that, despite shipping and other costs, this was still cheaper than printing them in the U.S.

Another program book that has

printing them in the U.S.

Another program book that has sold well is the one Paramount put out for "The Ten Commandments." It sold at 50c. and \$1. Latter version is said to have sold 500.000 coples to date. Money goes to Cec'l B. DeMille who has assigned it to study purposes. Public appears to be willing to shell out \$1 if the souvenir is a cut above throwaway quality.

According to Magna Theatre

throwaway quality.

According to Magna Theatre Corp., the "Oklahoma" program was bought by 11 out of 100 customers. It's felt that this ratio can be hiked with proper merchandising. Despite this potentially interesting revenue, the companies nevertheless are somewhat hesitant to go into the souvent biz. Pressure is on from the indies though, partly for ego-reasons.

Jules Stein Highpowering Arts Museum Campaign Hollywood, Oct. 1.

Hollywood, Oct. 1.

Biggest array of paid film stars ever assembled in a film will work in 20th-Fox's "most ambitlous" production—a feature whose proceeds will help finance the new Pacific Arta Museum of Beverly Hills. Arrangements were concluded between Jules Stein, head of the Museum's finance committee, and 20th prexy Spyros Skouras and production chief Buddy Adler.

Adler will personally produce the film which will be made in the new 55m CinemaScope. Production

the him which will be made in the new 55m CinemaScope. Production is slated to start at "an early date" so the revenue will expedite con-struction of the first unit of the non-profit organization by the end of 1958.

In addition to Stein, filmites on the Museum's Board of Trustees include Phil Berg, Walt Disney, Kenneth Macgowan and Vincent

Town to Be Relighted

Itasca, Texas, Oct. 1.
Jerry Jobe of Dallas has purchased the Tower Theatre here
from Ernest H. Rockett. Jobe plans
to reopen the 550-seat house which
is the town's only theatre.

He formerly operated the Ervay in Dallas and the Fair in Fairview.

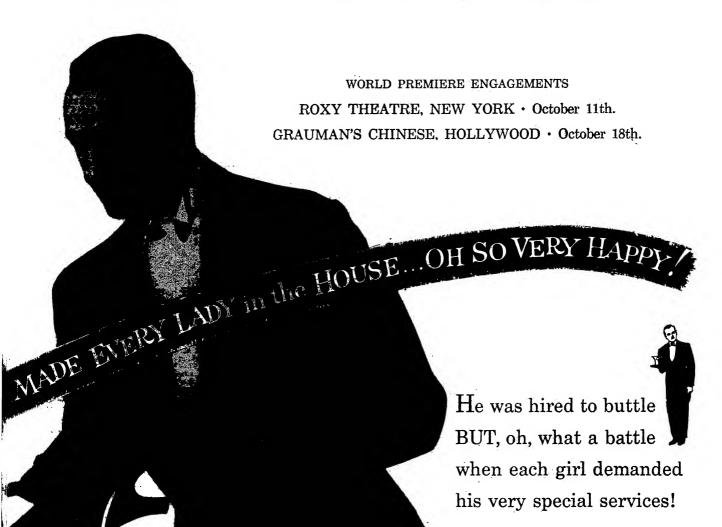
Neil Heliman, who built the Al-bany exchange district's second aumonbiler, the Saratoga at Latha am, in 1940, assumed operation of the Turnpike Drive-in at Westmere Sunday (29) from John W. Gard-per, of Schenectady,



Slick Showmanship in the U-I manner backed with a

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More Box Office Gold from U-I for Hollywood's Golden Jubil



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JUNE ALLYSON DAVID NIVEN MY MAN GODFREY

CINEMASCOPE in Eastman COLOR

EVA GABOR · JAY ROBINSON · JEFF DONNELL ** MARTHA HYER

Directed by HENRY KOSTER Screenplay by EVERETT FREEMAN, PETER BERNEIS and WILLIAM BOWERS • Based on the screenplay by MORRIE RYSKIND and ERIC HATCH and on the novel by ERIC HATCH • Produced by ROSS HUNTER

Has Schippers, Butler, Urbani, Quintero for Next June at Spoleto, Italy

By ROBERT F HAWKING

Rome Sept. 24.
Youth and new talent will be among the keynotes of a new cultural get-together, labeled "Festival of Two Worlds," which Gian Carlo Menotti has organized and will direct starting next year in the small Italian town of Spoleto. Festivel in late of the following the fol tival is slated to start June 5, 1958, and last about one month. It will encompass four artistic fields: music, dance, drama, and fine arts.

music, dance, drama, and fine arts.

Prominent artists in their fields have been chosen by Menotti to head the four branches of the event. Thomas Schippers has been named musical director, the dance department will be led by John Butler, Glovanni Urbani will be in charge of the fine arts section, while Jose Quintero will head the drama department.

So far. Menotti says. only the

the drama department.

So far, Menotti says, only the skeleton of a program for 1958 has been decided on. Jerome Robbins has been given "carte blanche" for a dance evening which will include two original ballets as well as a new adaptation of Stavinski's "Les Noces;" Italian director Luchino Visconti will present an evening of Italo theatre, again of his own Visconti will present an evening of Italo theatre, again of his own choice; Raymond Rouleau and a French troupe will stage the Daudet-Bizet "Arlesienne;" there will be a new opera by a young composer and probably a "rediscovered" European Opera; finally, a standard repertoire classic will be performed by new faces.

Menotti admitted he would like nothing better than a chance to stage one of his own works at Spo-leto, but added that this might hapleto, but added that this might happen only in a few years time—or perhaps not at all. It depends on gaps in the programs: if no other worthwhile vehicle can be found, a Menotti work might be inserted into the program. Menotti is personally busy prepping a project for the Paris Opera, as well as a Stateside TVer, which will preem at the Bruxelies Fair next year and will be "a love story," titled "Maria Golovil".)

Composer, who calls his project

story," titied "Maria Golovil".)

Composer, who calls his project a "simple, unsensational festival," says he chose spaleto for various reasons, including its quietness, its relative accessibility from Rome and Florence, as well as its two theatres, which he feels are excellently equipped. One is a 1,000-seat Opera House, while the other is a 300-seat chamber theatre. Prices will be low, and attendance by youth will be fostered in an attempt to reach a relatively new music festival audience from that which yearly makes the rounds of Salzburg, Venice, Bayreuth, et al.

In order to preserve his event's

which yearly makes the rounds of Salzburg, Venice, Bayreuth, et al.

In order to preserve his event's "independence," Menotti plans to avoid all petitioning for government assistance in a country where the musical field practically lives off official handouts (which this year have been cut.) He hopes to convince his rich friends to help sponsor the event, which he admits is an "easier task than trying to convince rich strangers to do the same." Even in this field, however, he has already received some generous aid from such sponsors at the Catherwood Foundation of Philadelphia (which is paying for the Jerome Robbins evening of dance) and the Montecatini Company of Italy, which will sponsor production of an Italian opera with an International cast.

an International cast.

Menotti leaves soon for the USA, where he plans to continue his fund-raising campaign through the winter, returning to Italy in February. While there, he will also make final arrangements for next year's program, which he hopes to announce before the end of October.

Mex City Studios Still Folding; Clasa, Azteca Closings to Leave Two

Mexico City, Sept. 24.
Film studios here continue to shrink in number. With the final stages of closing next month of the Clasa, pioneer modern plant that opened in 1935 and had recently hearn run by the government (long been run by the government (long at a deficit), its little old sidekick, Aztesa, has been shuttered and its site will become a realty subdivi-sion.

Clasa's closure was decided upon as a compromise when Emilio Az-carraga, Churubusco's top man, practically told the government that his big, modern plant must go that his big, modern plant must go under because of a staggering deficit. Clasa's closing—stages and offices a few weeks ago, then labs next month—made the end of Azteca inevitable because it was too

Tepeyac, owned-operated by Theodore Gildred, vet American filmite down here, and Antonio Martinez Baez, was spared shuttering via a deal with the technical-manual workers locals of the Picture Production Workers Union (STPC) to delay for a year the making of a new collective labor contract.

contract.

Gildred and Baez said the proposed contract, which features hefty pay hikes and other economic demands, would deprive Tepeyac of any profit, and force closure. The owners and the union hope Tepeyac will be in the black enough next year to make the new work pact feasible. The other operating studio here is the San Angel Inn.

Irish Lensmen Asking Jobs on 'Visiting' Sets

Jobs on Visiting Sets

Dublin, Sept. 24.

An international problem looms over relations between visiting film units and Irish cameramen following refusal of a visiting unit to use services of local cameraman because not a member of the British Assn. of Cine Technicians. Unit involved was lensing sequences on "Rooney" for J. Arthur Rank Organization. Cameraman Vincent Corcoran said he was willing to become a member, but was told that membership is not open to "aliens." It was later reported that one Irishman is already a member, and according to British law Irish citizens are not aliens.

Irish Transport and General

memer, and according to British law Irish citizens are not aliens.

Irish Transport and General Workers' Union, strongest union in Ireland, controls all workers in the cinema here, and may retaliate against visiting units unless arrangements are made to lift the bar, already reported to the Irish government. Problem may develop further with establishment of the new Ardmore Studios at Bray, about 12 miles from here, which will be offering studio facilities for visiting units. Irish Actors Equity and British Equity operate on a reciprocal basis. Current hiatus may be resolved on same basis if existing small group of Irish cameramen and directors establish a group independently or allied to ITGWU.

Venice Eyes Changes In Festival Rules

Rome, Sept. 24.

Venice is wasting no time in an effort to prevent the errors of this year's film festival and to see that they are not repeated in next year's event. Some changes are already being contemplated. First organizational meeting for the 19th (1958) Venice Film Festival will be held here soon.

Some contemplated changes are

Rogers' Indie Chore

Boston, Oct. 1.

Joseph E. Levine, prexy of Patric and Embassy Pictures Corp., appointed Budd Rogers of New York as producers' rep for Patric Pictures "Walk Into Hell" this week.

Rogers is currently setting up territorial franchises throughout the country for "Walk" which had its U. S. preem in the New England area.

Hungarian Orch Gets Financial, Talent Aid

Vienna, Sept. 24.
With Antal Dorati, formerly of
the Minneapolis Symphony, slated
as next chief of the Philharmonia
Hungaria and UNESCO financial
help secured, the future of this outfit looms brighter.

This outfit was founded last October during the Hungarian revolution and is at present stationed in Baden, 15 miles south of here. There are 57 in the organization.

Eady Drops To All-Time Low

London, Oct. 1.

A steep decline in the collections for the Eady Fund in the five-week period ended last Aug. 31 has led to a 25% distribution or the lowest in history. The yield to the Fund was \$634,527 as comparable period in 1956. To aggravate the divvy distribution, gross rentals earned by British pix were up by 57% at \$1,957,558, as against \$1,247,016 in the four-week span to Aug. 25 last year.

Aug. 25 last year.

The Eady Fund is now in its final stages as a voluntary scheme and becomes a statutory operation later this month, when it is expected to yield around \$10,000,000 in the next year. On current earnings this should justify a distribution of between 40% and 50% on the distributors' gross in the domestic market.

Keith, Prowse 1956 Net Soars 90% to \$131,012

London, Oct. 1.

Net profit last year of Keith, Prowse & Co., before taxation, soared 90% to a total of \$131,012. Results are revealed in the annual report for the year ended last March 31, which also shows that after taxation the profit is slashed to \$52,278. Peter Cadbury, chairman of the company, reports a "gratifying feature" of the accounts, namely that for the first time in 25 years all arrears on preferred dividends have been paid up.

up.

Although he reports a decline in theatre ticket sales (through the ticket-broking branch of their business) due to last year's international crisis, he reveals that disk sales have jumped by 31% over the previous year. In one branch alone the record sales were nearly equivalent to the total sales of the company in 1953-54. Last year, KP branched out into the travel field and have made a "modest profit" in its first six months.

BFPA to Map Policy On Films for Tele

A special council meeting of the British Film Producers Assn. is to be convened within the next month to map its policy on screening of feature films on tv. It wants to agree on a formula ahead of the next session of the four trade associations. sociations.

next session of the four trade associations.

New talks will cover both the BBC and commercial webs and will not deal primarily with the negotiation of a new pact with the state outlet to replace the one agreed last year, but which never came into effect. That imposed a limitation on both British and foreign theatrical features. Although recognizing that its main income is derived from exhibition producer members of the BFPA do not consider the proposed restrictive clause in film rental pacts advocated by the Cinematograph Exhibitors Assn. to be practical. On the other hand, it regards it as being potentially harmful to the industry.

Cut Col Promotionists

Two aides in Columbia's promo-tion department have been let out with double severance salary, this in accordance with union commit-ments.

ments.

Pinkslipped are Frank McGrann, assistant to exploitation director Ray Murray, and Ethel Edell, radio-television contact. McGrann's job has been virtually eliminated while Miss Edell's assignments have been taken over by Roger Caras.

Sheep & Gate-Crashers at Baalbek

Recent music festival (second year) at Baalbek, near Beirut, the capital of Lebanon, the Arabic country which is predonderantly Christian, had sprinklings of American, British and western tourists but drew its audiences mostly from the Near East itself and the foreign colony at Beirut, where the American College is located. Budget is \$300,000, of which the Lebanese government, the Italian government and the Middle East Airlines put up \$200,000, leaving the balance to be raised by the Festival Committee.

Principle news-reporting out of Baalbek was by Carlos Mosley, publicity director of the N.Y. Philharmonic, who had been invited by the Festival and whose stories cracked the N.Y. Times and the concert press.

by the Festival and whose section concert press.

Clearing the sheep off the country lanes in the valley of the Baalbek ruins to allow motor cars to pass through was one of the more picturesque aspects of this remote culture site. Some 2,000 nearby villagers showed up for the dress rehearsal of the folklore performances—proving that the instinct for gate-crashing in universal

Three Top German Film | Pinewood Tosses Directors Form Indie Pix Producing Outfit

Pix Producing Outfit

Berlin, Sept. 24.

Three top German film directors, Helmut Kaeutner, Wolfgang Staudte and Dr. Harald Braun, have founded an independent company, Freie Filmproduktion GmbH (Free Film Production Ltd.) in Hamburg. This setup has drawn considerable attention because the company's three founders are regarded as some of the most prominent pix directors in the country.

Two of the founders (Helmut Kaeutner is currently in Hollywood) revealed the new outfit has nothing else in mind than making of good (art-slanted) films. They were pleased that they are now able to go their own artistic way and that they haven't to quarrel any longer so much with problems outside their artistic work. Apparently, they haven't much to worry about as to who is going to finance their first pix.

Some of the reasons why Hamburg was picked as headquarters are the convenient location and the up-to-date Hamburg Real studios in which interiors for their films are to be made; the friendly relationship between them and Real chief, Walter Koppel; and the fact that Europa-Film, which is going to release their product, is also located in Hamburg.

Another important reason which led to the setup of FPP was based on the three directors' intention to avoid the situation of changing producers from one film to the other. Part of the three founders' working program will have each of them directing at least one film for the new company per year.

British Circuit Chief

British Circuit Chief Urges Tax Reduction

London, Sept. 24.
The need for a more realistic re-The need for a more realistic response to the industry's repeated appeals for a substantial reduction in admission duty is of paramount importance said Brian Manning when he presided at the annual stockholders meeting of Shipman and King Cinemas.

and King Cinemas.

The undertaking given by the Chancellor of the Exchequer in 1955 to review the whole structure of the tax had led them to hope there would be a substantial cut, but the relief granted was almost nullified by the increase in the Eady levy and a recent wage award. The Shipman and King topper stressed the strong need for a further slicing of the duty which now discriminates against the cinema and is virtually a film theatre tax.

Nat'l Film Theatre's Captive Cinema Show

London, Sept. 24.
Under the title "The Captive Cinema," the National Film Theatre is to present a program of documentary films made by Associated-Rediffusion, the commercial ty programming company which contacts.

mentary mins made by Associated-Rediffusion, the commercial tv programming company which operates the London station on weekdays. The season will be Dec. 11-17.

The program, selected by Derek Prouse, will include three subjects in the "Look in on London" series; three "This Week" shows; two from the "Members' Mail" series; three "This Week" shows; two from the "Members' Mail" series; and another film entitled, "Fan Forever." Subjects selected from the "London" series will deal with tramps, road sweepers and sewers. Cyclists, American tourists and a profile on Robert Morley will represent "This Week" and the "Members' Mail" items will deal with street traders and gypsies.

Shindig on Its 21st Birthday

London, Oct. 1.

London, Oct. 1.

Pinewood Studios, production headquarters of the J. Arthur Rank Organization, celebrated its 21st birthday yesterday (Mon.) with a 500-seat luncheon party at the studio. Festivities were hosted by Lord Rank and his top exec, John Davis: Guest of honor was Lieut.-Col. The Hon. George Drew, High Commissioner for Canada. Guest list included several other commissioners, the top brass of the Rank setup, most of Pinewood's contract artists, newspaper columnists and tv officials.

Among the items at the junket

Among the items at the junket included the cutting of a 400-pound included the cutting of a 400-pound cake (made on the premises) by Lord Rank, an exhibition of the craft of film producing and a tour of the studios when guests saw work in progress on Pinewood's five large stages. Other events included the release of 700 pigeons carrying goodwill messages to various towns by starlets June Laverick and Jill Ireland and the launching of 1,000 balloons by starlets Susan Beaumont and Jill Dixon, and comedian Norman Wisdom.

Britain's No. 1 studio had good

and comedian Norman Wisdom,
Britain's No. I studio had good
cause for this modest celebrating,
Less than 10 years ago, it was part
of a giant combine that was more
than \$36,000,000 in the red. In
1949 alone Pinewood productions
lost around \$10,000,000 and in
1950 there was an acute threat
that the studios would have to fold.
Accounant John Davis moved into that the studios would have to fold. Accounant John Davis moved into effect rigid economies. Davis now has over-all power, production is at its peak and production schedules are slated till well into 1959. The Rank Organization is now tackling film making on an international basis.

War Shuttered Studio

War Shuttered Studio
Pinewood Studios, set in 90 acres
of ground at Iver, Buckingham, was
originally Heatherdon Hall, home
of a Canadian financier. Charles
Boot, chairman of a big building
concern, devised a \$2,800,000 plan
to establish a studio which would
rival Hollywood. Rank became
chairman of the company and
Pinewood Studios were opened
Sept. 30, 1936, with the production
of the film, "London Melody."
During the war, production fold-

of the film, "London Melody."

During the war, production folded, and the stidios were used for storing food and later the Royal Mint took over. Then the Services Film Unites moved in. Regular production was not resumed until 1946. During its 21 years' existence, 180 feature films have been made at Pinewood including such well-known subjects as "Pyrmalion," "Great Expectations," "The Red Shoes," "The Blue Lagoon," "Trio." "Genevieve," "Doctor in the House," "A Town Like Alice" and "Doctor at Large."

To celebrate Pinewood's birth-

To celebrate Pinewood's birth-day, 1,600 cinemas in the U. K. are showing Rank films this week.

California Studio Buys **Next Lot for Expansion**

Hollywood, Oct. 1,

Hollywood, Oct. 1, Growing demand by indie pro-ducers for rental space has led Jack J. Gross and Philip N. Krasne, co-owners of California Studios, to buy adjoining property at a cost of \$150,000.

Plans call for added production facilities. Currently occupying Call-fornia lot are NBC, Filmaster, Stanley Kramer and Roland Reed.

MUNICH'S PRODUCTION FADE

Court Dismisses Plea of 200 Exiled EASIER COIN TO Exhibs Seeking Relief in UFA Case FAVOR HAMBURG?

Berlin, Sept. 24.

The Fourth Civil Land Court of Duesseldorf today (24) dismissed the case brought forward by seven exiled cinema owners against the liquidators of the former Reichowned property (Ufi). The complainants, who also spoke on behalf of 200 more exiled exhibitors, had asked that the sale of the UFA studios at Berlin-Tempelhof and 48 UFA theatres to two banking groups be annulled. The exiled cinema owners had argued that, according to the decartellization law, no person is allowed to purchase more than one studio or three theatres, and also that the exiled German cinema owners have to be fully taken into consideration.

The court pointed out in its vertical desired in the court pointed out in its vertical desired in the case of the court pointed out in its vertical desired in the case of the case of

to be fully taken into consideration. The court pointed out in its verbal decision that it undoubtedly would have been desirable had the lawmakers explicitly made clear that also a comprehension of the UFA theatres were within the bounds of possibility. But the history of the decartellization law it held, makes it clear that the foundation of new companies is reconcible with the will of the lawmakers.

cible with the will of the law-makers.

The complainants had also argued that behind the banks there is as buyer of the UFA practically the Federal Government and this is strictly against the decartellization law as according to that an independent film industry had to be guaranteed. The court decided that such argument is lacking the necessary legitimation.

The lawyers of the exiled cinema owners want to wait for the court's written verdict and then decide whether to lodge an appeal against the court decision. During the year long lasting court procedure, the complainants have kept pointing out that they have not been compensated for loss of property beyond the Oder-Neisse line to the degree provided by the Bundestag. beyond the Oder-Neisse line to the degree provided by the Bundestag. The new UFA, however, has always pointed up the fact that, with regard to the decartellization law, the rebuilding of an economically healthy film industry in the Federal Republic and West Berlin is of utmost importance.

TIM CAREY SEZ MUNICH **KIDNAPPING NO STUNT**

Editor VARIETY:

The article in Variety (May 29) asserts that I admitted my kidnapping in Munich, while at work in the film "Paths of Glory," was "a publicity stunt that backfired."

I stoutly deny that I ever made any such statement to the press. To have done so would have been con-trary to the facts in the case.

trary to the facts in the case.

That I was kidnapped and brutally beaten was corroborated by the German police. For they had thoroughly checked over my story.

I would indeed consider it a great privilege if you would be kind enough to print this letter in your publication.

Timothy Carey.

Top Level Confab In Paris on '10 C's' Preems

Paris, Sept. 24.

In keeping with the growing im-

Austro-German Film Pact

Frankfurt, Sept. 24.

The new German-Austrian film agreement has just been signed cover the period until Aug. 31, 1958. It calls for an exchange of 24 Austrian pix, to come into West Germany, for 120 films to play in

Conditions regarding the import of culture and documentary films and newsreels have been liberaliz-

Barrault Legiter Ends 18-Mo. Trek

legit barnstorming, the Jean-Louis Barrault-Madeleine Renaud Ren Barrault-Madeleine Renaud Rep Co. opened its upcoming five-month season at Theatre Sarah Bernhardt with George Schehade's "Histoire De Vasco." The play, a terse, dramatic denunciation of war, already had scored a success in Switzerland. Company then does Pol Quentin's adaptation of Max Brod's legit version of Franz Kafka's strange tale of man's mission and salvation, "Le Chateux."

Barrault-Renaud season will wind with George Neveux's adventurous modern piece, "La Voleuse De Londres" (The Thief of London) and a reprise of Paul Claudel's fivehour, "Le Soulier De Satin" (The Satin Slipper), now cut to three hours

hours.

Barrault said it was fitting for his troupe to be using the site of the Theatre of Nations, which welcomed all the top international legit troupes six months a year because he intended to keep up his foreign dating much of every year. He stated he has a percentage setup with A. M. Julien, prexy of the Sarah Bernhardt.

Barrault poined that all his

Sarah Bernhardt.

Barrault opined that all his group needed was a sort of storehouse in Paris for its costumes, etc., and then the proper theatre available whenever they needed it. He claimed that his company would still keep intact with few wanting to leave for other theatrical or film chores. As for himself he wanted to update his rep continually, which he has done this year, have more direct contact with young theatrical people and perhaps make a film every two years.

Grenier-Hussenot Co. In France Disbanded After NSG Business

Paris, Sept. 24.

The private legit company of Jean-Pierre Grenier and Olivier Hussenot, the Grenier-Hussenot outfit, was dissolved lest week. Pair had started in postwar cabarets with vest pocket revues and theatrical entries, and graduated into the big time with light pieces, satires and costumers. However, lagging biz recently cued the break-

Production situation in Germany "will come to a climax soon," Emile J. Lusäg, an American active in the German industry, said in N.Y. last week. Lustig has several top German pix for the U.S., including "Hauptmann von Koepenick."

Just returned from Germany, he said the emphasis in Germany production was rapidly gyrating towards Berlin and Hamburg, and away from Munich, partly because the financing possibilities in Bavaria are so limited. He cited the fact that, both Berlin and Hamburg, subsidize local production.

"I believe the German industry can be fully competitive in the world market if only the Government took some real interest and moved to aid national production," Lustig opined, adding that he was thinking in terms of production funds such as are set up in France and Britain.

Lustig termed "of the utmost importance" the recent development in Hamburg, where—under Just returned from Germany, he

Lustig termed "of the utmost importance" the recent development in Hamburg, where—under the wings of Real Film, three leading German directors have set up their own production company. It's sponsored and backed by Real Film (Walter Koppel and Gyula Trebitsch) and the avowed purpose is to set up a production unit that can function and plan independently of distributor influence. "They'll be able to make pictures of international appeal," said Lustig.

The three directors are Helmut Kaeutner, Harald Braun and Wolfgang Staudte. They'll produce a minimum of one a year apart from their regular commitments. First property to be made is "Die Blinde Goettin" (Blind Goddess) from the Ernest Toller play, Unit gets the backing of the Hamburg Senate.

Producer dependence on distributor guarantees and advances has frequently been blamed for the purely "domestic" quality of many of the German films. Reasoning is that, with uncertain exports, the

purely "domestic" quality of many of the German films. Reasoning is that, with uncertain exports, the distributor prefers to get his in-vestment back in Germany, and films are therefore specifically angled to appeal to German audi-ences.

ences.

Lustig said the situation of the Bavaria company in Munich was uncertain, with some new men possible slated to join the outfits management. As for the UFA, Lustig said it seemed to be more interested in adding to its theatre holdings than in going into production.

holdings than in going into production.

Reporting on the status of the Mosaik dubbing plant, where bank-ruptcy had threatened, Lustig said a trustee was studying various solutions, Search is currently on for someone to manage the plant for the next five years.

Current proposal being studied calls for the big creditors (Agfa, etc.) to get a 35% settlement on the 6,000,000 DM owed them. Proposition is to pay off the debt over a five year period via the Mosaik profits. Smaller creditors would be paid off in cash out of the company's liquid assets, with an additional 500,000 DM to be raised by Mosaik owner, Ernst Wolff. Mosaik does most of the dubbing for the American companies

Sadler's Wells Opera Ballet Preems Oct. 3

Ballet Preems Oct. 3

Knowever, the breakthe breakt

MPEA Far East Chief to Manila For \$1,800,000 Philippine Coin Deal

Monroe Voice' to Legit

Frankfurt, Sept. 24.
Christine Maybach, young German actress who supplies the voice of Marilyn Monroe films when they are dubbed into German, has just been signed for a Monroe role.
She is co-starring with German film comedian Heinz Ruehmann in "The Seven Year Itch" on the stage in Vienna.

Paris Concert Season Tees Off

Paris, Oct. 1.

This year's concert season will see most of the big world longhair music names in attendance. It began with a turnaway conducting and violin stint by Yehudi Menuhin at the Salle Pleyel this week. Menuhin worked with the chambre orchestra of the Concerts Lamboreux in a Mozart and Bach program. Igor Stravinski is due in next week for a conducting chore at the Salle Pleyel and seats already are at a premium with seats at \$7 top. Among works he will conduct is a new ballet, "Agon."

Also due are Igor Markevitch, with the Concerts Lamoureux Orch.; 'Artur Rubinstein, 'SirThomas Beecham, with the Royal Philharmonic; singer Irmgard Seefried, pianist; and Nicole Henriot and such conductors as Leonard Bernstein, 'Raphael Kubelik and Pierre Monteux. A supposed revelation is expected with a new young pianist, Alain Bernheim, due at the Salle Gaveau Oct. 29. Hence a big season is in store for the classical music setup, and there is a solid audience here than can always be counted on for support.

Szokoll Plans More Pix Carrying Int'l Appeal; Maria Schell for Next?

Berlin, Sept. 24. Carl Szokoll, Austrian pic pro icer ("The Last Bridge," "The

Berlin, Sept. 24.
Carl Szokoll, Austrian pic producer ("The Last Bridge," "The Last At"); currently here for biz talks, revealed that he is trying to get Maria Schell for his next film which he is going to make for a German company next year. He is going to meet Horst Haechler, Maria Schell's director-husband, who recently returned from Hollywood, in Munich shortly. A big problem, Szokoll admits, is to find a suitable international name star for Miss Schell. Possibly, he will make this film in both a German and an English version.

As to the recent success of his film "Last Bridge" in N. Y., Szokoll said that this is "all quite remarkable." He referred to the fact that Columbia, which released this film in Europe, didn't want to take over its American distribution and also didn't use its option for the America. Also, that for two years negotiations have been going on with other major U. S. distribs, but none would handle it. Now a small firm is doing the biz with the film. Also "The Last Act," which Szokoll produced, emerged as a good bargain for the U. S. Szokoll believes that this film will gross about \$100,000, an unusual sum for a German-language film currently in the U. S.

Leo Hochstetter, Far East resident rep for the MPEA, reshuffled his plans and planed to Manila to nurse along a previously settled \$1,-800,000 Philippine deal which threatened to flare anew. Hoch-stetter had been set to go to N. Y. on home leave and possible reassignment when technical formalities jeopardized the remittance accord.

The rep reached agreement on the \$1,800,000 figure for the fiscal year 1957 when in Manila, but later learned that the sum still had to be appropriated by the Central Bank of the P. I. The snag Hochstetter was told was that the bank would yet the find only on the condition vote the fund only on the condition that tax claims against the MPEA had been satisfied.

Since Hochstetter had reached

that tax claims against the MPEA had been satisfied.

Since Hochstetter had reached a settlement with the Philippine government earlier on back tax claims, he did not have the required paperwork to flash before the bank. Bank officials finally agreed, however, to accept a letter of clearance from the Bureau of Internal Revenue, in lieu of tax receipts. But the Bureau then set up conditions, demanding to examine the MPEA books and suggesting a drawn out series of protests, pleas and appeals.

But the bureau finally agreed to assign two special investigators exclusively to the MPEA case. In what could have taken several months, the investigators were satisfied after two days of fingering MPEA books with culmination of the deal apparently in sight. Hochstetter decided, however, to fly to Manila and personally supervise the action. He figures it could be wrapped up in a week.

Double the Old Amount

The new deal doubles remitances of old agreement. MPEA companies will benefit to the tune of \$1,350,000 for fiscal 1956, with \$450,000 being remitted under old accord for second semester of last year and \$900,000 for the first six months of 1957. New formula was made retroactive to Jan. 1, 1957. MPEA had not remitted since July, 1956. Future remitances will be made on a monthly basis with a backlog always remaining in the accounting. Remitances through Aug. 31, 1957, will leave an estimated \$8,000,000 in blocked pesos.

Hochstetter also revealed that MPEA attorney Herbert Erlanger was winging to Manila to complete

blocked pesos.

Hochstetter also revealed that MPEA attorney Herbert Erlanger was winging to Manila to complete finalization of a deal with the Philippine Gold Mining Producers Assn. involving 12 million pesos a year. Deal would return \$3.38 to the peso. Legal rate of exchange is 2.1 and the operational rate is 3.50 Hochsletter regards the agreed rate as "realistic and favorable."

The troubleshooter also told Variety before leaving that indications point to a reduced remittance formula in Japan. He said he learned from the Ministry of France that the nation's declining foreign trade position has necessitated a consideration of a reduction across the board. Hochstetter then registered protest and asked adequate advance notice of any such action. A possible answer would be another electric power loan deal similar to two previous dollar releasing agreements. The troubleshooter also fold

Yank Stars, H'wood Pix, U.S. Jazz, Vital Part of Stockholm Show Biz

BY HANS HOEHN

Stockholm, Oct. 1.

To the most inexperienced eye it is obvious first that Sweden wants to be "Little America" and secondly actually is "Little America."

With so many motor cars, such a high standard of living (highest in Europe) and so much Americanism on practically every corner, good ole Sverige, with its population of about 7,500,000, at ready involuntarily gives this population of about 7,500,000, already involuntarily gives this "Little America" impression to every visitor. And then those American name acts. The Nicholas Bros. are currently at Berns, the Golden Gate Quartet at the Tivoli, the Delta Rhythm Boys were here recently, ditto the Deep River Boys; also Gerry Mulligan, Billy Eckstine, Lena Horne and Tony Scott.

Scott.

Jack Teagarden orch will ap-An effort is being made to get ave Brubeck and Erroll Garner

Dave Brubeck and Erroll Garner back here.

H'wood Pix Dominate
And who's dominating the local film scene? Hollywood, naturally, Add up to all that the amazing popularity of other U.S. Items (blue jeans, Coca-Cola, chewing gum, crew cuts, et al.) and the constantly used word "okay" and what's left?

Nearly 60% of all pix shown

gum, evew test, et al., and the constantly used word "okay" and what's left?

Nearly 60% of all pix shown here are of American origin. Sweden herself produces 35.40 pix annually and one of the biggest problems is still the high (38%) amusement tax. However, since the big four companies (SF, Nordisk, Sandrews and Europa) have a substantial number of cinemas of their own, which supply them with the necessary profits, this problem is actually not so critical.

Biggest, Yank success in town right now is "Funny Face" (Par) currently in its 13th week at Saga, the Paramount stronghold. "Twelve Angry Men" (UA) was just released here with superlative reviews but not too good biz. With "Island In Sun" (20th) another recent release, it's just the other way round, Not too good reviews but superlative biz. As usual during the summer months, many old pix are now out on reace, notably Greta Garbo and usual during the summer months, many old pix are now out on re-lease, notably Greta Garbo and Charlie Chaplin reissues. They also have Stan Laurel & Oliver Hardy pix here. These two are called "Helan & Halvan" which here means "the whole and the half one." Gallic pix are also doing good bix here.

Germans Seek Film Outlets

Germons Seek Film Outlets
The Germans are taking trouble to exploit the film market.
But they are not too successful.
Quite a few Teutonic pix are
complete flops. A surprise German hit is "I Often Think of
Piroschka," now here in its 13th
week. One of the few Teutonic
star names here is Romy
Schneider.

Stockholm's television, which officially started one year ago, is on a tremendous rise. Current number of local tele set owners has hit 50.000. Exact figures are not avail-able because many tv set owners don't let themselves register in order to escape the comparatively high tele fee. Stockholm's programs can also

Stockholm's programs can also be received in Goeteborg, which started tv earlier. There are daily programs running two to three hours. Program also includes state-sideshows and old films. Fed local producers, however, are willing to sell their pix to tele. An exception is Svan-Film (until 1945 UFA-Film, releasing company for Germany for Company for Com is Svaa-Film (until 1945 UFA-Film, releasing company for Germany UFA pix) which supplied local video with several German pix. Also Russian-made films are shown on the Swedish tele.

Jazz-Conscious Swedes

Much can be written about jazz here. After all, Sweden is Europe's foremost jazz nation. Names like Bengt Hallberg one of the world's best jazz pianists), Lars Gullin (some crix call him the best baritone player today) or Arne Domnerus foutstanding alto-sax player) are already familiar to every jazz fan. Sweden's latest pride is Harry Arnold and his radio studio orch. This big modern band already has gained the rep of being one of the best in Europe in less than a year. These American jazz musicians who have played as guest soloists (Tony) have played as guest soloists (Tony Scott, Herbie Mann, etc.) with the

Arnold band compare the latter with the best in their own country. This 18-piece ensemble is not a permanent organization, but made up of leading Swedish jazzmen for radio appearances only Harry Arnold, incidentally, is now on an American promotional tour. Metronome Records, with whom he is under contract, is sponsoring the trip.

For a jazz fan or musician, it will always pay off to go to Stockholm's 'Nalen' (popular expression for 'National''), a unique jazz establishment. It's not alone Sweden's foremost jive establishment and where all the best jazz bands play, it's also the favorite hangout for everybody in the trade. Topsy Lindblom, an ex-Olympic champ (1912) and owner of 'Europe's most famous jazz stronghold' has gained an astonishing popularity with both his jazz-conscious clientele- and educational authorities. Latter see in jazz, something that attracts the For a jazz fan or musician it will educational authorities. Latter see in jazz, something that attracts the juveniles and keeps them from street brawls. His "Nalen" is a very inexpensive spot, about 25c admission. It also has cabaret shows and offers various specialities (jitterbug contests, etc.). Like in all other local dancing spots, no alcohol is served here. served here

The Recording Industry
The disk biz here can't complain
either. There were 4,000,000 units
sold in Sweden in 1955, 7,000 000
last year, and it's estimated that
9,000,000 will be reached in 1957.
There's a tax on every disk and if
latter runs for more than six
minutes (EP) this tax is tripled.
Most important diskeries here are
Decca, which also handles British
Decca; Brunswick and London Records, Metronome (Mercury, Atlantic, Prestige), RCA Victor (Telefunken), HMV (British Columbia,
MGM, Parlophone, Capitol, Odeon),
Deutsche Grammophon (Coral) and
Philips, which also has American The Recording Industry Philips, which also has American Columbia. There's strong competi-Columbia. There's strong competition between these companies. It's always a neck-by-neck race, with Decca (15-20% of all sales) on top, followed by Metronome, Philips, RCA and HMV (about 10-15% each), DGG (around 10%), and then the various smaller outfits.

Best-known Swedish names are on Metronome, such as Alice Babs, Ernie Englund, Harry Arnold, Charlie Norman, Bengt Halberg, Arne Domnerus, Jack Lidstroem and Lars Gullin. Boerje Ekberg, Metronome's export manager, says

and Lars Gullin. Boerje Ekberg, Metronome's export manager, says his company thinks Germany the most lucrative market at present. Headquartered in Germany in Hamburg, Metronome has currently 20 German traveling salesmen on its payroll. Company gives new-comers a break. This category is Jack Lidstroem called "The Traditional King of Sweden." Lidstroem, an outstanding trumpeter, recorded "Mandoline Serenade" and "The Spring Song," from Charlie Chaplin's new pic "King in N.Y." On the pop song side, the

"Mandoline Serenade" and "The Spring Song," from Charlie Chapin's new pic "King in N.Y."

On the pop song side, the Swedes zee in "Walking in the Rain" (Johnnie Ray) the top tune currently. Curiously enough, this Philips EP brings two different name singers: One side has Ray singing two songs (including "Rain"), the flip side brings drum with the Willips EP brings two different name singers: One side has Ray singing two songs (including "Rain"), the flip side brings drum with the U.S. where it stahl, head of Stockholms Musikproduktion AB Succemelodier and Kassner Musik AB, top publisher here, is making strides by selling Swedish (also Germany songs to America, and vice versa. He also is a successful song composer. Stahl sold the German tune, "Muetterlein," to the U.S. where it became "Answer Me," and back in Germany it then became "Glaube mir." He also brought the German song "Dui, Du, Dui" (You, You, You) to the U.S. Of the Yank songs with which he did the best biz in Sweden, he mentions "Lullaby of Birdland," "Unchained Melody," "When Saints Go Marchin' In" and "Rock & Roll Waltz." One of his recent own compositions is "Küingaling" which Moonlight Music (Ray Anthony) is going to publish in the U.S. He made other deals with Mills Music in the U.S.

Caterina Valente scored a huge success at the Berns Salongen, Stockholm's "Lido," in recent weeks. This 1,442-seater registered sellout biz all through August. Currently, Berns has the Nicholas Bros. as toppers.

Next to the Berns, there is the

local press.

Not Much Nightlife

There is not much that one call nightlife here. As a matter of fact, nightlife here. As a matter of fact, there is practically none at all. Most restaurants close around midnight, and alcohol is off limits in most spots anyway. Still dance-conscious people find a lot of opportunities here, but also these spots close their doors at midnight or shortly thereafter.

spots close their doors at minight or shortly thereafter.

One of the best dancing establistments is the Ball Palais which is owned by Sven Hakansson who also operates the Zanzibar. a more intimate spot, the Restaurant Herrgarn and the ultra-modern and huge (2,000 seats) Bjoerkna-spaviljongen. Latter, however, is closed during the winter. The Ball Palais has currently the Fred Bunge band, with Ruth Fischer, his wife, doing the vocals. Zanzibar has Peppo Birks (an Austrian) and his band with Inga Brandenburg (German vocalist) making the music. There is also a Swiss bandleader by the name of Kurt. Weill' in town. His authentic name, he says. Boyd Bachmann's band (Holland) is also in Sweden.

Quite obviously, foreign musics with the says in Sweden.

Quite obviously, foreign musicians like their stay in Sweden, They are well paid, have to play only four hours (five on Sundays) daily. Since there is no nightlife anyway, they get a lot of sleep here.

Prod. DeLaurentiis Plus. Fellini Due in N.Y. Soon On Co-Production Deals

Rome, Sept. 24.

Producer Dino DeLaurentiis and director Federico Fellini expect to arrive in New York Oct, 6 to continue talks with U.S. companies regarding the Italian producer's upcoming co-production projects with RKO and Columbia. Fellini, who will direct some of these films, is accompanying DeLaurentiis also to help choose some Yank actors for his pix.

DeLaurentiis, who already has one project, "Fortunella" with Giu-lietta Masina and Paul Douglas, on the fire in Rome, and plans another with the same actress next spring (both to be released here by RKO), illustrated his plans for two more productions, details of which he'll talk over with RKO and Columbia while in the U.S.

One of the Fellini-directed rix is "Viaggio D'Amore" (Voyage of Love) and deals with two people, a cool intellectual type and a warm, a cool intellectual type and a warm, sensual woman. Depending-on the availability of a lead actress (Fellini would like Sophia Loren or Kim Novak), DeLaurentils would make the pic with one or the other of the U.S. companies with which he's linked. Fellini hopes to find his male lead in N.Y. and wants a relatively unknown actor. He added that no such type could be found among current Italian actors. Pic would roll early next year.

The other DeLaurentiis-Fellini.

China Variety which has perform ances twice daily and often known acts. Current program is a top variety trouge from Moscow which received superlative praise in the Acts Will Outdraw Cinema at B.O.

1-Man Tax Campaigner

I-Man Tax Campaigner

London, Oct. 1.

A one-man campaign against the Admissions Tax is being carried out by the manager of an indie picture theatre in the North of England. Campaign takes the form of a weekly letter to the Chancellor of the Exchequer in which the manager, F. S. Anderson, lists his net takings for the week, the tax he paid and his levy contributions. He always concludes by asking: "Is this fair?"

Anderson disclosed his ac-

Anderson disclosed his action at a meeting of the Leads and District Cinematograph Exhibitors Assn. He told other exchiptors Assn. He told other members he thought that if every small indie theatre man-ager was instructed to send similar details to the Chan-cellor and local Members of Parliament it would do a lot of

Metro Pacts Cinecitta For Its 'Ben Hur' Opus

Rome, Sept. 24. Rome, Sept. 24.
Official signing of agreements between Metro and Cinecitta Studios for shooting of "Ben Hur" is being favorably commented on since industryites here feel that the move is both a recognition of value of Italo technicians as well as a financial break for the horse trade. This cial break for the vast studio. This

Italo technicians as well as a financial break for the vast studio. This plant until recently has been nearly empty. Pact is said to tie up Clnecitta facilities for approximately one year, estimated shooting time for "Ben Hur." Pic has been tentatively budgeted at \$10,000,000. Some sequences will employ some 10,000 extras. No cast or director have been set as yet on the Sam Zimbalist production, which is slated to start shooting next spring. Also favorably viewed here is fact that the pic will employ a large number of Italian technicians in all fields of the filmmaking. Pact is said to allow some studio space for. Italian, producers during the shooting of the Metro project, so as not to bottleneck local production. Noted that while Cinecitta has been virtually vacant for more than year, Italian production rhythm is now picking up, with this year's production total again expected to top the 100 mark.

Mex Film Producers

Mex Film Producers To Give Up 'Cheapies'

Mexico City, Sept. 24.
Only worthwhile pix, with all "cheapie," shoddy and fly-by-night films eliminated, is the new policy of the Mexican film industry, according to Gregorio Wallerstein, head of the Mexican Assn., and Eduardo Garduna, prexy of the trade's own bank, the Banco Nacional Cinematografico.
Wallerstein averred that the day

Wallerstein averred that the day of the "churro" (crueller), a cheap, more or less immoral imitation of more or less immoral imitation of a film production, has gone forever from Mexican screen subjects. Garduna claimed that only those producers who present satisfactory stories can get the financing of the bank. He declared that policy is already paying off at home and in the U.S. Over the border, more than 1,000 cinemas are now regularly playing Mexican pix, the banker said.

Cannes Fest Sure for '58

Paris, Sept. 24. Back from the Venice Film Fes Back from the Venice Film Fes-tival, Arthur Conte, Minister of Commerce and Industry, made it clear that the Cannes Film Fest will be held next year. It will have a hiked budget to allow prexy Rob-ert Favre Le Bret adequately to handle the growing multitude of visitors, both film people and jour-nalists.

nalists.

The Minister said a special committee is now studying the Cannes setup and will soon make recommendations for the 1958 formula. But he felt it will probably keep the old format intact.

Cascade Pictures Inc. has been authorized to conduct a motion pictures.

New York, with capital stock of 200 shares, no par value. David Cook of Brooklyn, is attorney.

Buoyancy of Aussie legit and aude-revue shows is indicated in the plush trading over the past year and looks to continue through well into 1958. The local live talent field seems to have an edge on cinema boxoffice take.

Proof of the high popularity of Down Under name talent is seen in the terrific biz pulled by Johnnie Ray at the local Stadium in this keyer on his fourth visit under the Lee Gordon banner. To the amazement of hardened showmen, he pulled 21,000 via two performances at \$3 top, an alltime high for a solo artist playing four repeats. Ray is reported to have taken lots of dough out of the cinemas here.

J. C. Williamson Ltd., ace legit operators, struck a top b.o. gusher with "The Pajama Game," played by an all-Aussie cast. This musical comedy will cop a sweet year at the Empire, Sydney. In Melbourne, for the come movement of the come of the com the Empire, Sydney. In Melbourne, for the same management, "The Chalk Garden," with Dame Sybil Thorndike and Lewis Casson, is a surefire hit. The Borovansky Ballet shapes outstanding in Brisbane. Solid trade likewise is being recorded by a British Gilbert-Sullivan troupe in Melbourne.

van troupe in Melbourne.

Grand Opera Scores, Too
The Elizabethan Trust has hit a
new high with grand opera at Newtown, the key Sydney naber, with
Joan Hammond the No. 1 star. A
ballet season follows through to
Xmas. Advance sales are heavy,
strictly minus exclusive longhair
natronage

patronage.

David N. Martin. key vauderevuer, has maintained a sturdy biz tempo here and in Melbourne, plus as New Zealand run-around, over his Tivoli loop. He has top talent lined up through 1958. With an easier dollar takeaway now in operation, Martin is finding that U.S. talent is ready to plane here on a 26-week (or longer) playdate. It must be remembered that this zone is less than two days flying time from the U.S. and London.

Further in dication of the

Further in dication of the strength of live talent here is the profit of \$200,000 scored by indie vaude-revue producer Harry Wren with his "Good Old Days," show featuring oldtime vaude stars on level tear. local tours.

local tours.

Lee Gordon, Yankee ex-serviceman localed here, has had a great
run over his Stadium loop with
Yank talent. Early in October he
brings in Little Richard and his
band, Gene Vincent and his Bluecaps, Eddie Cochrane and Alis Lesley at \$3 top. Gordon will swing
through to the middle of next year
with top imported shows.

British Pix Biz Charity Fund Heading Into Red

London, Sept. 24.

Britain's Cinema Trade Benevolent Fund, created 32 years ago to
help the needy in show biz, is
heading into the red. Lord Rank,
the prexy, announced a deficit of
some \$21,500 on last year's activities, as against a surplus of \$32,271 in
the previous year. Chairman
Ralph S. Bromhead reported that,
despite every economy and ex-

Ralph S. Bromhead reported that, despite every economy and extremely modest running expenses, payouts had hit a new high of \$253,108.

The 1956 Royal Film Performance netted \$56,500 as against \$72,-231 in the previous year. Other activities, such as Cinema Day, also slumped financially. Money spent on longterm beneficiaries and general relief had upped \$16,889 from the 1956 bálance sheet.

Honolulu Cracks Down On Filthy Stag Films

Honolulu, Oct. 1. Stringent action against obscene movies is planned here with fine of \$500 and/or six months in jail pendand/or six months in Jail pene-ing for persons convicted of show-ing such films. Present law ap-plies only to persons convicted of distributing or showing obscene pictures or publications, and, for that matter, falls to spell out mo-

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President, Berger Amusement Company

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SOUND



local 20th Branch Manager!

Hollywood Production Pulse

ALLIED ARTISTS	١
Starts, This Year17	ŀ
ALLIED ARTISTS Starts, This Year17 This Date, Last Year19	1
	ı.

PICTURES

"NEVER LOVE A STRANGER"
Prod.—Harold Robbins
Dir.—Robert Stevens
John Barrymore Jr., Lita Milan, Robert
Bray
"Coll YOUNGER, GUNFIGHTER"
Prod.—Ben Schwalb
Dir.—R. G. Springsteen
Frank Loveloy, James Best, Abby Dalthan J

COLUMBIA Starts, This Year28 This Date, Last Year25

"BONJOUR TRISTESSE"
(Shooting in France)
Prod.bir.—Otto Preminger
David Niven, Deborah Kerr, Jean Seberg, Mylena Demongeot. Geoffrey
Horne, Juli-tie Greco, Walter Chiarl
Maritta Hunt, Ronald Cuiver, David
Oxlex, Jean Kent, Elga Anderson
(Started Aug. 1)

Prod.Dir.—John Ford
(Shooting in London)
Jack Hawkins, Anna Lee, Dianne Foster,
Ann Massey, John Loder, Ronald Howard (Started Aug. 12)

Ann. Massey. John Louer, Roman Massey. John Louer, Roman Massey. John Louer, Roman Market Mar

REAMING MIMI"
Prods.—Harry Joe Brown, Robert Fel

(Started Aug. 7)
LINE UP"
Prod.—Jaime DeValle
Dir.—Don Siege!
Eli Wallach. Robert Keith, Warner Anderson, Mary La Roche, Richard Jacobert Mary La Roche, Richard Jacobert Mary La Roche, Raymond Balley, Calloway
(Started Sept. 30)

WALT DISNEY Starts, This Year..... 2
This Date, Last Year..... 1

THE LIGHT IN THE FOREST"
Prod.—Walt Dianey
Dir.—Herschel Daugherty
From. Herschel Daugherty
From. James MacArthur, Carol Lyaley,
Jessica Tandy, Joseph Calleia, John
McIntire
(Started July 8)

METRO Starts, This Year17

This Date, Last Year19

MERRY ANDREW"
Prod.—Sol C. Slegel
Dir.—Michael Kidd
Danny Kaye, Pier Angell, Baccalonl
Robert Coote, Parliela Cutta, Noe
Furcell, Rex Evans, Walter Kingsfort
Kiarted July D

(Starteu w. Glorin Freed Minell Dir. - Vincente Minnell Dir. - Vincente Minnell Dir. - Vincente Minell Caron. Louis Machine For Gabor, Hermione Gingold Aug. 1)

Jourdan, Eva Gabor, Hermione Gingold
(Started Aug. 1)
'SAY OF THE MOON"
Frod.—Milo Frank
Osse Ferrer, Gena Rowland, Jim Beckus,
Joanne Gilbert, Edward Platt, Henny
Backus, Charles Watts, Walter Abel,
Burt Douglas, Don Burnett
"MOCK TRIAL"
Frod.—Morton Fine
Dir.—David Frieddin
Dean Jones, Joan O'Brien, Thomas
Burt Journey, Joan O'Brien, Thomas
Burt Journey, Joan Dennett
(Started Sept. 230 on Burnett
(Started Sept. 230 on Burnett

(Started Sept. 23)
THE SHERPMAN'
Frod.—Edmund Grainger
Dir.—George Marshall
George Marshall
Hellen, Mickey Shaughnessy, Edgar
Buchanan, Pedro Gonzales-Ganzales,
Glarted Sept. 30)

PARAMOUNT Starts, This Year11 This Date, Last Year.....15

'HOUSEBOAT'' Prod.—Jack Ross Dir.—Mei Shavelson Cary Grant, Sophia Loren, Mimi Gibson.

Charles Herbert, Paul Petersen Harry Guardino Started Aug. 12)

(Started Aug. 12)

FROM AMONGST THE DEAD"
Frod.-Dir.—Alfred Hitchcock
James Stewart. Rim Novak
(Started Sept. 25)

HE BUCGANER

THE BUCGANER

20th CENTURY-FOX Starts, This Year23

This Date, Last Year 17

"THE YOUNG LIONS"
(Shooting in France)
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Monigomery Clift, Dean
Martin, May Britt, Barbara Rush,
Tony Randall, Joanne Woodward, Arther Thing.
(Sharted June 3)

GStarted June 39

"FRAULEIM"
Frod.—Walter Reisch
Dir.—Heinry Koster
Dir.—Heinry Koster
Dir.—Heinry Koster
GStarted Aug. 129

"SOUTH PAGLIC"
Frod.—Buddy Adler
Dir.—Joshus Logan
Dir.—Joshus Logan
Reserr, Ray Walton, Junnita Hall,
France Nuyen, Russ Brown, Ken
Clark, Floyd Simmons
GStarted Aug. 129 Margaret Hayes, Forrest Tucker
(Started Sept. 23)

"TOUGHEST GUN IN TOMBSTONE"
Prod.—Robert Kent
Dir.—Earl Bellamy
George Montsomery, Beverly Tyler
"THE GOON HERSA
DIP CON HERSA
DIP CON HERSA
ROBERT JOAN
MARSHALL JOAN
"RUN HIENT, RUN DEEP"
(FOR UA, Release)
Prod.—Harold Heest
Dir.—Robert Wise
Clark Gable, Burt Lancaster, Jack War(Started Sept. 12)

Clarte Flowerin Russ Brown, Ken Clarte Flowerin Russ Brown, Ken Clarted Aug. 120
"THE GIFT OF LOVE"
Frod.—Charles Brackett Dir.—Lean Negulesco. Bacall, Evelyn Rudle, Alens Murray, Robert Brown Started Aug. 210
"SHGIM JOO!"
THE LONG NEX Adams, Jerry Paris (Started Sept. 18), Held Murray, Johnson Welles, Lee Reinick, Sarah Russel, Sarah

UNIVERSAL

Starts, This Year27 This Date, Last Year29

Saxon (Started Sept. 26)

(Started Sept. 26)
TWILIGHT FOR THE GODS"
Prod.—Gordon Kay
Dir.—Joseph Pevney
Rock Hudson, Cyd Charisse, Ernest
Truex, Charles McGraw, Cells Lovsky,
Wallace Ford
(Started Sept. 20)

WARNER BROS. Starts, This Year14 This Date, Last Year9

MARJORIE MORNINGSTAR

Prod.—Milton Sperling
Dir.—Lrving Rapper
Gene Kelly, Natalie Wood, Claire Trevor, Ed Wynn, Carolyn Jones, Marty
Milner
(Started Aug. 20) Miller Rd. Wynn, Carolyn Jones, Marty Miller (M. 1998). Miller Steller Rd. Miller Prod. — Albrey Schenck Dir. — Boward W. Koch Brian Kelth, Dick Foran, Efrem Zim-Brian Kelth, Dick Foran, Efrem Zim-ballst Jr., Sean Garrison, Arthur Batanides, Perry Lopez, Merry An-ders, Paul Prentiss, Ann Doran (Started Sept. 9)

OMION HEAD"

Prod.—Jules Schermer

Dir.—Norman Taurog

Andy Griffith, Erin O'Brien, Ray Dalton
(Started Sept. 22)

INDEPENDENT

Starts, This Year107 This Date, Last Year.... 69

"THE VIKINGS"

Prod.—Jerry Brealer
Dir.—Richard Fleischer
Dir.—Richard Fleischer
Ander Fallen Gurtis, Ernest Bors.
nine, Janet Leight, James Donald,
Alexander Knox, Per Buckoj, Dandy
Nichols, Elisen Way
(Started June 20)

"THE 186 COUNTRY"

(For U.A. Release)
Dir.—William Wyler
Gregory Peck, Jean Simmons, Carroll

Baker, Burl Ives, Charles Bickford, Chuck Connors, Charlton Heston (Started July 30)
THUNDER TO THE STATE OF THE STATE OF

USUATED Sept. 3)
"THE FIEND WITHOUT A FACE"
(Shooting in England)
Prod.—Ronald Kinnoch
Prod.—Ronald Kinnoch
Marshall Thomsorree
(Started Sept. 3)

UNDERWATER WARRIOR"
Ford.—Ivan Tors
Dir.—Andrew Marton
Dan Dalley, Claire Kelly, James Gregory,
Ross Martini, Raymond Balley
(Started Sept. 9)

Started Sept. 90

HE PROUD REBEL"

T UA Release of Courts

From Michael Courts

John Hedd, Gifvia de Havilland, Dean

Jagger, David Ladd, Dean Stanton.

Tom Pittman, James Westerfield, Eli

Mintz

Mintz
Gistretd Sept. 10)
GOD'S LITTLE ACRE"
FOOD SINTLE ACRE SINTLE ACRE

GIRL IN THE WOODS"
Prod.—Harry L. Mandell
Dir.—Tom Gries
Margaret Hayes, Forrest Tucker
(Started Sept. 23)

Crabtree
Cra

intz rted Sept. 10)

Amusement Stock Quotations

For Week Ended Tuesday (1)

N. Y. Stock Exchange

19:	57						Net
High	Low		dy Vol. 100s	Weekly High	Weekly Low	Tues. Close	Change for wk
171/2	111/4	ABC Vending		143/4	14%	1434	- 1/8
247/8	16%	Am Br-Par Th		183/8	17	183%	+ 1/8
361/8	275%	CBS "A"	145	281/2	273/8	273/4	- 1/4
351/2	27	CBS "B"	43	28	27	27	— 1
201/2	163/4	Col Pix	30	171/4	163/4	17	1/8
195%	133%	Decca	91	165%	1614	163%	- 3/8
115	813/4	Eastman Kdk.	137	941/2	91	9234	-13/4
43/4	31/8	EMI	59	4	33/4	334	- 1/8
103/8	738	List Ind	239	91/4	91/8	914	+ 1/2
22	1434	Loew's	243	157/8	15	151/4	- 1/4
91/2	73/4	Nat. Thea	166	87/8	85%	878	
367/8	281/4	Paramount	98	35	3334	3414	+ 5%
- 183/4	137/8	Phileo	152	143%	137/8	14	- 1/4
40	307/8	RCA	296	321/2	3074	3114	1
81/4	5%	Republic		61/2	578	61/4	
131/8	11	Rep., pfd		111/4	i 1	1114	_
181/2	141/4	Stanley War	31	163/4 7	16	16	- 1/4
291/4	22	Storer	20	-221/2	221/4	2238	1/8
303/4	221/8	20th-Fox	74	24	231/2	237/8	- 1/4
253%	181/2	United Artists	73	1958	1812	191/4	— ⅓
30%	235%	Univ. Pix	4	25	243/4	25	-
73	68	Univ., pfd '	*10:0	70	691/2	70	
287/8	191/2	Warner Bros.	24	20	20	20	- 1/4
1261/2	911/4	Zenith	103	1173/4	111	1161/4	+11/4
		America	n Sto	ck Exci	hange		
41/2	21/4	Allied Artists	69	27/8	23/4	23/4	— ½
113/4	9	Asso. Artists	50	85%	814	838	_ `
11/4	5/8	C & C Tele		3/4	56	58	— ½
61/8 45/8	41/8 21/2	DuMont Lab. Guild Films	48 7 4	45% 31%	438 278	4° 8 3	 ½
93/4	7	Nat'l Telefilm	43	73/4	738	73%	_ 1/4
9	31/8	Skiatron	99	75%	71/8	714	'
83/4	47/8		103	47/8	43/8	45/8	— ¾
57/8	37/8	Trans-Lux	16	47/8	47/8	47/8	 ⅓s
ľ		Over-the	-Coun	ter Sec			
Ampe	_			,	Bid . 431/2	Ask 517s	-23/s
		Industries			17/2	21/4	— ½
Ciner	ame I	nc		******	13/8	134	_ ′
	sins					256	,
		oadcasting		•••••	83/s		+ 38 1/4
Offici) File	ms			13%		_ /•
Polar	bid	,		• • • • • • •	177	186	6
		res			. 4	45/8	_ 1/4
Walt	Disne	y	•.•••		. 161/2	173/4	1/4
* Actual Volume. (Quotations furnished by Dreyfus & Co.)							

BRITISH PULSE

ASS. BRIT. ELSTREE Starts, This Year2 This Date, Last Year.....0

den
(Started Sept, 15)
(Started Sept, 15)
(Started Sept, 16)
(Started Sept, 17)
(Started Sept, 17)
(Started Sept, 17)
(Construction of the Started Sept, 17)
(Carles Bromen, Fintan Meyler, John Carradine, Barton MacLane
(Started Sept, 23)

(Started Sept. 23)

"\$TARS IN THE BACKYARD"
(Hugo Haas Prods.)
Prod.-Dir.—Hugo Haas
Carol Morris, Marie Windsor, Billy Gilbert, Corinne Griffith, Don Sullivan
(Started Sept. 26)

WE ARE SEVEN Prod.—S. Nolbandov Dir.—Cyril Frankel Eileen Herlie, Irish Abbey Players (Started July 17)

THE MOONEAKER"
Prod.—H. G. Inglis
Dir.—David MacDonald
Sylvia Syms, George Baker, Marius Goring, Peter Arne
(Started July 15)

BUTCHER'S Starts, This Year

This Date, Last Year0

The Golden Dist"
Prod.—W. G. Chalmers
Dir.—Don Sharp
Lee Paterson, Mary Steele, Linda Grey
Terry Dene
(Started Sept. 23)

COLUMBIA

Starts, This Year

"STELLA"

Open Road Films)

Prod.—Carl Foreman

Dir.—Sir. Carol Reed

William Holden, Sophia Loren, Trevot

Howard

(Started Aug. 7)

Santou Aug. "
BooMour Tristresse"
Wheel Productions
Shooting in France)
Prod.—Otto Preminger
Dir.—Otto Preminger
Deborah Kerr, David Neven, Jean Se

berg (Started Aug. 1) "GipEoN's DAY"
(Columbia Briffish Production)
Prod.—John Ford
Dir.—John Ford
Jack Hawkins, Dlanne Foster, Anna Lee
(Started Aug. 12)

(Started Aug. 11)

'(NO TIME TO DIE"
Warwick Film Productions)
Prod.—Iving Allen and Albert R. Broe
Dic.—Terence Young
Victor Mature, Lee Genn, Anthony New
ley, Bonar Colleana
(Started Aug. 12)

J. ARTHUR RANK Starts This Year This Date, Last Year "TALE OF TWO CITIES"
(Shooting in France an Pinewood)
Prod.—Betty Box
Dir.—Ralph Thomas
Dirk Bogarde, Dorothy Tutin, Cecil

'PUZZLE FOR FIENDS"
Prod.—A. C. Snowden
Dir.—Montgomery Tully
Lex Barker, Carole Mathews
(Started July 29)

Dick Powell

Continued from page 3 = that he would still appear in some of his filmed tv shows.

Powell came into N.Y. to show his "The Enemy Below" film to the 20th brass and to the Navy in Washington.

Apart from his 20th contents

(Started July 8)

(Started July 8)

(NOGENT SINNERS"

Frod.—Hugh Stewart

Dir.—Philip Leese

Beaumont", David Kossoff, Busan

Beaumont Carlot Kossoff, Busan

CARVE HER NAME WITH PRIDE"

Frod.—Major Daniel Angel

Dir.—Levis Gübert

Virginia McKenn, Paul Scofield

Parker, Athene Seyler (Started July 8)

(Started July 8)
THE GYPSY AND THE GENTLEMAN"
Prod.—Maurice Cowan
Dir.—Joseph Losey
Reith Mitchell, Melina Mercouri, Patrick
McGoohan, June Laverick
(Started Juns 11)

the 20th brass and to the Navy in Washington.

Apart from his 20th contract, and the continuing "Four Star Theatre" series in which he's partnered with Charles Boyer and David Niven, Powell also makes "Turn of Fate," "Zane Grey Theatre," "Richard Diamond, Detective," and "Track Down."

Thesp said he was getting no profit participation from 20th and preferred it that way. He's getting a regular salary. "I don't think these percentage deals are such good business these days," he opined. "I don't know of many who make money out of them. I prefer gambling on the outside with television and getting a steady wage from 20th."

His next film for the studio is "The Hunter," based on a James Salter story. It's about jet pilots during the Korean conflict, Phillip Dunne's scripting.

Powell felt the general quality of twas improving, but held that the volume output didn't allow any consistent values. Also, he stressed the impossibility of turning out

(Started June 11)

'ROONEY'
Shooting in Dublin)

Prod.—George H. Brown

Dir.—George Pollock

John Gregson; Muriel Pavlow, Barry

Fitzgerald

(Started Sept. 21)

EALING FILMS Starts, This Year3 This Date, Last Year4

'DUNKIRK"

Prod.—Sir Michael Balcon

Dir.—Lealie Norman

John Mills, Richard Attenborough

nard Lee
(Started April 29)

20TH-FOX

Starts, This Year3 This Date, Last Year2

THE FAMILY DOCTOR"
Templar Productions)
Prod.—John Gossage
Dir.—Derek Twist
Rick Jason, Marius Goring, Lisa Gasto
(Started Sept. 23)

(Started Sept. 2: "THE HAKED EARTH"
(Foray Films)
Frod.—Adrian Worker
Dir.—Vincent Sherman
Richard Todd, Juliette Greco, Finlay
Currie
(Started July 25)

ZOUNT FIVE AND DIE"
Zonic Films)
Prod.—Ernest Gartside
Dir.—Victor Vicas
Jeffrey Hunter, Anna:
Nigel Patrick
(Started Aug. 6)

ANGLO A'LG'MATED Starts, This Year8 This Date, Last Year4 on mins," he said.

Regarding censorship, Powell opined that "television is getting away with murder" compared with motion pictures, and he thought that a slow easing into a general Code, similar to the one pertaining to Holjwood's theatrical pix, was inevitable. At the same time, he commented that "If you listen to all the pressure groups, and try to satisfy them all, you'd end up with films for kids only."

Powell was asked whether he thought that some other yet thesps rowell was asked whether he thought that some other vet thesps should take the cue and retire from the screen. He replied: "I don't think so. I've seen more young girls chase Clark Gable than Elvis Presley." Powell returns to the

the volume output didn't allow any consistent values. Also, he stressed the impossibility of turning out good material in two or three days of filming. "It's a question of economics," he said.

Presley." Po Coast Friday.



PREVIEW SETS 2-YEAR RECORD!

PONTGO

NEAR

Today's hot box-office news: M-G-M's "DON'T GO NEAR THE WATER" wins highest audience approval rating in 2 years at Loew's Lexington, N. Y. This confirms advance public reaction on West Coast and forecasts a "Linesaround-the BLOCKBUSTER" attraction. "DON'T GO NEAR THE WATER" follows "LESGIRLS" at Radio City Music Hall. Then it's headed for the happy holiday time, Christmas—New Year's.

"PREVIEW AUDIENCE NEVER STOPPED LAUGHING. DON'T MISS IT!"

-Louella Parsons in syndicated column.

"FUNNIEST PICTURE I'VE EVER SEEN!"

-Groucho Marx

M-G-M presents

"DON'T GO NEAR THE WATER"

GLENN FORD

GIA SCALA • EARL HOLLIMAN • ANNE FRANCIS KEENAN WYNN • FRED CLARK • EVA GABOR RUSS TAMBLYN • JEFF RICHARDS

Screen Play by DOROTHY KINGSLEY and GEORGE WELLS

Based on the Novel by WILLIAM BRINKLEY
In CinemaScope and METROCOLOR
AN AYON PRODUCTION
Directed by CHARLES WALTERS
Produced by LAWRENCE WEINGARTEN



The side-splitting story of an intrepid task force of dedicated naval officers who made almost everything but sea duty!





Germans Placing 30 Features For Sensational Market Jump in Spain

By HANK WEIRBA

Madrid, Oct. 1,
Local film observers are Impressed with the penetration in depth of Gerna n films in the Spanish market. In '55-'56, imports from across the Rhine could be counted on one hand. The number increased slightly the following year. This coming season, in distrib programs already revealed, Spanish distribution companies will release a minimum of 30 German pix.

Germany is now with par with France, both in close runner-up position behind America and Italy, in providing film product to the local market.

local market.
Gunter Schwartz, head of Germany's Film Export Union, told this Variery reporter that his country's success in Spain should not be considered a temporary occurrence stemming from the Motion Picture Export Assn. suspension of film shipments to Spain. German film industry, he felt, has attained a pre-war artistic and technical matirity and that Spain was just one of the many world areas where German films were gaining in favor.

He conceded the MPEA embarge opened Spanish doors to give German pix prominent playdates that would otherwise not be available, but insisted that Germany's big advance in Spain is the result of great popular support given Rhineland entries during the past two

seasons.

This viewpoint is shared by many local observers who cite Germannade "Sissi" as the top grosser in Spain by a wide margin in 1956.

High rating of German pix here is the property of the property o ingn rating of German pix nere is made in terms often used when mentioning merits of Hollywood filmfare. As a result, almost every major distrib has at least one programmed for the coming months. One of the problems arising from the brisk German expansion in Spain concerns the energiage for

One of the problems arising from the brisk German expansion in Spain concerns the question of reciprocity. Local producers are freting at difficulties in getting native pix on German screens. There is no German market for Spanish films, explained Schwarz, because in the present free Germany economy, 50% of the distrib gross is taken up by German product, 35% goes to U. S. companies which leaves a very small competitive margin for all other film nations. Spain participation in an eventual European Film Pool would guarantee reciprocity but nothing could be done to alter the situation as it exists today.

As a soft-currency nation with no Deutscher Mark film earnings, Spain continues to have an unfavorable balance of firm payments and will he hard put to meet hard-currency exchange obligations aristrade between the two countries.

STILL GRUMBLE VS.

Flaws that have developed in the makeup of the Motion Picture Export Assr's global master license formula have cued new wrangling among the companies over permit division in Burma and some other tarritories.

Formula runs out Dec. 31, 1957 Formula runs out Dec. 31, 1957 when the original two-year "contract" among the companies expires. Chances for an extension, possibly with some minor teclinical changes, are held good, but it's acknowledged that there is the possibility of some distributors pre-ferring to go it the hard way, i.e, wrangle over each batch of licenses.

Purpose of the system originally Purpose of the system originally was to set up a composite yardstick on the basis of which licenses could be fairly allocated among the com-panies. What has created a problem is that the number of countries is that the number of countries where imports are restricted has grown since the formula was first established and they are now not covered. These countries are primarily in the Far Eost, i.e. Burma. Indonesia, Pakistan and the Philip-

European Film Union Closer to Formation Via Ischia Meetings

Rome, Oct. 1.

A further important step towards the formation of a European Film Union was made during the threeday session (Sept. 24-26) held on the island of Ischia by the permanent committee charged with setting up the tripartite production scheme. Germany, France and Italy were repped by members of their film inrepped by members of their film in-dustries and governments. A new, three-nation tripartite co - produc-tion pact was set up and approved by committee members on Iscina. Scheme is said to "absorb and com-plete" the current bilateral co-productive agreements between the three nations t now goes up for ap-proval by the respective govern-ments under the clauses of the Common European Market scheme.

Common European Market scheme.

Approved agreement is applicable to all other members of the European Market community while at the same time allowing for coproduction by these nations' film industries and those of "other nations." Pointed out that concrete proposals made to respective governments by the respective film industries are designed to show the way for other industries' integration into the common market scheme. It makes the film industry the first to take advantage of the new Continental setup.

Important followup discussions

try the first to take advantage of the new Continental setup.

Important followup discussions will be held in Hamburg Nov. 23-27, when the three-country committee will once more meet to iron out such technical problems of the European Film Community as the financial and production details in herent to the new union.

Following were present at the Ischia meet: for Italy, Eitel Monaco Goffredo Lombardo, Alfredo Guarini, Angelo Rizzoli, Lidio Bozzini, Achille Valignani and Giannelli; for France, Henry Frenay, Henri Deutschmeister, Alain Poide, Walter Bory: for Germany, Kurt Schoene, Walter Koppel, Wolf Schwarz, Gunther Schwartz, Werner Glaser, In addition the respective governments were repped by Nicola DePirro for Italy, Messrs, Deflassieux, and Durand for France and Roland Risse for Germany.

George Lee Marks, once associated with "Stop the Music" tv show, is the new owner and operator of the Avalon Fine Arts Theaters, Houston.

GRAB MARRIED COUPLE

Charge Tire - Puncturing Spikes Sown Around Drive-Ins

Dallas, Oct. 1.

A San Antonio couple has been charged with malicious mischief stemming from an incident three weeks ago at a Kleberg drive-in theatre where six ear tires were punctured by bent wire spikes. Two misdemeanor complaints and one felony charge named Mr. and Mrs. Joseph B. Parnell as defendants. Preliminary hearing was set for tomorrow (2) in Justice of the Peace Glenn Byrd's court.

Frank Gillespie who operates

Frank Gillespie, who operates the Linda Kay Drive-In Theatre on Highway 175, said he saw the sharp spikes thrown from the car Parnell was driving. He held Parnell and his wife while calling Sheriff Bill Decker's deputies.

Gilbenie said that 170 tires in.

Gillespie said that 170 tires in-plying 75 cars were ruined on pikes two weeks before he spikes two w stopped Parnell.

stopped Parnell.

J. B. Roberts, who runs the Arapaho Drive-In Theatre in Richardson, has also complained to Decker about spikes being thrown on his theatre property.

Roberts said the spikes ruined two car tires Aug. 16 before he and his wife were able to pick up others.

Assistant District Attorney Wilson Johnston, in charge of the

son Johnston, in charge of the county grand jury, said the panel will investigate the charges soon.

Copyright Laws Still Not Clear, Say Lawyers

Daylight Saving Roughed Up Drive-Ins **And Early Cold Weather Final Blow**

Social Security & Film Pension Plan in New Deal On Records Clarification

Hollywood, Oct. 1. Bottleneck which has existed for members of the film industry's Pension Plan who have had difficulty in establishing their past service records because of having worked for film companies which have gone out of business since has now been eliminated under an agreement signed with the Social Security Administration.

the Social Security Administration. Fred S. Meyer, board chairman of Motion Picture Industry Pension Plan, disclosed that through this new arrangement the SSA will provide the Pension Plan with earnings records of members of the Plan. Records of companies which became defunct have been unavailable to Pension Plan members, and some participants in Plan have found it difficult to prove their length of employment in the industry.

Agreement with the SSA stipu-

Agreement with the SSA stipu-lates that the records obtained will show both the names of employers and amount of quarterly earnings, according to Meyer.

according to Meyer.

The earnings record of a member of the Plan, administrator Mark Bushner pointed out as a provision of the SSA agreement, may be obtained from SSA only after member has requested such information and has given Plan written permission for release of this confidential data. A small fee talso will be charged by SSA for this service.

Process of 1500 industry more

this service.

Excess of 1,500 industry members have already filed past service information with the Plan, which goes into effect in 1960, Meyer reported. Approximately 150 of these have not been able to establish the record of their qualitying industry employment during the late 1930s and early 1940s.

Directors of the Pension Plan sought assistance from the SSA due to this inability to obtain veri-fication of work time.

Un-United Europe Continued from page 3 =

wording of the final commnique of

The European Common Market for films would see customs and other barriers dropped among the members of the organization, creating a free flow of films. Neither the Americans nor the Europeans had the fact that, if such an arrangement goes into effect, as visiualized, it would work to the detriment of Hollywood product.

ualized, it would work to the detriment of Hollywood product.

Increasingly, the Americans feel that such a unity of thought and action as visualized by the Common Marketeers, and particularly Jacques Flaud, head of France's Centre National du Cinematografie, is (a) impractical and (b) unlikely. During his recent visit to London, Flaud again pitched an exchange of films to the British, proposing that French productions would come in under the British quota, with the French reciprocating. Indications are that the proposition—already made to the British at Cannes in May—was nixed. Here, as elsewhere in Europe, the question arises of how much business exhibitors would be willing to sacrifice in order to play Continental rather than American product. It's worth noting that, when in London, Flaud again specified hat his proposed "reciprocity" wouldn't take in films—British or otherwise—released by the American companies.

With Britain and West Germany Flaud again pitched an exchange of films to the British, proposing that French productions would come in under the British quotation that the process of the British quotation are that the proposition—already made to the British are already made to the British quotation—already made to the British are already made to the British are already as a specific of the Backyard". Allied Artists repens and vaude vet Militar Frame than American product. It's wouldn't take in films—British or otherwise—released by the American companies.

With Britain and West Germany now settled, the current problem in Europe for MPEA is France. With Flaud in Ischia, negotiations have been at a standstill. While some feel that the French deal will be renewed, others are less sanguine, fearing French insistence on a quid-pro-quo, under which the U.S. indistry would have to come un with some ald to the French in America if it is to retain its-current permits in France.

Minneapolis, Oct. 1.
After the worst season by far in their history, many of this territory's outdoor theatres, beset by the early local arrival of cold weather, already have shuttered earlier than ever before. Shutterings include two of the 11 in the Twin Cities' area.

Their first tussle with daylight saving time hurt as much if not more than more unfavorable saving time nurt as much if not more than more unfavorable weather than usual, in the opinion of William Sears, general manager of the Minnesota Entertainment Enterprises' five Twin Cities' ozon-

Various drive-in operators esti-mate that the fast time dented pa-tronage anywhere from 25 to 40%, compared to 1956.

compared to 1956.

DST prevalled over the entire state as the result of a law passed by the state legislature. In this exchange area there also was DST in western Wisconsin and in a number of North Dakóta towns. It was ended here by edict of the governor last Saturday (28)—too late to help the drive-ins.

Because the state legislature doesn't meet again until 1958 there'll be another summer of DST in 1958 at least in Minnesota.

Ozoner owners point out that family trade—young couples with children—is the backbone of outdoor theatre business. Because DST necessitated such late starting times, much of this trade was lost, they say.

Briefs From Lots

Hollywood, Oct. 1.

'Teevee-Scope' Boon to Close-Ups

'MASTER' LICENSE Henry Cornelius Sees Happy Return to Close Study Of Human Faces on Screen

By GEORGE GILBERT

Television has reoriented audi-iences toward the study of the human being the opinion of British writer-director Henry Cornelius. And responsible for this, he adds, is tw's small screen which obviously is more suited for closeups rather than showing "2,000 Indians dash-ing down a road."

ing down a road."

Cornelius, who returns to London today (Wed.) after a threeday New York stay to supervise location shooting on his latest film, naturally is gratified that the tveducated public is desirous of seeing human interest stories. For his forte is the intimate comedy and has such pictures in this category to his credit as "I Am a Camera" and "Genevieve."

His current venture, also in the

where imports are restricted has grown since the formula was first established and they are now not covered. These countries are primarily in the Far East, i.e. Burna. Indonesia, Pakistan and the Philippines.

Master formula works this way:
A total of 36° of any given batch of licenses are divided equally among the companies; another 32° of are divided on the basis of 'are divided on the basis of billings in seven different, "concroneu" in seven different, "concroneu" in seven different, "concroneu" at the quayside" as he put it. For

arriving on the ship were More and a British camera unit. Aided by an American lensing crew provided by Filmways Inc., the director su-pervised scenes of More disembark-ing, riding in a cab, etc.

ing, riding in a cab, etc.

Cornelius concedes that costs have risen since he turned out "Genevieve" in 1953 on a negative outlay of \$378,000. But he views "Next to No Time's" \$700,000 budget as about an average disbursement for "a domestic British picture in color with international appeal."

appeal."

Partially financed by the National Film Finance Corp., it was also backed by some of Cornelius' own coin while British Lion Films furnished the bulk of the money. BL will release in the United Kingdom while overseas distribution will be through Lion International Films. Director expects to deliver the completed print around Christmas,

rected by Cornelius from a Paul Gallico short story it concerns an engineer who's devised an automation scheme. Much of the plot develops on Morc's (the engineer) five-day journey aboard the Queen Elizabeth.

In search of authenticism for his yearn, Cornelius rose early yesterday (Tues.) to meet the Elizabeth at the quayside" as he put it. For

WITCHERY de luxe

Went a witch? Make-up and costume take care at that, of course! Wast to wass your witch low over Park Avenue? Cameras, cotical departments, New York of Hallywood, together create the diusion.

The post factor—final reality—comes from the complete finerse at each maivid call factor prositive clasest co-ordination. Creoperation in situations such as talk is replicit in the Eastman Technical Service for Motion Picture Film Offices at strate-

Marion Francisco Department EASTMAN KODAK COMPANY

East Coast Division 342 Mad son Ayen e New York 17 to Y

Midwest Division 130 El Pando an Divi Chicago 1, Plance

West Coast Division 6°06 Senta Monda Bud thorywoud 33°Ca f

Picture Grosses

'GAME' LUSTY \$13,000,

Toronto, Oct. 1.

It's holdover week at most major houses currently. "Pajama Game" in fourth frame and "Man of a Thousand Faces" in second stanza are doing nightly and weekend turnaway biz. "Around the World in 80 Days" in seventh stanza of a two-a-day is hitting all-week capacity. "Jeanne Eagels" and "House of Numbers," both in second stanza, are off. "Affair to Remember," in four-house combo, second stanza, are off. "Affair to Remember," in four-house combo, is still hefty. "Careless Years," lone newcomer, looms fair in four

Carlton (Rank) (2,518; 75-\$1.50)
—"Jeanne Eagels" (Col) (2d wk).
Dipping to okay \$9,000. Last week,
\$13,000.

Christie, Danforth, Humber, Hyland (Rank) (877; 1,330; 1,203; 1,357; \$1)—"Affair to Remember" (20th) (3d wk). Hep \$15,000. Last

(20th) (3d wk), Hep \$15,000. Last week, \$20,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Careless Years" (Col) and "Trooper Hook" (Col). Fair \$12,-000. Last week, "Quantez" (U) and "Land Unknown" (U), \$14,000.

Imperial (FP) (3,344; 60-\$1.10)—
"Pajama Game" (WB) (4th wk).
Still big at \$13,000 for turnaway
night biz. Last week, \$15,000.

night biz. Last week, \$15,000.

Loew's (Loew) (2,098; 75-\$1.25)—

"House of Numbers" (M-G) (2d wk). Sad \$6,000. Last week, \$9,500.

Tivoil (FP) (955; \$1,75-\$2.40)—

"Around World" (UA) (7th wk). Sill capacity at \$15,000 for turn-away biz. Last week, same.

Updown (Loew) (2,096; 75-\$1.25)—

"Man of Thousand Faces" (U) (2d wk). Holding at hot \$8,000.

Last week, \$11,500.

York (FP) (877; \$1.25-\$2)—"10 commandments" (Par) (45th wk). Still steady \$3,500. Last week, ditto.

CHICAGO

(Continued from page 9)

(Continued from page 9)
week, "Spring Reunion" (20th) and
"Running Target", (20th), \$3,900.
Orlental (Indie) (3,400; 90-\$1.50).
—"Sun Aiso Rises" (20th) (5th wold).
Light \$13,000. Last week \$15,000.
Palace (SW-Cinerama) (1,484;
\$1.25-\$3,40) — "Seven Wonders"
(Cinerama) (41st wk). Big \$24,500.
Last week, \$44,000.
Last week, \$44,000.
Roosevelt (B&K) (1,400; 65-90).
—"3:10 to Yuma" (Col) and "Brotners Rico" (Col) (2d wk). Lively
\$12,000. Last week, \$18,000.

Rooseveit (H&K) (1,400; 65-90)

"3:10 to Yuma" (Col) and "Brothers Rico" (Col) (2d wk). Lively \$12,000. Last week, \$18,000. State-Lake (H&K) (2,400; 90-\$1.50) — "Jet Pilot" (U). High-flying \$38,000. Last week, "Jeanne Eagels" (Col) (6th wk). \$12,000. Surf (H&E Balban) (685; \$1.25)

"We Are All Murderers" (Kings).

"We Are All Murderers" (Kings). Modest \$3,500. Last week, subse-

quent-run. Todd's Cinestage (Todd) (1,036; \$1.75-\$3.50)—"Around World" (UA) (26th wk). Full \$26,200. Last week,

128th wk). Full \$28,200. Last week, ame.

United Artists (B&K) (1,700; 98-15)0 — "Joker Is Wild" (Par). Sock \$24,000. Last week, "Omar Khayyam" (Par) (2d wk). \$13,000. Woods (Essaness) (1,200; 90-\$1.50) — "Portland Expose" (AA). (2d wk). Crackling \$15,000, with fight films. Last week \$19,000. World (Indie) (606; 90)— "Young and Passionate" (Indie) (2d wk). Fair \$2,800. Last week \$3,600. Ziegfeld (Davis) (435; \$1.25-150)— "Torero" (Col) (3d wk). Gentle \$2,800. Last week \$3,500.

KANSAS CITY

(Continued from page 9)

BROADWAY

(Continued from page 9)

TORONTO; 'DAYS' 15G (5th wk). Fourth session ended yesterday (Tues.) was big \$9,000. Third was \$10,500. Stays indef at

yesterday (Tues.) was ung yesterday (Tues.) was ung the third yester.
Third was \$10,500. Stays indef at this pace.
Victoria (City Inv.) (1,080; 50-\$2)
—"Three Faces of Eve" (20tir). Initial stanza ending today (Wed.) looks to hit solid \$21,000. Stays on In ahead, "Woman in Dressing Gown" (WB) 42d wk), \$5,500.

Warner (SW-Cinerama) (1,600; \$1.80,\$3.50).—"Search for Paradise" (Cinerama). First four days comprising initial week hit capacity \$26,400, since week here ends on Saturday night. Current week is counted as second stanza. Pic opened on Wednesday (25) following invitational preview the preceding night.

World (Times) (400; 95-\$1.50).—"It Happened in Park" (Ellis) (8th wk). Seventh frame concluded Sunday (29) was nice \$5,700. Sixth was \$6,100.

LOS ANGELES

(Continued from page 8) Continued from page of "Pickup Alley" (Col) and lers Rico" (Col). Slow \$13. Last week, Uptown, Holly-with Loyola, "Hatful of (20th) (m.o.) and "Big Brothers 400. Last week, Uptown, wood with Loyola, "Hati Rain" (20th) (m.o.) and Show" (20th), \$12,600.

Show" (20th), \$12,600.

Los Angeles, Iris, Ritz, Loyela (FWC) (2,097; 756; 1,330; 1,248; 90-\$1.50)—"Noah's Ark" (Indie) (ressue) and "Drsyon Wells Massacre" (AA). Fair \$23,000 or near

acre (AA). Fair \$23,000 of Rear.
Downtown Parameount, Hawaii
(ABPT-G&S) (3,300; 1,106; 96\$1,50)—"Angels of Darkness (Favor) and "Untouched" (Fav).
Slim \$9,500. Last week, Hawaii
with State, "Value for Money"
(Rank) and "Gentle Touch" (Rank)
\$7,000.

State (UATC) (2,404; 90-\$1.50)—
"Sign of Pagan" (U) and "Land of Pharaohs" (WB) (reissues).

Sign of Pharaohs" (WB) (reissues).

NSG \$5,500.

EI Rey (FWC) (861; 80-\$1.30)—

"High Society" (M-G) and "Teahouse of August Moon" (M-G) (reissues). Poor \$1,300.

Hollywood Parameunt (F&M), 468; 90-\$1.80)—"Interlude" (U) d wk). Okay \$4,000. Last week, 7 600 \$7,600

\$7,600.

Four Star (UATC) (865; 80-\$1.80)

—"Silken Affair" (DCA) (3d wk).

Lagging \$2,200. Last week, \$2,800.

Chinese (FWC) (1,908; \$1,25-\$2.40)—"Sun Also Rises" (20th) (5th wk). Lazy \$7,800. Last week, \$11,500.

\$11.80...

"Yogue (FWC) (825: 90-\$1.50)—
"Pajama Game" (WB) (5th wk).
Slow \$3,000. Last week, with Ridato, plus "Fuzzy Plnik Nightgown"
(UA) (m.o.) (1st wk), \$7,100.

"Perri" (BV) (5th wk), Nice \$4,-600. Last week, \$4,300.

Egyptian (UATC) (1,503; 80-\$1.80)—"Jeanne Eagels" (Col) (8th wk). Mild \$6,100. Last week, \$9,500.

9,100. Warner

\$9,100.

Warner Hollywood (SW-Cinerama) (1,384; \$1,20-\$2.65)—"Seven Wonders" (Cinerama). Started 17th week Sunday (29) after sock \$27,100 last week.

Carthay (FWC) (1,138; \$1.75-\$3.50)—"Around World" (UA) (41st wk). Great \$25,500. Last week, \$25,700.

\$3.50)—"Around World" (UA) (41st wk). Great \$25,500. Last week, \$25,700.

Warner Beverly (SW) (1,612, \$25,500. Last week, \$1.50-\$2.30)—"10 Commandments" (Par) (46th wk). Fast \$20,000. Last week, \$4,300.

Canon (Rosener) (538; \$1.50)—"The Green Man" (DCA) (3d wk). Tidy \$4,700. Last week, \$4,300. Crest, Sunset (Lippert-Cohen) (800: 540; \$1.25-\$1.50)—"Nana" (Indie) (4th wk). Stout \$5,000. Last week, \$5,500. Vagabond (Rosener) (300; \$1.50)—"Torero" (Col) (11th wk). NSH \$2,500. Last week, \$2,700.

'Hell' Okay at \$7,500, 'Morgan' Hotsy \$10,000, Buff.; 'Pilot' 101G. 2d

Buffalo, Oct. 1.

Too many of new pix are unex-Too many or new pix are unex-citing to make it a strong round currently. "Beau James" looms good at Paramount, however, while "Helen Morgan Story" is fairly big at Center. "Interlude" is rated okay at Lafayette. "Jet Pilot" still is fast in second session at Century.

Estimates for This Week

Buffalo (Loew), (3,000; 70-90)—
"Action of the Tiger" (M-G) and
"Hired Gun" (Indie). Slow \$8,500.
Last week, "Fuzzy Pink Nightgown" (UA) and "Trooper Hook"
(UA) dith gown" (UA (UA), ditto.

Paramount (AB-PT) (3,000; 70-90)—"Beau James" (Par) and "Short Cut to Hell" (Par). Good \$10,000 or near, Last week, "Omar Khayyam" (Par), \$13,000.

Khayyam" (Par), \$13,000.

Center (AP-PT) (2,000; 70-80)—
"Helen Morgan Story" (WB). Big
\$10,000 or close. Last week, "Reform School Girl" (Rep) and "Rock
Around World" (Rep), \$8,000.

Lafayette (Basil) (3,000; 70-90)—
"Interlude" (U) and "Joe Dakota"
(U). Okay \$8,500. Last week,
"Dino" (AA) and "Destination 60,000" (AA), \$7,500.

Century (Buhawk) (2,900; 70-90)—
"Jet Pild" (U) (2d wk). Fast
\$10,500 or near. Last week, \$15,000.

Teck (SW-Cinerema) (1,200)

Teck (SW-Cinerama) (1,200; \$1,20-\$2.40)—"Seven Wonders of World" (Cinerama) (57th wk). Steady \$7,000. Last week, ditto. Cinema (Martina) (450; 60-90)—
"La Strada" (T-L) (4th wk). Oke
\$1,000. Last week, \$1,500.

SAN FRANCISCO

(Continued from page 8) week, "James Dean Story" (WB) and "Black Patch" (WB), \$9,000.

Orpheum (SW-Cinerama) (1,458; \$1.75-\$2.65)-"Seven Wonders of World" (Cinerama) (45th wk). Big \$15,800. Last week, \$16,500.

United Artists (No. Coast) (1,207; 90-\$1.25)—"Gunsight Ridge" (UA) and "Jungle Heat" (UA). Dull \$5,500. Last week, "Dino" (AA) and "Let's Be Happy" (AA), \$5,000. Stagedoor (A-R) (440; \$1.25-\$2.20)—"10 Commandments" (Par) (20th wk). Hep \$5,000. Last week, \$5.600.

Larkin (Rosener) (400; \$1.25)—
"Torero" (Coi). Fine \$5,000. Last
week, "Mlle. Stripetease" (DCA)
(3d wk), \$2,500.

(sd wk), \$2,500.
Clay (Rosener) (400; \$1.25)—
"Last Bridge" (Indie) (4th wk),
Good \$2,800. Last week, \$3,200.
Vogue (S. F. Theatres) (364;
\$1.25)—"Young and Passionate"
(API) (4th wk). Neat \$2,000. Last
week, \$2,500.

Bridge (Schwarz) (396; \$1.25)— "Happened In Park" (Indie) (30 wk). Fine \$2,800. Last week k). 3.500.

\$3,500.
Coronet (United California)
(1,250; \$1.50-\$3.75)—"Around
World" (UA) (40th wk). Great
\$23,000. Last week, \$25,000.
Rio (Schwarz) (397; \$1.10)—
"Kind Hearts, Coronets" (Rank)
and "Lavendar Hill Mob" (Rank)
(reissues) (2d wk). Okay \$1,500.
Last week, \$2,000.
Practice (Hards, Parsons) (744)

Presidio (Hardy-Parsons) (744; \$1.25.\$1.50) — "Miller's Beautiful Wife" (DCA). Tall \$4,500. Last week, "Snow Was Black" (Cont) (2d wk), \$3,300.

PITTSBURGH

(Continued from page 8)

(Continued from page 8)
Stating to pick up again after the
post-holiday dip. Should be big
\$12,500. Last week, \$12,000.
Penn (UA) (3,300; 80-\$1.25)—
"Amazing Colossal Man" (Indie)
and "Cat Girl" (Indie) with Basilio-Robinson fight pix First twinher at this house in nearly 10
years. Fight films credited with
helping but mild \$9,000 looms.
Last week, "My Gun is Quick"
(UA), \$5,500.
Squirrel Hill (SW) (900- 88.00)—

**Centinued from page 9)
\$12,000, off some but still great.
Last week, \$13,000.
Paramount (UP) (1,900; 75-90)—
"Beginning of End" (AB-PT) and "The Unearthy" (AB-PT). Slow \$4.000. Last week, "Pajama Game" (WB) (2d wk), \$5.500.

Rockhill (Little Art Theatres) (750; 75-90)—"French They Are Funny Race" (Indie). Average \$1,500. Last week, "Green Man" (DCA) (2d wk), \$5.00.

Rocy (Durwood) (878; 90-\$1.25)—"Sun Also Rises" (20th) (4th wk).
NBH (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "No Time to Be Young" (Col). Ast week, "Surange One" (Col) and "Time to Be Young" (Col). Ast week, "Run of Arrow" (U), \$4,500.

Surrel Hill (SW) (900: 85-90—"Happy Road" (M-G). Big \$4,000.

"Jet Pilot" (U) and "Hell Canyon Outlaws" (Rep) (2d wk) added at Esquire. Good \$9,000. Last week, "Surange One" (Type Younge one of the properties of the properties

Seattle: 'Pilot' 9G, 2d

Seattle, 1 mut Ju, 2u

Seattle, Oct. 1.

Newcomers are not making much of a dent here this session, with some of holdovers standout. "Short Cut To Hell" is okay at Coliseum and "Pajama Game" is solid in fifth Music Box frame. "Seven Wonders of World" looms great in sixth week. "Jet Pilot" still is smash in second Music Hall stanza. stanza

Estimates for This Week

Blue Mouse (Hamrick) (800; \$1.50-\$2.50) — "Around World" (UA) (24th wk). Swell \$9.500. Last week, \$9,200.

week, \$9,200.

Colseum (Evergreen) (1,870; 90\$1.25).—"Short Cut to Hell" (Par)
and "Mr. Rock-N'-Roll" (Indie).
Okay \$7,500. Last week, "Unholy
Wife" (RKO-U) and "That Night"
(RKO-U), \$4,800.

Fair \$4,500. Fair \$4,500. Fair \$4,500. Fair \$4,500. Last week, \$5,200.

\$6,300

Music Hall (Hamrick) (850; 90-\$1.25)—"Jet Pilot" (U) and "Joe Dakota" (U) (2d wk), Great \$9,000. Last week, \$17,800.

Last week, \$17,800.

Orpheum (Hamrick) (2,800; 90\$1.25,—"Beginning of End" (Rep)
and "Unearthly" (Rep). Okay \$6,000. Last week, "Quantez" (U) and
"Checkpoint" (Rank), \$5,400.

Parameunt (SW-Cinerama) (1,282; \$1.20-\$2,65) — "Seven Wonders" (Cinerama) (6th wk). Great
\$13,000. Last week, \$12,900.

DENVER

(Continued from page 8) (Par) and "Short Cut to Hell" (Par) \$4,000.

"Johnny Trouble" (WB) and "Johnny Trouble" (WB) Drah 7,000. Last week, "Young Don Cry" (Col) and "No Time to Be Young" (Col), \$8,000.

Young" (Col), \$8,000.

Esquire (Fox) (742; 75-90)—
"Doctor at. Large" (U) (2d wic).
Nice \$3,000. Continues. Last week,
\$5,000.
"Jet Pllot" (RKO) (2,600; 70-90)—
"Jet Pllot" (RKO) and "Pawnee"
(Rep). Lofty \$17.500. Stays on.
Last week, "Action of Figers"
(M-G) and "Chain of Evidence"
(M-G), \$6,000.
Tabor (Fox) (930; \$1.25-\$2.50)—
"Around World in 80 Days" (UA)
(20th wic). Good \$6,000. Last week,
\$8,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"On Bowery" (Indie). Fair \$1,000. Last week, "Rising of Moon" (WB), \$1,500.

Morgan's Gallery

Continued from page 2

they ain't. There are some honest characters, too, notably Pancho, the promising Mexican prizefighter, and his Anna whom he loves deeply, and vice versa, and whom his juvenile star despoils in a sinister intrigue—and gets his romeuppance, the reader will note with understandable glee. (This chapter appeared in Playboy Mag.)

There are the stooges, the intrastudio apple-polishers, the general insecurities. There is also a now too familiar griping by a couple of writers about this lap-of-luxury brand of creativeness, a canvas which somehow is not as contemporaneous and authentic as most of the rest of it. There is an odd

which somehow is not as contemporaneous and authentic as most of the rest of it. There is an odd fluctuation from the believably topical and an artificial harkback to the company town that Was Hollywood of another era. Updating it into the topical present does not overcome the datedness of company the circumstances.

it into the topical present does not overcome the datedness of some of the circumstances.

The pattern is a Grauman's Chinese telecast of a "special premiere" of an "epic" Civil War picture and, as the titular "Cast of Characters" fall into the focus of Characters" fall into the focus of the image orthicon camera, their Hollywood backgrounds take shape. Morgan has skillfully tied them together in a series of long and short vignettes. The titles of the chapters more or less spotlight each subject. Several of the vignettes could—and in the case of at least two did—stand separate and apart, yet Morgan has made it all tie together. On the whole, Morgan has done an entertaining job. Without indulging in odious comparisons, his is certainly much easier reading than a contemporaneus novel having to do with the Bever Hills set.

Abel. Hills set.

Frisco Tell Tiff

Continued from page I w

"bue we can't consider pay-tv any form of progress. It is a gadget, not legitimate competition. Unless you give them the use of the streets, they can't operate."

He said parlor boxoffice would "destroy the city of San Francisco," noting the city's taxes come from stores, theatres and other businesses that lure visitors to Frisco. He claimed pay-tv, by piping events to areas outside the city, would kill off the incentive for people to visit.

Childhouse produced an electri-cal engineer, Robert L. Hammett, who said closed-circuit wiring costs have been estimated from \$30 million to \$60 million. Hammett called "the whole idea ridiculous" and added that it "isn't impractical, it's preposterous." . Twin-Lead Wiring

The engineer centered his attack on reports that Skiatron plans to use relatively cheap twin-lead wir-ing instead of shielded coaxial

He claimed that use of open wiring "would make their franchise exclusive" and felt there was "a strong chance" such wiring would cover other cables near it with a sort of electronic fog whici, would smother other transmissions. So McCarty said:

"I want a clause written into that franchise that says the cable used will not interfere with other lines."

Alan Lane, a Skiatron vice-president produced an FCC report he said showed the "open-wire" scale cable would not leak, but this whole aspect was turned over to the city's electrical department for further incurrent.

further inquiry.

Controller Harry D. Ross told the committee his office told the committee his office was having trouble getting Skidiron to provide any financial statements on its capitalization and operations. "Representatives of the company made it clear they didn't think the financial aspects were of enough importance to be submitted at this time," said Ross.

So another committee member, Supervisor Harold Dobbs, got sore. "I think it is an insult to tell our controller that the presentation of these figures is of no consequence," he said.

Lane, however, kept cool, pointing out Skiatron had paid Giants' president Horace Stoneham \$500.

Old in cash for TV rights "and we are further committed to many millions of dollars." Lane would only say that Matthew Fox owns 90% say that ma of Skiatron.

The committee insisted on a financial and Dobbs added: "I'm mancial and Dobbs added: "In not going to be party to granting a franchise to any company that ean't prove it has the finances to live up to the terms of the agreement."

ment."
Par te File Pronte
Paramount's International Telemeter promised to make a complete financial report by mid-October.

nnancial report by mid-October,
Lane reminded the committee
Skiatron is also negotiating with
the Pacific Telephone & Telegraph
Co. for use of its poles. That should
indicate the phone company believes his firm is worth talking to,
Lane said. But Dobbs topped it
with: "That doesn't mean a thing
to me."

Two other speakers, both anti, attacked pay-see.

attacked pay-see.

One was Roy Cooper, a former
Naify circuit official who now owns
his own chain of theatres. In this
instance, however, he represented
the Northern California Theatre
Owners Assn. His argument was
that granting a franchise was like
giving, a monopoly because there
is a limited amount of material
available and the firm that first
gets a franchise is likely to corral
all the material. all the material.

George Johns, secretary of the risco Central Labor Council, ad-Frisco Central Labor Council, ac-mitted the top city union body "doesn't know what it's talking about" in the pay-TV field, but said his group questions the city's signing a 21-year lease with any pay-TV company in view of how little is known about the actual pay TV operation.

No further hearings were set and none will be until full technical and financial reports are forth-

MARIO LANZA

Villa Badoglio Roma September 19, 1957

Mr. Joseph Vogel Loew's Incorporated 1540 Broadway New York 36, N. Y.

Dear Mr. Vogel:

Last night we screened the first rough cut of "SEVEN HILLS OF ROME," and in my opinion this is one of my best pictures.

I would like to say "thank you" to a great many people, both publicly and privately. First thanks, Mr. Vogel, go to you. Thank you for the constant friendly support you gave our production unit and me personally throughout work on "SEVEN HILLS OF ROME."

May I take the opportunity to list some of the others to whom I would like to say thank you: Goffredo Lombardo, President of Silverstein, your independent production executive and a real tower of strength all during pre-production and shooting; Lester teleful, my friend and producer who brought top-flight American Halent to Italy with him: Roy Rowland, my director — a nice guy; George Stoll whose ideas and musical numbers are outstanding; my musical supervisor Irving Aaronson; Film Editor Gene Ruggiero and Italian troupe especially Tonino Delli Colli; our Cameraman—wait Roma: to my dear friends and fellow artists, beautiful Marisa Allasio, Renato Rascel, a great talent, and lovely Peggie Castle.

It has been hard work, but also great fun. Best of all is the wonderful feeling of being back under the banner of M-G-M, still the greatest company in the business, thanks to you, Mr. Vogel.

Are you familiar with that warm, cozy sensation that comes when you arrive home after a long, long trip? That's the way I feel

Sincerely yours,

Mario Langa Mario Lanza

CHICAGO

CHICAGO

Community Fund-Red Cross Joint Appeal in Illinois theatres being organized under chairmanship of Jack Kirsch, Allied Theatres of Illinois prexy.

Louis Orlove, formerly Metropublicist from Milwaukee, now handling Allied Artist promotion in Chi, Indianapolis, Des Moines, Omaha and Cincy.

Columbia has moved William Brooker into its Chi office to handle film promotional activities here.

Half price admish for kids at the McVickers ("10 Commandments"), instituted during the summer are to remain in effect for run of pic.

DCA distrib office moves to new quarters this month and Trans-Lux sets up operations in Chi at current DcA headquarters.

"Raintree County" will replace "10 Commandments" at McVickers in November. Agreement between Paramount and McVickers management already set for removal of "10 Commandments" for nabe release.

Universal distribs here, together.

release.
Universal distribs here, together with Balaban & Katz Theatres

release.

Universal distribs here, together with Balaban & Katz Theatres, opened search for oldest film-goer, in area in connection with publicity for U's Golden Jubilee.

A John Balaban Memorial Fund set up at La Rabida Sanitarium here to raise funds for scientific and medical research at University of Chicago.

Elizabeth Wetter, of Universal's exchange here and company's only 50-year employee, awarded two-week, all-expense trip to Hollywood and lifetime gold pass to studio.

Participation of mayor's office is expected by film distribs and exhibs during Golden Jubilee Month film row promotion. Lineup of stars here is due Oct. 29.

Saul Goldman, former film salesman and theatre owner, active here and on the Coast, has joined staff of Allied Theatres of Illinois buying and booking organization.

P!TTSBURGH

Jacob and Isaac Silverman, pioneer Altoona exhibitors, are withdrawing from the business and have leased their Blair Theatre in Hollidaysburg to Saul I. Perilman for five years. Perilman also operates the Rivoli in Altoona. He's the Main Line salesman for Columbia Pictures. bia Pictures.

DIA PICTURES.
C. S. Brown, veteran McKean
County exhibitor, purchased the
Family Drive-In near Kane, Pa,
from Wally Anderson, of Mount
Jewett. Brown also has the Temple
Theatre in Kane and Roulette
Drive-In.

Mrs. Pauleen Interrnate, former Phillipsburg theatre owner, now a nurse at a Veterans Hospital here. Eddie Moriarity, Metro salesman here, in addition to his regular duties, now covering a dozen or more Ohio situations for Cleveland

more Ohio situations for Cleveland branch.

Zoel (Zippy) Silverman, son of Dave Silverman, Allefa Artists branch manager, left American Jewish Outlook mag to go with the Friedman and Rich ad agency; he previously had been on sales staff of station WAMO.

Star Theatre in Glassport, which went dark several months ago, remodeled into a sportsmen's club. House was operated for several decades by Mrs. Stella Gorris, widow of pioneer exhib Peter Gorris.

Mrs. Patricla Logue Mineweaser Jr., leaving her post with Associated Theatres circuit at end of September.

Larry Green, 15-year-old son of Ralph Green, who owns and operates Guild Theatre, Squirrel Hill art house, with his brother, Milard, back to George School in Bucks County, Pa., to resume studies.

C. C. Kellenberg, with 20th-Fox

studies.
C. C. Kellenberg, with 20th-Fox

collector for Pennsylvania Revenue
Department.
Howard Minsky, Par's division
chief who recently transferred his
headquarters from Pittsburgh to
Philadelphia, resigned to become
eastern sales manager of International Telemeter.
George Ball named sales manager for 20th-Fox here by branch
boss Nat Rosen; succeeds C. C.
Kellenberg, who resigned after 38
years to book indie theatres.
Grand in Hollidaysburg, forfour years, reopening under ownership of Steve Chingos.

LOS ANGELES

Associated Artists Productions
Inc., inked four-picture distribution
deal with Columbia. First two will
be "Let's Go Steady," to roll in
summer, and "Between Thunder
and the Sun," starting in September.
Warner Bros takes come "Artist"

tember.

Warner Bros, takes over distribution of first John Carroll production, "Johnny Trouble," lensed under his Clarjon Pictures banner, Pic topbills Ethel Barrymore, Carolyn Jones and Cecil Kellaway. Lon Hoss, salesman in Universal exchange, retired after 35 years with company.

Lon Hoss, salesman in Universal exchange, retirred after 35 years with company.

Bill Gargan Jr., sales manager for Coast office of Van Praag Productions, moved to N. Y. Oct. 1. Variety Clubs International's special 40-minute documentary. "Heart of Show Business," booked for more than 800 theatres in Canada, comprising nearly four-fifths of all houses in the Dominion. Ralph Staub, who produced and directed, this week completed special five-minute Canadian in-

and directed, this week completed special five-minute Canadian Insert, including various Toronto personalities.

United Artists will release "10 Days to Tulara," Sterling Hayden starrer coproduced by George Sherman and Henry Ehrlich.

Rank Film Distributors will release a minimum of four pix during October-November. "The Spanish Gardener" and "An Alligator Named Daisy" go out in October: "As Long As They're Happy" and "Pursuit of Graf Spee" in November.

"Pursuit of Graf Spee" in November.
RKO will handle foreign distribution of Japanese "Rodan!" under deal closed by King Bros. and DCA, which jointly hold world rights to the Toho production with exception of Japan. Kings, which acquired releasing rights, set DCA to distrib in U.S. and Canada.

MINNEAPOLIS

Local nabes continue to run to a close second in offering film old-ies. Since first of year there have been a record number of reissues

uptown.
Irving Mills left United Artists' sales staff.
Col. Norman E. Sproul of Kansas City, new Cinerama publicity director here, replacing Anna Lee who returns to Dallas.
Perry Smoots, former Warner Bros. salesman, an addition to Republic sales staff

"Perry Smoots, former Warner Bros. salesman, an addition to Republic sales staff.

George Granstom made deal with J. Arthur Rank Productions for "Value for Money," "Pursuit of Graf Spee," "Third Key" and "An Alligator Named Daisy" for St. Paul first-runs in his arty Grandview.

20th-Fox sold "The Sun Always Rises" away from United Paramount and RKO houses to Ted Mann's 400-seat World; just as it had done with "Hatful of Raim".

Next Cinerama offering, "Search for Paradise," now being advertised here on huge billboard atop midtown building, but not expected to arrive until November.

Since its theme song "Fascination" reached disk best seller lists, "Love in Afternoon" being grabbed by practically all nabe houses for subsequent-runs.

Nile and Camden, leading nabes, revived "Oklahoma" day date.

St. Paul nabe fine arts Grandview landed J. Arthur Rank's "Value for Money," "Pursuit of Graf Spee," "The Third Key" and "An Alligator or Named Daisy" for first-runs, 20th-Fox sold "Sun Always

from San Francisco to testify in industry court action.

Bob O'Donnell and Ned Depinet here in interests of Will Rogers Memorial Hospital drive.

Ed Triplett, St. Paul nabe, arty Grandview Theatre, back on job after hospitalization for injuries sustained in auto crash.

Local WB branch scored by getting Labor Day playdates for its releases in all of important downtown Twin Cities' theatres.

Perry Smoots, former Warner Bros. salesman, an addition to Republic sales staff.

DALLAS

Fred Meyers left the Tower Pictures exchange and returned to Memphis at his Colonial Pictures

homeoffice. Ed Laird is now in charge of the local exchange.
Ed Williamson named Warner Bros., southwest district manager with offices here. Grover Livingoffices, here. Grover Living-became southeast district er with headquarters at manager

manager with headquarters at Atlanta.
Superba Theatre at Denison completely remodeled. It's operated by the Legg family which founded the theatre more than 25 years ago.
Rowley United Theatres announced new managers in Sweetwater and Hillsboro houses, James W. Trantham, a member of the Sweetwater staff for the last 11 years, becomes manager of the Hillsboro theatres, A. E. McClain, present Hillsboro manager, moves over to be in Sweetwater.
Fulton Jones named manager of Fox Drive-In at Marshall, succeeding Ike Sanders, resigned. Jones was assistant at the Barksdale Drive-In, Shreveport, La., about eight years. Local ozoner is operated by McElroy Theatres.

PHILADELPHIA

Chet Philbrook, former Con-necticut and North Jersey outdoor theatre manager, took charge at the Tacony-Palmyra Bridge Drive-

In The new Mayfair remains shut-tered after recent fire.

Jerry Seidler, former Daily
News ad salesman, named new
manager of Arcadia Theatre.

Stanley Smithers, vet book and

Stanley Smithers, vet booker, now with Tri-State Buying and Booking Service, hospitalized with severe heart attack.

Hadn't Seen 'C' On Art Films, **Exhib Cancels**

San Francisco, Oct. 1.

A tie-in film promotion with the open-air Frisco Arts Festival backfred for a neighborhood house when the Mothers Club of Saints Peter and Paul Church, a block-away, protested last weekend that three of the pictures scheduled to be shown were on the Legion of Decency's condemned list.

The 400-exhibit art festival is in Washington Square; smack-dab in the center of Frisco's Italian (and Bohemian) sector. Facing the square on one side is the Golden State circuit's Palace Theatre; facing the square on another side is the church.

The Palace ordinarily plays subsequent-run fare, but at the request of Martin Snipper, the Arts Festival director, manager Joseph Schwartz ordered 10 art films which were advertised as "Arts Festival Hits" for the duration of the open-air show.

Among the films were "The House of Pleasure," "The Bed" and "Woman of Rome."

Last week Schwartz began getting posteards from Catholic famil-San Francisco, Oct. 1.

"Woman of Rome."
Last week Schwartz began getting posteards from Catholic families protesting the three films and by Friday (27) he was deluged with organized phone calls.
Mrs. Gerald A. Lapera, president of the church's Mothers Club, said the campaign began after parishioners heard the Sunday (22) sermon of the church's Rev. Larry Byrnes. She declared:
"Father Larry felt so strongly about it that he asked us not to allow our families or ourselves to see the films... I'm very glad to hear the pictures were cancelled."
Schwartz said:

later district manager, now a Ha-wailan theatre circuit buyer, in from San Francisco to testify in Contrasted With Legion of Decency's

Let Your Fancy Roam

Houston, Oct. 1. The management of Loew's

The management of Loew's new Sharptown Theatre has a contest going to design a uniform for attendants at the new ozoner.

A rough sketch will-be accepted and colors may be designated by crayon or water colors, or even indicated by pencil.

A cash prize will be award.

A cash prize will be awarded for the individual who submits the best suggestion in the amount of \$25.

BOSTON ARCHBISHOP AIDS 'WORTHY' PICTURE

Editor, VARIETY:

If I may, I would like to commen on your Sept. 25 story about "Catholic Church & 'Good' Films" (p.11).

The "independent distributor in New York" quoted in the story is, I believe, somewhat unfair when he says that the Church "does next to nothing to support the so-called 'good' pictures . . ." Surely the widely published Legion of Dewidely published Legion of Decency classifications can be taken as a form of "support" for good films, particularly in the A-1 section, "Unobjectionable for General Patronage." In the current issue of THE PILOT, e.g., 98 current films are thus recommended to moviegoers. In addition, 84 others are listed as "Unobjectionable for Adults" (A-2). These 182 pictures are obviously boosted.'

Furthermore, here in the Archdiocese of Boston, Archbishop Cushing has endorsed—wholeheartedly "The Miracle of Marcelino," both-in a column he himself writes for this

"The Miracle of Marcelino," both-sin a column he himself writes for this official newspaper and by sponsoring the premiere showing of the film Sept. 23. (Cf. VARIERY Story Sept. 25, p. 5, col. 1). Similar and equally enthusiastic support was given by His Excellency to "The Ten Commandments," "The Miracle of Our Lady of Fatima," "Day of Triumph," and other 'good films.

George E. Ryan
Editor, The Pilot

Chi Paper's Listings Chicago.

Editor, VARIETY:

Regarding your article "Catholic Church and Good Films," page 11 of the current issue of VAREETY—this is to tell you that Extension Magazine published monthly in Chicago carries a full column each issue on movies.

issue on movies.

The New World, a Catholic paper published for the Archdiocese of Chicago, lists the movies according to the Church's classification, and when necessary carries articles on the movies, both recommending or condemning them, as the case may be.

Elizabeth McCann.

16 Shows in 1957-58 At Swiss Smallseater

Basle, Sept. 24.

Sixteen productions will be staged in the 1957-58 season at the 372-seat Komoedie here, increas-ingly sopular house in this Ger-man-Swiss bordertown. Topping ingly popular house in this German-Swiss bordertown. Topping the schedule are Tennessee Williams' "Orpheus Descending," Neel Coward's "Nude with Vlolin," Jean Anouilh's "Ring Round Moon" and Marcel Achard's Paris hit, "Patate." Other plays slated for production include Denker-Barkey's "Time Limit," Marc-Gilbert Sauvajon's "Adorable Julia," "Bestseller" (Thomas), "Topaze" (Pagnol), "Man Woman and Animal" (Pirandello), "Model Husband' (Hopwood) as well as Felicien Marceau's 'L'Oenf" (The Egg), another Paris hit. Sile and Camden, leading nabes, resigned to take here for 38 years, resigned to take here for 39 years, resigned to take here for 38 years, resigned to take here for 39 years, resigned to take here for 39 years, resigned to take here for 39 years for for merly licensed and booked by Vincent J. Alliagator or Named Daisy for for Mexe for part attack last month. Old Temple Theatre in Spring dale, dark for nearly a decade, sold by Joseph Latella and Paul G. Bed. A Lapera, president for production fine the first feral for production for first-runs.

Special Name J. Alligator or Named Daisy for first-runs.

Special Named J. Alegra, president for production first feral for production first feral for production first feral for production for first-runs.

Special part for Mexe delands A Mereica first for parts int. Well Alliagator or Named Daisy for first-runs.

Special part for Mexe Grad A Lapera, president for production for first-runs.

Special part for Mexe Hondon Moon and Alligator or Named Daisy for first-runs.

Such part for for for for first-runs.

Siling pot

Differences in approach between American and European activities in the film field are pointed up vividly in an article by Erik von Kuehnelt-Leddihn in the Jesuit weekly, America. Piece, entitled "Rating Films in Europe," says it is one of the guiding principles of European Catholic film work to worry more about supporting good films rather than fight bad ones. "European Catholics concerned."

nums rather than fight bad ones.
"European Catholics concerned
with moving pictures consider as
their primary task the constructive
work of (a) drawing attention to
existing good films, and (b) encouraging morally (and thereby
financially) the production of elevating and inspiring films," he
wrote.

vating and inspiring nims," ne wrote.

Article, in the Sept. 28 issue of the mag, is noteworthy in the light of the contention by some that the Roman Catholic Church, as guided by the National Legion of Decency, take a largely negative point-of-view vis-a-vis films and appearation than with encouragement.

Kuehnelt-Leddinn notes that the International Catholic Film Office (OCIC) puts out reviews in various languages (but not in English "owing to misunderstanding in America"). Many films which, in the past received OCIC awards or citations "never came to the United States, because they would shock and dismay the public, or were failures in New York."

"We have to face the fact that number of highly deliminished

shock and dismay the public, or were failures in New York."

"We have to face the fact that a number of highly distinguished Catholic films such as "Le Defroque". (The Unfrocked), if imported to America, would pose a series of real problems," the author states. He cites a climatic scene in "The Unfrocked" in which an apostate priest pours a bottle of wine into a pail and consecrates it. A Catholic, in order to prevent profanation, kneels down and drinks the Blood of the Lord from the pail. the pail. U.S. Angles

European Catholics were ecstatic about the picture. But, holds Kuehnelt-Leddihn, "To the American non-Catholic . . . the whole scene would seem to be pointless; some Catholics, believing it to be a gratuitous blasphemy, would walk out in protest. Yet it is precisely the type of film that would benefit from organized Catholic support."

Article says Catholic rating in

benefit from organized catalone support."

Article says Catholic rating in Europe is of a quality that members of the faith know that the artistic value of a morally dublous (or even reprehensible) film should never be concealed. If says, further, that, even in Europe, differences arise, with the Church sometimes more liberal than the State. For instance, in Austria, the Government decreed that the Hallan picture on the life of St. Maria Goretti was for adults only. The Austrian Catholic Film League was particularly anxious for youth was particularly anxious for youth to see it.

was particularly anxious for youth to see it.

Another guiding principle of Catholic film rating in Europe eited by Knehnelt-Leddilm is to "Keep in mind all the qualities of films. Do not praise a badly produced film because it has a positive message; do not ignore the positive aspects do not ignore the positive aspects of otherwise unworthy films. Always be truthful." Fact that the Legion of Deceney in the U.S. appears to rate films solely on their moral value, not taking into consideration art-or ethics, has earned the Legion some sharp criticism, even from Catholics.

ECM Not Anti-Yank, So Screen Chaplin's 'King'

Economics Is Confusing

And here's another reason why film theatres are finding it tough: there are no longer any convenient trolley cars, only infrequent and costly (20c) buses, planned for maximum crowding against the lowest possible number of union driver man-hours, this is considered to be a major deterrent to the public "going downtown" to a film show.

Then, of course, those who own cars and drive to the loop must pay extra for parking, only one downtown cinema providing cuffo facilities.

U.S. Anti-Trust Lawyer Phil Marcus **Contradicts Ricketson and Pirosh**

Sam Goldwyn was supposed to have completed his case against 20th-Fox, National Theatres and Fox West Coast before Federal Judge Edward P. Murphy last week, but the judge took sick.

As a result, only action in the \$1,755,000 antitrust suit, which is now almost seven and a half years old, was the taking of a deposition from a U. S. antitrust lawyer, Philip Marcus.

Both sides agreed to the deposi-tion procedure in the judge's ab-sence and defense lawyers Arthur B. Dunne and Fred Pride both cross-examined Marcus after Goldwyn's lawyer, Joseph Alioto, had finished,

Most noteworthy point devel-Most noteworthy point developed, from the film industry's view, was the witness's declaration that the Justice Dept. is still against product splitting. Marcus contended this has been the department's attitude all along, ever since he first worked on the Schine case, switched to the Paramount case in 1944 as assistant to prosecutor Robert Wright, and for the three years (1949 to 1952) he headed all the film work of the antitrust division.

Vision.

Questioned specifically about earlier testimony in the Goldwyn case, Marcus flatly contradicted both Frank H. Ricketson Jr., National's general manager, and FWC buyer. Bert Pirosh. Pirosh had testified he talked to Marcus about product splitting and that Marcus knew all about it. But Marcus denied ever hearing anything about it in conferences with National-FWC executives during 1950. He further denied, as Pirosh had intimated, that the Justice Dept. had no objections to product splitting.

Marcus also denied, as Ricket-

mo objections to product splitting.

Marcus also denied, as Ricketson had testified, that Justice Dept. had, given Fox-Intermountain a "clean bill of health" pegarding what Alioto called "a collusive agreement" between Fox and exhibitor Paul Demourdaunt at Idaho Falls, Idaho. The Government Idayer said he'd submitted an amendment concerning the Idaho Falls situation to the Government's proposed consent decree against National in January, 1950. The Government hadn't known about the Idaho Falls deal until Goldwyn had complained in December, 1949; said Marcus, and a hurry-up Federal investigation of the complaint was made. On the basis of the investigation Marcus wanted to prosecute.

But the expediting court which

prosecute

But the expediting court which
was handling the consent decree
rejected the amendment—defense
lawyer Pride nailed this into the
record in his cross-examination.
Reason for the rejection, Marcus,
testified, was that the court "felt
it was pretty late in the game."
The following year, said Marcus,
he got letters from both Ricketson
and Demourdaunt denying a split
of product in the Rocky Mountains
town and discussed the situation
with Pride, but not with Ricketson.
Marcus also denied any Fox rep—

Marcus also denied any Fox representative, including Pirosh, had ever told him that prior to dissolution of the United West Coast pools there were talks between

New York Theatre

RADIO CITY MUSIC HALL Rectafuler Conter . CI 5-1000
"LES CIRLS" starring
GENE KELLY . MITZI GAYNOR KAY KENDALL - TAMA ELG In M-C II Them is CHEMINE and REMINISTE AND PERSONAL MARK PROPERTY.

Pirosh about how product would be split after dissolution. He denied knowing anything about product splits in the Pacific Northwest and also told of complaints received from SIMPP regarding the St. Louis playoff of David O. Selznick's "Portrait of Jennie" and from Loew's regarding product splitting between the Gregory and Fourth Avenue circuits at Terre Haute, Ind.

"In certain situations it was, and is, the only way of getting compe

mton."

Marcus also testified: "We regarded Goldwyn as one of the independent producers for whose benefit the Paramount case was prosecuted."

prosecuted."

The trial, being conducted without a jury by Judge Murphy, is now in recess until Nov. 4, at which point Alioto expects to finish the plaintiff's case within a week. Goldwyn, himself, will probably be the last withers for his side. Then the defense will start its case.

Bawdy-Tawdry

Continued from page 7

breaking free into the massed mobs behind the police lines. Quel scenario!

McCullough writes well, and with humor. That his work is also some-thing of a labor of love seems clear. He has crowded in rich dectear. He has crowded in then de-tail and a whole gallery of theat-rical names. There is not much about the Coney of recent years, of the pizza parlors, of the Puerto Rican discovery; that's a tale which Jo Ranson's special reports to Vantery every June have kept up-

Coney began with brass knuckles Coney began with brass knuckles and rowly immigrant brawlers. Thereafter it entertained the gentry, knew luxury and champagne. The bringing of the subway to its gates introduced the benefits and horrors of democracy so that now it's more or less back to honkytonk, with the current danger not mayhein but boredom.

It would cost a groaning for-tune to build the sets and muster the mobs to tell the story of Coney's past, this budgetry reserva-tion alone dampens the suggestion of a good film entertainment lurking in these pages.

Japan's Series TV

Continued from page 1 = consummation of the deal makes sponsorship unlikely.

sponsorship unlikely.

In another international development related to the Series, the plan to get the coaxial cable from the U.S. to Mexico City into operation in time for the series has fallen through. Hope was that Mexico could get live telecast of the series via Emilio Azzarraga's outlets, but complications arose and opening of the cable will be delayed several weeks.

Series will be carried live how.

several weeks.

Series will be carried live, however, in Cuba, over the CMQ-TV web. NBC perfected its "over-the-horizon" microwave relay system just in time for the games (first Cuba-to-U.S. origination was done over the weekend, with Martin Agronsky Interviewing Cuban prez Fulgencio Batista). Gillette, the Series' U.S. sponsor, will bankroll the games in Cuba and in five other Latin American countries, the quintet via kinescope, however. They are Mexico, Puerto Rico, Venezuela, El Salvador and Guatemala.

Gardner Family-Built Drive-In Now Iselin's

Albany, Oct. 1,
Title to the Turnpike Drive-in
at Westmere, outside Albany, passed Sunday (29) from John W.
Gardner to Alan V. Iselin, operator
of the Auto-Vision in East Greenbush and son-in-law of Neil Heilman theate-men and noted culman, theatre-man and motel own

er.

Gardner, whose father operated one of this city's first nickelodeons and who entered the theatre operation field himself after service as a projectionist, built the Turnpike about five years ago. He subsequently enlarged and improved it; made the automobiler a first-class family operation, with the assistance of his wife and two sons.

Gardner, who constructed Vergarder, who constructed Vergarder.

ance of his wife and two sons.
Gardner, who constructed Vermont's first drive-in, near Burlington—in partnership with Claude E. Watkins, chief projectionist at the Stanley Warner Strand here, and with Watkins owned a second, outside Barre, owned the indoor Colony in Schenectady for years. He still has the Unadilla Drive-in at Unadilla, near Sidney, A. O. La Flamme, former manager of the Strand in Albany, is a partner there.

aute, Ind. Of competitive bidding, he said: Cash Incentives Up to 50G's As NT's Pep-Upper

Los Angeles, Oct. 1.

National Theatres has allocated \$50,000 for "incentive prizes" to be awarded chain's "aleri who show a marked increase in theatre attendance, Frank H. Rick-etson Jr., veepee in charge of theatre operations, disrlosed at convention last week.

tion last week.

Drive, which started Sept. 25,
will extend to Christmas Eve. Company has set up five leagues, according to Ricketson, for circuit's
350 theatres in 21 states, and
awards will be made to the top 50
theatre managers. Among the
awards will be five all-expense-paid

awards will be five all-expense-paid trips to Hawaii for managers and their wives, as first prize.

Additionally, Ricketson reported that the manager who does best job either in taking an attendance idea or creating one of his own, and making it work at boxoffice, will receive \$250. There will be other cash awards, and another prize will be special invitation from NT prexy Elmer C. Rhoden to attend world preem of company's "Cinemiracle Adventure" early is 1958.

Simon & Schuster

Continued from page 2 :

ter has long been known as "the third S in S&S"—will alternately be president and board chairman. Both will be chief executive of-Both will be chief executive of-ficers. The posts will be alternated each year. This year Shimkin is chairman of the board and Schuster the prexy; next year it is reversed.

versed.

Schuster will also assume the post of editor-in-chief of Simon & Schuster. Post of chief editor at S&C has never been filled since the death this summer, at 48, of Jack Goodman, a veepee and director of the company. Lester Sweyd, one of the senior editors, was regarded as a possible candidate for that post which now becomes the official title also of Max Schuster.

comes the official title also of Max Schuster.

Emil F. Staral, who has been vicepresident and treasurer of S&S, has been elected executive veepee and treasurer, and will be in charge of business administration of the firm. He has also been reelected a member of the board of directors.

Presumably the sellout in 1944 to the (late) Marshall Field 3d interests was for capital gains purposes.

poses.

Albert Leventhal, long a sparkplug in the S&S organization, has
resigned to join Western Printing
& Lithograph Co. where he will
head the Artists & Writers Guild
which develops publishing properties. Through Western, the Glant
Golden Books will be distributed
by S&S and the Little Giants
through S&S' affiliated PocketBrooks, the paperhack outfit. Brooks, the paperback outfit,

100 Theatre Execs to War On Overhead; Pledge \$1-Mil in Cuts; Think-Shops for Rhoden Valiants

Hollywood, Oct. 1.

National Theatres' fourday con-vention for 100 "delegates" from the chain's 350 theatres in 21 states at Alisal Ranch, outside the pic-turesque Danish hamlet of Sol-vang, near Santa Barbara, was termed a "most successful" one by the company toppers.

Matters of poent interest to the atremen were thrashed out and discussed in a series of "work-shop" groups, and generally in ses-sions presided over by prexy Elmer C. Rhoden.

C. Rhoden.

In addition to general subjects under discussion, it was revealed by Rhoden that NT will produce three pictures annually for the next five years and one-half in company's new wide-screen process, Cinemiracle. He simultaneously disclosed that New York, Los Angeles, Chicago and Miami had been selected as showcase cittes for early 1958 preem of the first feature in this process, "Cinemiracle Adventure."

Delegates at closing session passed four resolutions which are expected to bear importantly on NT's future.

Film distributors were called on

NT's future.
Film distributors were called on
to clarify "the confusion in the
public's mind between new pictures for theatre showing and old
movies for television," in first of

itures for theatre showing and old movies for television," in first of these four resolutions.

The delegates asked distribs to set up "reasonable" clearances in film contracts so that proper advertising may be developed—to help prospective audiences "in realizing that new movies can be seen only in Theatres."

In another resolution, theatremen asked producers for "more clean and wholesome pictures" that will appeal to family groups.

Additionally, National's theatre operators pledged a reduction of \$1,000,000 during the next 52 weeks in expenses and elimination of NT's new Clinemiracle widescreen process, and company's first film in this system, "Clinemiracle Adventure," some of which the delegates were shown in L. A., prior to the convention.

delegates were shown in L. A., prior to the convention.

Cheery Notes

The forward look was given theatre business in a series of reports made at final meeting. Chairmen of workshop groups reported on findings in a wide variety of subjects, leading off with progress being made in the removal of city admission taxes.

"More and more city fathers are coming to realize the important

sex" in film advertising by some Hollywood producers, adding that a large number of people "resent" such ads. This, he pointed out, may be attributable to the disap-pointing grosses on pictures "over-selling" sex selling" sex.

pointing grosses on pictures "overselling" sex.

Vanity Billing
Reeder also applauded the renewed drive started in certain quarters of the industry to reduce the excessive billing now required by pic advertising for "vanity" purposes.

This, John Denham, Salt Lake City, commented, will eliminate unnecessary waste and expenses and will result in a savings of several thousand dollars for theatres.
The importance of children's shows also was stressed by Bob Apple, Berkeley. With a potential of 33,000,000 moppets throughout the nation, these shows today are a necessity and should prove highly profitable, he said.

Fred Glass, Los Angeles, speaking on parking, recounted methods of theatres acquiring new facilities either through the rental or purchase of property, and tieups with merchants and discount parking fees.

In his address, Rhoden pointed

racintes enther through the remainer purchase of property, and tleups with merchants and discount parking fees.

In his address, Rhoden pointed out the plus and minus factors confronting exhibs today.

On the "plus" side, he listed population growth of the nation; a possible reduction or elimination of admission tax; novelty of television wearing off; a shorter work opportunity to draw greater patronage; and for NT exhibs, "the integration of Cinemiracle" "Minus" factors were enumerated by Rhoden as the acute shortage of film product; Government restrictions which have unfairly hampered the industry as a whole in both time and money; free tv films; lack of unity among industry leaders, although he praised industry's Academy Awards derby.

"Despite this rugged resistance," Rhoden said, "National Theatres in 1957 will gross about \$59,000,000, and will earn over \$2,000,000.

In addition to National's own speakers, others to address conclave were David Lipton, Universal ad-pub veepee, and Roger Lewis, United Artists ad director.

NBC-'Touch' Deal

week with Elsa Lanchester and this week with Elsa Lanchester, and Loring Smith costarred, Russell-Nype and George S. Irving featured and a cast including Patricia Bosworth, Michael Higgins, Don Symington and Judy Lewis, the latter the daughter of film star Loretta Young and tv producer Tom Lewis, making her Broadway debut. The show opens a tryout tour Oct. 23 at the Shubert, New Haven, then plays two weeks at the National, Washington, and is due to open Nov. 13 on Broadway, possi-"More and more city fathers are coming to realize the important Bosworth, Michael Higgins, Don plays in the civic and business life latter the daughter of film star of Sacramento, told the delegates. The show opens a tryout carry honesty and sincerity as well as more explanatory, acording to Fay Reeder, Frisco, in a report on this subject. He deplored the "film open Nov. 13 on Broadway, possiboyant and vulgar portrayal of bly at the Cort Theatre.

-FOOTBALL FANS-HAVE YOU HEARD ABOUT THE YELL NEW **SPORTING DIGEST!**

Although this is our 9th Year of Sports Service to the nation—at the control of t

REMEMBER . . . SPORTING DIGEST not only gives you numbers for final scores — we give our reasons for each choice — there is no guesswork in our predictions.

WE PICKED BASILIO TO BEAT ROBINSON! WE ALSO HAD 4 OUT OF OUR 5 TOP GAMES COME IN ON THE OPENING FOOTBALL DAY!

Facts. Write to us for free information about this Senational Sportsman's Service — used by TV-Radio Sportsman's Sportsman and address.

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Without obligation on my part send me the FREE FACTS.

NAME ADDRESS CITY STATE ...

Mediocrity of Film Dramas Will **Bring Back Live Shows: Susskind**

Hollywood, Oct. 1.

Trend to filmed dramatics—away from live—will be reversed before this television season is over as bankrollers climb back onto the live bandwagon, it's predicted by David Susskind, prexy-owner of Talent Associates, N.Y. Company packaging six dramatic shows for the DuPont series of spees on CBS, two Rexall spex, and 26 Armstrong Circle Theatre dramas—all live.

Susskind said his company has

Circle Theatre dramas—all live.

Susskind said his company has already been asked by two advertising agencies to come up with live shows to replace filmed series not even on yet. "They told me they looked at seven or eight films in the can, and they expect bombs. They want replacements to go on either in January or April," said Susskind.

"Everything that has been great."

"Everything that has been great on tv has been in live, not film. The memorable shows were the live 'Patterns,' 'Marty,' '12 Angry Men,' 'A Night to Remember.' But who Patterns, 'Marry, '12 Angry Men, 'A Night to Remember.' But who can recall a great filmed drama? Playhouse 90 had fine dramas last season—Requiem for a Heavy-weight,' The Miracle Worker' and Winter Dream,' to name a few. But the filmed Playhouse 90's were slick and sterile. They did not have the same quality. In a film, time is of the essence; in live tv, quality is. How can you establish depth of character when you're watching the clock every minute? If you don't get 30 takes in a day, it's an economic disaster in film. I believe the audiences will demand a return to live, because they will be overwhelmed by mediocrity of film this season.

reason.

"The sponsors and ad agencies were suffering from psychoses of insecurity and fright when they went to film. They reach out for quality, and feel the easy answer is film. That's because they're thinking they can always rerun in the summer. They have all kinds of specious arguments for it. What they sacrifice doesn't equate with what they get. They sacrifice quality. Everybody will be a millionaire, and entertainment will be miserable.

"I hear this talk about residuals "I hear this talk about residuals being the reason so many stars go into filmed tv. I think it's a shocking reason. If in this business the sole driving force is making money, then you're in the wrong business. If you're not interested in quality, then you're a show biz prostitute. I don't mean to include situation comedies or mysteries. But in filmed drama, I see a definite cutback ahead. back ahead.

"Burned sponsors and ad agen-cles will lash out and look elsewhere —and that will be in the direction —and that will be in the direction of live. Filmed shows have eight or more pictures made before they go on tv. By that time, they have perpetuated their mediocrity and mistakes, and nothing can be done to correct them until about the eleventh show—after they're on tv. In live, if there's a mistake it can be corrected the next day. But the public meanwhile is sated with this lacklustre material, and tires of it long before that eleventh show."

Toll-TV & Com'ls Compatible: Lewis

William Lewis, prexy of Kenyon Eckhardt, told the Broadcasters Executive Club here last week that he saw the possibility of running toll television in tandem with com-

toll television in tandem with commercially sponsored programs. He was surprised that the recommendation had never been made before.

"There is no reason why ty, like the print media, should not receive income both from commercial interests and the general public which the producers are serving," the agency exec opined. "No one stops to consider that it would cost the public severa. dollars a copy—not five or 10 cents—for their daily newspapers were it not for advertising revenue."

Lewis said the people do not dis-

using revenue.

Lewis said the people do not dis-like advertising; they "simply and rightfull' resent bad advertising."

Lewis felt that because of the "restless and changeable" in ad-vertising it has become necessary

(Continued on page 55)

'Wire Service' Option Picked Up by ABC-TV

Option on "Wire Service," hour-long vidpix series produced by Warren Lewis and Don Sharpe, has been picked up by ABC-TV, which is now trying to find a time slot suitable to Camel's, interested in sponsoring.

suitable to Camel's, interested in sponsoring.

Web plans to juggle its sked and create a new time for the show by Oct. 10. Meanwhile, Sharpe-Lewis have optioned Dane Clark, who was in last season's series, and he may be the only star in a new batch of films. Lewis has eight scripts ready, and is awaiting a greenlight from ABC for a go-ahead.

Moscow-to-Brit. 1st Live Telecast New Year's Eve

London, Oct. 1.
The first direct live telecast from Moscow to London is scheduled for New Year's Eve. Associated-Rediffusion, London's comercial tv weekday programmers, have closed a deal with the Soviet authorities for a show to be beamed from the Bolshoi Theatre with Ulanova as the principal dancer.

The technical details are now being arranged and John McMil-lan, A-R's program controller, is due to visit Moscow next month to

lan, A-R's program controller, is due to visit Moscow next month to settle outstanding questions.

The Moscow-to-London telecast will be made without recourse to the Eurovision hookup. The program will be sent via cable from Moscow to Helsinki, and will then span the route to Stockholm by microwave link. The rest of the journey will be covered by post-office cables direct into London.

As part of the special New Year's Eve program, A-R is hoping that Britain's prima ballerina, Margot Fonteyn, will consent to dance the same number that Ulanova will be doing from the Bolshoi. This would give British balletomanes an opportunity of making a comparison between two of the world's leading dancers.

The New Year's Eve date has been agreed at the request of the Russians. A-R had originally asked for a Christmas Day telecast but that holiday has little or no meaning in the Soviet calendar. New Year's Eve and New Year's Day, however, are important celebrations.

however, are important cele-

Steve Allen Booking Of CBS' Jimmy Dean Doesn't Sit Too Well

There were some red and angry faces at NBC-TV over the weekend when the web suddenly discovered that Steve Allen had booked Jimmy Dean to headline his Sunday night show (29). Dean, of course, stars for CBS-TV acrossthe-board on his own 7 to 7:45 p.m. waker-upper out of Washington, and what with NBC having its problems selling "Today" anyway, the brass took umbrage at Allen's spotlighting the "Today" competi-

Result was twofold: there was no mention on the Allen show of the fact of Dean's having his own tw'er (he got a good buildup from Allen, but only as a "fast-rising star"), nor .any reference to CBS-TV (natch), and Dean's scheduled stin was cut down somewhat, but due to the insertion of President Eisenbower's five-minute pitch for the Community Chests at 8:55.

Meanwhile Allen's oxidinal bid Result was twofold: there was no

Meanwhile, Allen's original bid to Dean was for three appearances, of which CBS okayed the first and has withheld approval on the other two. Despite the NBC brass, Allen hasn't withdrawn the offer for the other two guest shots.

Drop Minoff, Murray As Polly Bergen's TV Writers: Stewart Stays

Life of a television scriptwriter, non-dramatic variety Life of a television scriptwriter, even the non-dramatic variety, can be confusing at best. Take the case of the three writers originally signed by MCA for the Polly Bergen show on NBC-TV. All three got screen credits on the first show, but only one of them had anything to do with the script. And when the preem got slammed critically, the two who hadn't worked on that script were released and the sole author retained.

Trio of writers, hired individu-

Trio of writers, hired individu

tained.

Trio of writers, hired individually for the show, were Phil Minoff, Cue mag tv editor and free-lance scripter, Tom Murray and Mike Stewart. Instead of putting them together on the script, MCA asked them to write two scripts apiece. Soon Minoff and Murray found themselves collaborating, while Stewart went it alone. Scripts were submitted and then Minoff and Murray heard nothing at all. After calling MCA to find out what gave, they found that Stewart's script was to be used, and that they wouldn't be getting any screen credit. Pair raised å fluss because press matter already released through NBC included their names as scripters, so MCA relented and gave them credit, even though they hadn't even seen the script. Then, after the premiere, MCA advised Murray and Minoff that they'd been released from their contract, which had guaranteed them two shows. Stewart, MCA informed them, had been retained on the basis of his opening script,

Shuffle Bounces ABC-AM Salesmen

Old guard at American Broadcasting Network gives way to new, as president Robert Eastman makes largescale revamps in his sales department. Three radio salsemen. hired in the previous administra tion, were axed yesterday (Tues.), one of them veteran Red Revnolds. but in the past several weeks East

but in the past several weeks Eastman has been bringing in several new faces, most of them from the station rep field.

Reynolds, who came over to the old ABC Radio after years in the agency field and at CBS, and two other longtimers in the biz, Bob Wilson and Murray Grabhorn, are leaving ABN. Eastman and his sales veep Tom Harrison have in the past two months hired many new salesmen, including John White, national sales manager, Roger O'Connor, David Grimm, Jim Fuller and Keith Dare—mostly from rep houses. The ABN sales force stands at nine men today, one more than there was five months force stands at nine men today, one more than there was five months ago when Eastman took over from Don Durgin as network topper. Eastman expects to add at least another six salesmen before too

Looking for Trouble

Chicago, Oct. 1.

ABC-TV's intramural competition for the solidest local publicizing of "Maverick" got slightly more than it bargained for in Peorla, Ill., where WTVH's stunt hit the big print. As often happens in such newspaper coups, the part that was sheer ingenulty mattered less than the part that was plain accident.

Andy Amyx, station's promotion manager, staged a fake holdup with four assistants at Community National Bank in downtown Peorla. Bank, of course, knew it was a stunt, and so did the police department—that is, all but one officer of the law. While local citizens were ducking out of the way of cap pistol fire, a motorcycle cop charged down a one-way street to save the bank, smacking into a moving car enroute. Getting there on foot, he drew his pistol, meaning business until the police captain, fortunately on the scene, talked him out of it.

The "bad guys" were then carted off to the station (WTVH) in the paddy wagon, per the script.

Price Is Right But Clock Is Wrong

One of those rare freaks in the highly mechanized art of television occurred a week ago Monday (22), when some NBC-TV master control engineers allowed "The Price Is Right" to run over—right past the 30-second 8 p.m. station break and another halfminute into the opening of "The Restless Gun."

Network says that it was all the fault of the control room clock an aging piece which apparently developed some sort of groove around the 7:59 area. The minute, hand, the story goes, slipped into that groove and got stuck. The master control engineers didn't notice the non-movement of the hands until they saw the cameras on the monitors go dark and realized the show was more than finished. Then they found they had allowed it to run one minute over. That's the NBC story, but talk has it that the engineers got so engrossed in the climax of the show they forgot to push the button.

button.

Not much harm done, however, since they only ran into the opening Warner-Lambert billboard on "Gun," without reaching into the commercial. All that was missing was the billboard and opening credits. As for the station break, most of the affiliates broke away into their local commercials anyway; the few that didn't will understable moles the product he hard. oubtedly make themselves heard.

That Celler Feller Again

New Swip At Toll-TV Experiments In Ad Group Address

Hollingsworth Exits **WPIX** Pubrelations

Leslie A. Hollingsworth, for seven years publicity and public relations manager of WPIX, has resigned, effective Oct. 16.

resigned, effective Oct, 16.

Before joining the New York
Daily News indie, he was on the
staff of Allied Public Relations Associates. Prior to that he was an
account exec with Steve Hannigan
Associates and a staffer at Associated Press and United Press. His
future plans will be announced
later.

No replacement has been set as yet.

\$1,561,211 CBC **Deficit**; Service May Be Curtailed

Ottawa, Oct. 1.
Increased operating costs and decreased revenue forced the Canadian Broadcasting Corp.'s annual report or the 1956-37 fiscal year to list a \$1,561,211 operating deficit for that year. The report also forecast a reduction in television services unless more funds become available.

available.

CBC's 1956-57 revenue was \$49,-289,000. Of this about 75% came from the federal treasury in sloted taxes and grants. Only small amounts were spent on capital costs but operating costs in all departments of CBC's video and audio activities slid upwards alarmingly. Tv services, the report said, upped to \$48,889,422 from the previous year's \$38,572,512, and radio operations went to \$13,705,514 from \$13,298,252.

The corporation's revenue came

from \$13,298,252.

The corporation's revenue came from federal grants, \$37,173,000; commercial broadcasting, \$11,179, 940 (up by more than \$2,000,000); 15% excise tax on sales of new to hand radio sets, \$18,923,000 (down by nearly \$4,000,000).

Other report items: "By lest

by nearly \$4,000,000).

Other report items: By last March 31, 62% of all Canadian homes had tv sets (probably over 70% by now), Five new tv stations were opened bringing Canada's total to 40, eight of them operated by CRC the other 22 symmetry. by CBC, 'the other 32 averaging 38 hours a week of CBC airers. More than 86% of all Canadians were then winthin range of tv.

Philly's WRCV Shakeup

Philadelphia, Oct. 1. Shakeup at WRCV, WRCV-TV, NBC-owned outlets in Philly, reached higher echelons after previous firings in technical staff.

Nous nrings in teemica; star. Resignations have been handed in by the programming heads of WRCV's radio and tv stations; Stan Lee Broza, one of the town's best known broadcasters, and Edward R. Wallace, NRC staffer of 15 years, brought here from Cleveland when web took over

web took over.

Broza still conducts the long-running Horn and Hardart's "Children's Hour," over WCAU-TV.

Successful experiments in paytelevision would force the networks to abandon their opposition to toll-tv and enter the field in self-protection, with "disastrous consequences for the viewing pub-lic," Rep. Emanuel Celler (D., N.Y.) said yesterday (Tues.). He spoke before the Assn. of Advertising Men & Women at the Hotel Bilt-

Men & Women at the Hotel Biltmore.

In contrast to his speech only a week earlier at the Academy of Television Aris & Sciences, in which he bitterly attacked the networks for their current programming fare, the chairman of the House Judiciary Committee yesterday restricted himself to toll-try and its potential impact on free television. He warned against permitting, "in the popular name of experimentation and progress," a situation to develop "in which the American people will wake up one day to find that their rights in the precious frequency spectrum will have been encroached upon, and that the best of the programs that have been coming to their television sets without cost have suddenly become encoded—to be unscrambled only upon payment of a fee."

Rep. Celler registered outspoke opposition to tollvision experi-

scrambled only upon payment of a fee."

Rep. Celler registered outspoken opposition to follvision experiments, arguing that such experiments cannot be kept "within controllable limits." If tests are held and prove financially successful, he asked, "how is the new technique to be kept within bounds," in view of their "extraordinary profit potential."

He envisioned a "chain-reaction," in which pay-tw would prove successful with a few stations and would immediately spread to others and eventually the networks. "Suppose, for example," he said, "that an unaffiliated UHF station were permitted to experiment with pay-television, and that (Continued on page 55)

CBS-TV Firms Up St. Loo Switcheroo

After more than a month of quiet, close-to-the-belt negotiations, CBS last week consumated a \$4,000,000 deal for the assests and

CBS last week consumated a \$4,000,000 deal for the assests and physical plant of KWK-TV, its affiliate in St. Louis. At the same time, it reached an agreement whereby its construction permit to Channel 11 will be turned over to competing 220 Television Inc. and pending litigation against the web by 220 and two other contestants for the channel will be dropped.

Entire deal, of course, is subject to FCC approval, but the \$4,000,000 expenditure breaks down into a \$25,500,000 payment to KWK Inc. for its television assets (Channel 4 franchise plus equipment), along with \$1,500,000 deal with the St. Louis Globe Democrat (part-owner of KWK Inc.) for the studio and real estate used by the station in its operations. Deal does not include KWK-AM, or WTGO, another KWK-owned station in - Haines City, Fla., since CBS owns KMOX In St. Loo.

Under the deal (which KWK inl-(Continued on page 55)

(Continued on page 55)

TV INDUSTRY OVER A BARROW

All 3 Webs in Feature Production

All three television networks are now in the motion picture production business, as the result of CBS-TV's decision this week to finance and coproduce a theatrical version of its "Navy Log" series. Situation is a logical extension of the "one big show business" development wherein the various entertainment media have diversified and cross-pollenated into other areas of the business. In two of the three instances, the decision to move into theatrical production came as extensions of the fact that the two webs were already in half-hour film production. In the third, it came via an earlier diversification, that of a theatre company into the network business, with the decision to go into theatrical production cued by the product demand of its theatres but buttressed by its production experience in networking.

"Navy Log" is a CBS subsidiary's effort. Series is produced by indie Sam Gallu, but financed and distributed by CBS Television Film Sales, the web's syndication subsidiary. It airs on ABC-TV (still the sole example of a show owned by one network telecasting on a different web). CBS and Gallu are dickering for United Artists release on the film.

Just a week earlier, California National Productions, NBC's telefilm subsidiary, revealed it would produce theatrical versions of its two current syndicated series "Boots and Saddles," and "The Silent Service." As for ABC, its parent American Broadcasting-Paramount Theatres has been making features for some months now and plans to upbeat its production schedule.

Bad TV a Hypo for Radio

Hubbard, Van Konynenburg's Opinions on Summer Fare Reflect Attitude of Station Men

Minneapolis, Oct. 1.

Minneapolis, Oct. 1.

One of the reasons wb radio during recent months has made such a strong comeback here, as well as elsewhere, may be the fact that tv programming the past summer had more of a seasonal quality letdown and included so many repeats, in the opinion of such local video-audio station toppers as Stanley Hubbrad and F. Van Konynenburg of KSTP and WCOO, respectively.

This probably induced many people hereabouts to turn from tv. to radio even during the evening periods. And, when they found that radio has livened up its programing substantially and gone in for human interest to a much greater extent than ever, they again became radio fans, Hubbard feels.

came radio fans, Hubbard feels.

In local broadcasting circles it's believed that one of the reasons for radio's present popularity upsurges to be found in the new and now numerous shows that permit dialers to express their opinions and gripes directly over the air via telephone calls or interviews.

Also, the fact that radio has come so much to life with various gimmicks that spell showmanship, including prize contests, has been audience builders, it's pointed out.

However, there also apparently is no fear that tv here will want for audiences or will backslide as far as attracting dailers this fall and winter here is concerned. At least, KSP-TV has all of its after 6 p.m. video time sold.

Stations Swing Back to Paar

The patient extracurricular work put in at the NBC Television Affiliates meet a couple of weeks back by Jack Paar and the web's station relations department is beginning to pay off. Weh has cleared three key markets for "onight," in one case moving in where the show had never been carried before, in another recapturing an affiliate who had dropped during the "America After Dark" flasco, and in a third, moving into a major market via a non-affiliate. Stations are KSD-TV, St. Louis, WSM-TV, Nashville, and WHDH-TV, Boston. St. Louis had never carried "Tonight," even in the Steve Allen days, but the combination of Paar's successful critical reception, along with the NBC sales job and the imminence of additional competition in St. Loo, convinced the Post-Dispatch outlet to take the show. WSM-TV was a

tional competition in St. Loo, con-vinced the Post-Dispatch outlet to take the show. WSM-TV was a daylight time casualty who's com-ing back to roost. In Boston, WHDH-TV is the new ABC outlet,

(Continued on page 55)

NL&B Names 3 Veeps

Needham, Louis & Brothy ad agency named three new v.p.'s here last week, Edward Hobler, account exec of the Campbell Soup account; Granger F. Kenly, account supervisor of NL&B's Lever Bros. business; and Daniel Welch, account supervisor on the S. C. Johnson & Son account. Hobler joined NL&B only last year from Benton & Bowles, where he had been a veep.

British Features To 'Playhouse 90' Prior to Release?

London, Oct. 1.

With the recent appointment of Michael Burke as European controller of networking, CBS has already embarked on a major expansionist policy aimed at developing key program material and encouraging new creative talent.

The CBS European development will be operated from a London h.g. and backed by offices which will be operated from a London h.g. and backed by offices which will be operated from a London h.g. and backed by offices which will be operated from a London h.g. and backed by offices which will be operated from a London h.g. and backed by offices which will be operated from a London h.g. and backed by offices which will be operated from a London h.g. and backed by offices which are already in the admitted from the script stage so that the ty version could be kept down to a trim 82 minutes (for "Playhouse 90") allowing the film producer adequate latitude to make a longer version for theatrical release. So far, he hasn't got beyond the stage of spelling out his ideas, to British indies. Burke, who has been in London for nearly four months, hopes to have his h.g. functioning by tha turn of the year and envisages a modest setup whereby he will have a head office staff of some 10 to 12 people and their actual payroll will expand and contract in accordance with their actual production activities.

Richfield's Switch

TO MAJOR RAP

By JACK LEVY

Washington, Oct. 1.

What's expected to be a tough staff report which will have wide-spread repercussions will probably be issued by the Federal Com-munications Commission Thursday (3) on its two-year study of net-works operations under the direc-tion of Dean Roscoe L. Barrow of the U. of Cincinnati College of

Law.

A 1,200 page document which will include recommendations for changes in network regulations in the light of the advent of television, the report will be submitted to the Commission's Network Study Committee which is composed of Chairman John C. Doerfer and Comrs. Rosel H. Hyde and Robert Bartley. Final adoption will be up to the full seven-man Commission.

It's understood the report will

It's understood the report will crack down on at least three areas of the television broadcasting industrymultiple ownership, option must-buy. The Barrow

crack down on at least three areas of the television broadcasting industry—multiple ownership, option time and must-buy. The Barrow committee had previously interceded to prevent the Commission from relaxing its station ceilings. Its report this week may go beyond maintaining the station go on station ceilings. A possibility that changes affecting network ownership of stations may be recommended is indicated.

Elimination or modification of option time practices of the networks and revision of must-buy in the interest of furthering opportunities for independent program producers are likely to be prescribed by the report.

The report will also address itself to network operations in the field of talent, programming and production; access of independent producers to network facilities; competition between networks and non-network organizations; joint ownership of radio and tv networks; and network interests in other enterprises, such as manufacturing and recording.

Question of whether the networks should be placed under direct regulation of the FCC, as proposed by Sen. John W. Bricker (R-O.), will doubtless be discussed in the report.

Although the report will not concern itself with subscription ty, it is expected to have an indirect hearing on the outcome of the industry's battle to stop the Congressional edict. The immediate threat of the report, it's believed, will tend to keep the networks occupied resisting its adoption by the Commission. So great will be the impact of the document, it's felt, that the nets won't risk spreading themselves too thin by trying to tackle both subscription and re(Continued on page 54)

Danny Thomas, Now Opposite '21,' Takes A Swipe at Quiz Shows

Boston, Oct. 1.
Danny Thomas, in on a nine-city
our in behalf of his new network tour in benaif of his new hetwork show, blasted giveaway shows as "gimmicks going down the drain" and said, "you newspaper people holler about no advertising rev-enue, and yet you post results of quiz shows on page one," at a Ritz Carlton tv editors' brunch Sunday

(29).

Thomas, in a two-hour dissertation on matters ranging from tv to juvenile delinquency, was especially indignant about quiz shows. "They broke Fred Allen's heart," he said, "—to think that quiz shows could take precedence over dedicated entertainers."

In another example of his feeling about the quizzers, he said, "They post the results of the \$64. "They post the results of the God's 000 question on page one, but God's

WEBS ALERTED | Maverick' Pulls A Fastie, Tops Steve Allen; NBC's Mon. Nite Coup

'Big Record' Drops Tint

"The Big Record," which started out as one of CBS-TV's few color entries, is being converted to black & white as of tonight (Wed.). Decision to go monoctrome leaves CBS with the Red Skelton stanza as its only regular tire certical.

Skelton stanza as its only regular tint entry.

Move was made because of the web's desire to get additional space for a studio audience. Tint equipment plus additional requirements for commercial space had cut down the space allotted to the studio audience. With a larger studio audience mandatory, web decided to eliminate tint to make up the necessary space.

'Night Beat' Too Hot for D.C. As **Guests Drop Out**

Six Washington guests reversed themselves and decided at almost the last minute not to appear on "Night Beat." Program had been moved for a week to the capital by Gotham station WABD in order to interrogate as many top Washintonians as possible.

A WABD spokesman said he found the climate for "Night Beat" was not as good in D.C. as it has been in New York. Washington has beethed several interview programs for a number of years, but apparently the natives in the limelight did not find any as personal

grams for a number of years, but apparently the natives in the limelight did not find any as personal as "NB" sometimes can be.

The six personalities, according to the station which has sister facilities in Washington in WTTG, had all promised to appear. The reasons they backed down were not always made clear to the station.

D.C. society dame Gwendolyn. Cafritz, who had already gone through her pre-interview with the program's researchers, dropped out. So did Edwin Brown, counsel for the northern Virginia National Assn. for the Advancement of Colored People, and Washington topper George Preston Marshall. Herb Block, the political cartoonist, had to leave town. The same reason for not appearing was given by Supreme Court Justice William O. Douglas. Columnist Ruth Montgomery caught flu.

Guests who did appear were

O. Douglas. Columnist Ruth Mont gomery caught flu.

Guests who did appear were Harry Ainslinger, Federal narcotics chief; Eugene Davidson, prexy of the D.C. chapter of NAACP; Orson Bean; Robert Kennedy; Judge Robert Morris, counsel for the Senate Internal Security Committee; Jack Anderson, Drew Pearson's assistant.

At a President all the controversial Links and the security committee; Jack Anderson, Drew Pearson's assistant.

assistant. Incidentally, controversial Unitarian minister A! Powell Davies, who did appear on the Washington feed of "NB," died the Thursday after his appearance. The strongly pro-integration clergyman was asked by quizzer John Wingate what his last sermon might be if he had to make one. In answer, Davies, who was to die 48 hours later, gave his last sermon.

NBC-TV 'Club 60' Now Howard Miller Show

Thoward Miller Jiouw Chicago, Oct. 1.

NBC-TV last week altered the name of its Chi daytime co-op origination from "Club 60" to "The Howard Miller Show." Musical stanza, which is being picked up now in 79 markets, figured to become a showcase for the influential Windy City deejay when he took over the helm from Dennis James in August.

Net feels the star's name has greater luring value than "Club A0" "which refers to the number of Alchifeld S DWICH

Hollywood, Oct. 1.

Richfield Reporter, radio's longest-run program, closes out nearly
27 years on KFI-NBC first of the
year for a move to CBS coast run
to around \$200,000 a year.

It marks the last of the live radio
shows networked from Hollywood.
All other programs are taped and
all radial of N.Y. for feed to the
web from there.

Hollywood, Oct. 1.

Easily broke Fred Allen's heart,"
he said, "—to think that quiz shows stanza, which is being picked up now in 79 markets, figured to become a showcase for the influential
Under the helm from Dennis James
on August.

Net feels the star's name has greater luring value than "Club of "Which refers to the number of 60" (which refers to the number of 60" (which refers to the number of 60" which refers to the number of 60" (which refers to the number of 60" which shows runs), and besides NBC is anxious to build Miller as a national personality.

ABC-TV scored a stunning Trendex upset over the weekend, its Kaiser-sponsored "Maverick" easily dominating the 7:30 to 8 time period and then clobbering Steve Allen at 8 to 8:30. "Maverick" scored a 17.9 rating in that period, as against a 12.1 for Allen. Ed Sullivan topped the field, but not too far ahead of "Maverick," with a 21.8.

In the 7:30 to 8 period, "Maverick" got a 16.4 (indicating that instead of a wholesale tuneout at 8, when Sullivan and Allen came on, the "Maverick" audience actually increased). This topped "Bachelor Father" on CBS, which scored a 13.5, and NBC's "Sally," with a 13.6. In contrast, at 8:30, when ABC aired "Bowling Stars," the bottom dropped out of its audience and it scored a 4.6, vs. 27.8 for Sullivan and 22.1 (a full 10-point jump) for Allen.

First 90-minute spec offering of when Sullivan and Allen came on the "Maverick" audience actually

point jump) for Allen.

First 90-minute spec offering of the season, CBS' "Crescendo," turned in a standout rating, accumulating more audience for sponsor du Pont in one show than it used to get in three or four "Cavalcade of America" entries. "Crescendo" averaged out to a 23.1 Trendex, breaking down to a 31.9 in the 9 p.m. segment, vs. 12.9 for NBC's howout "Alcoa-Goodyear" show, 27.0 in the 9:30 spot vs. 10.0 for NBC and 25.0 at 10 vs. 13.2 for NBC's "The Web."

Another major ABC upset came

NBC's "The Web."

Another major ABC upset came early last week, when the web's veteran, "Cheyenne," clobbered both Phil Silvers on CBS and the premiere George Gobel stanza on NBC. In tandem, "Wyatt Earp" administered a drubbing to the second half of the Gobel hour. The 8 to 8:30 score was "Cheyenne," 23.7, Silvers, 14.3, and Gobel, 14.0. At 8:30, "Earp" got a 24.5, Eve Arriade a 9.7, and Gobel an 18.2. At 7:30, in its first half-hour, "Cheyenne" was an easy victor, with an 18.6 vs. 11.7 for "Name That Tune" and 6.5 for Nat King Cole.

NBC's "Suspicion" bowed Mon-

Tune" and 6.5 for Nat King Cole.

NBC's "Suspicion" bowed Monday (30) with a bang, taking the play away from CBS' old reliable, Studio One." Hour average was 19.2 for "Suspicion," 15.1 for "Studio One." In the 10 to 10:30 segment, Lawrence Weik's "Top Tunes" show (second half) topped (Studio One" by a 17.2 to 15.0 count, but bowed to "Suspicion's" 18.9. Half-hour earlier, ABC's Welk also took second spot to NBC, the latter's new Alcoa-Goodyear Turn of Fate" copping a 21.4 to Welk's 17.1. Last showing of "Richard Diamond" on CBS ("December Bride" returns next week) cember Bride" returns next week)

At a Premium

One effect of "the season of the western" has been to place good scripters at a premium, declared Aaron Spelling last week in disclosing that he's ankled his assignclosing that he's ankled his assignment as story supervisor on Four Star "Zane Grey Theatre." Parting was most amicable on both sides, Spelling emphasized, and part of deal was that he was to pen five originals for "Zane Grey" this season. However, "I was sitting at a desk, without any scripts to read," he noted.

to read," he noted.

Last year, after "Grey" series debuted, producer Hal Hudson had some 100 stories to make selection from; at this time, figure's around 10, Spelling disclosed. Lack of originals has forced Four Star story department to scan old Western pulp mags, because "Every "estern story is being snapped up," he comments.

(Despite this, Four Star has disclosed plans for two additional western series, "Doc Holliday" and "The Tall Texan," and Spelling, in addition to his five "Zane (Continued on page 55)

Metro-TV's Aspirations: Largest Production Plant in the World

Metro, the largest television production plant in the world! This Series Based on Files can happen, studio toppers agree Although the Culver lots entrance into the television production field was late (less than 12 months) in its production activity is way out in front—via pilots for the 1958 season already completed and ready for ad-agency sales.

Recognizing, this, Charles C.

"Bud" Barry, veepee in charge in the control of the control

season already completed and ready for ad-agency sales.

Recognizing, this, Charles C.
Bud" Barry, veepee in charge of Loew's tv division, arrived here from N.Y. to gander finished product and formulate company's next move. One of them being a meeting with Leonard Goldenson, prexy of ABPT, anent a production deal between ABC and Loew's. If it jells, look for the Lion to be absorbing telefilm and rental business from that web. Barry leaves the Coast Friday (4) for the meeting to beheld Oct. 7. Others sitting in on the confabs and repping ABC, aralames Aubrey, and Bob O'Brian. Incidentally, ABC currently is concentrating its tv production at Warners.

According to Barry, prexy Joseph R. Vogel is quite enthused over his company's progress in television and is backing its future 100%. his company's progress in television and is backing its future 100%. Metro's tv division to date has sold the "Thin Man" vidpix series to Colgate-Palmolive, and which is aired over NBC-TV. Pilots for two forthcoming series have been completed. They, are "Min and Bill" and "Northwest Passage," both are poised for the 1958 season. Barry after ogling the "Bill" pilot, was so pleased, he ordered seven additional scripts to go into the works immediately. Deal has been finalized with the American Petroleum Institute to produce a full-hour color spectacular budgeted at \$300.000 and which also looks to be a forerunner of studio's plans to produce a series of 60 minute shows. Other projects in the work dis-

forerunner of studio's plans to produce a series of 60 minute shows.

Other projects in the work disclosed by Barry were another half-hour series not yet decided but may be "Jeopardy" which Andrew L. Stone will produce and direct. With the exception of "The Feminier Touch," based on an idea by Adrian Samish, director of programs, Metro has no plans at this point for any other half-hour shows. Instead it is laying ground for the filming of two-hour long series—"Mystery Street," mystery anthology; and "You're Only Young Once," also an anthology show. Latter series will be used to showcase young Metro contractees and other young thesps. Both of the hour-long shows will draw their story matter from the 1,200 unused properties that still prevail in the studio's story department.

'Racket Squad' Chalks Up an Enviable Track Record; In Fifth Year

Longevity and commerciability of some telefilm series are pointed up again by ABC Film Syndica-tion's "Racket Squad," which had a network run of 18 months, and now is entering its fifth year in syndica-

tion.

Here are some vital syndication statistics on the skein of 98 episodes, starring Reed Hadley: It has been run at least once in a total of 180 markets since its syndication debut in October, '53; it has run in 75 markets once, 70 markets twice, 25 markets three times and four or more times in 10 markets.

In September, '57, after four

In September, '57, after four In September, 37, arter four year in syndication, skein is running in 60 markets. Foreign sales for the meller have been racked up in Puerto Rico, Philippine Islands, Cuba, Australia, Canada, Mexico and Italy.

Rex Reason's Oaters

Of Railway Express

Hollywood, Oct. 1.

Co-production deal has been worked out between Hal Roach Studios and Larry Harmon Productions on lensing of "Adventure, U. S. A." telepix series, based on files of Railway Express Agency.

files of Railway Express Agency.

In deal worked out through William Morris agency, Harmon org, which owns property, will share it with Roach. Jerry Stagg, who produces "Telephone Time" for Roach, takes over similar chores on "Adventure," with Hal Roach Jr. as exee producer and Harmon as associate producer.

Production starts immediately according to spokesman.

AAP Sales Streak; Features, Cartoons

Following a company claim that it had the biggest two weeks in its sales history, AAP Inc. hit another hot streak in the sale of feature and cartoons to television. Twelve new sales were made by the distrib in the last seven days. This fol-lows 22 sales in the two previous weeks.

weeks.

In the last week, WCDA, Albany, bought the "Popeye" cartoons. WPTZ-TV, Plattsburg, N. Y., bought an AAP western package. WABC-TV, ABC-TV Gotham flag, bought an unspecified number of features, which, it is believed, the station will add to its "Shock" package from Screen Gems. WHCT, Hartford, bought a large batch of features.

features.

In the midwest, WKRC-TV, Cincinnati; WTVN-TV, Columbus; CKLW-TV, Detroit, all bought AAP features, taken from the Warner library. WOC-TV, Davenport, bought both the Warner cartoons and the "Popeye" package. On the Coast, KTRX-TV, Kennewick, Washington, and KFSD-TV, San Diego, bought full-lengthers. Remainder of the buys were in the south, mostly for features, though many from groups predating the Warner library stuff.

S-MILLION MOVIE'S' **CUMULATIVE 57.5**

WOR-TV kicked off its fourth season of "Million Dollar Movie" with a healthy Telepulse rating, garnering a cumulative rating corring 14 showings, of 57.5. Shown during the week of Sept. 3-9, the week rated were "The Story of Vernon and Irene Castle" starring Fred Astaire and Ginger Rogers, for 12 showings and two telecasts of "The Magnificent Ambersons." WOR-TV, incidentally, currently is having less competition from the multi-feature format from WATV, now being negotiated for sale to National Telefilm Associates. WATV, in the midst of negotiations, is not unreeling new first-run product in its feature showcase, holding on to its many 20th-Fox features until a sale is completed.

2d Regional Deal For SG 'Ranch Party'

Screen Gems has set its second regional deal on "Ranch Party," its country & western music entry, with Gulf States Utilities buying in for four southern markets. Deal,

in tor four southern markets. Deal, set via Erwin, Wasey, Ruthrauff & Ryan, brings the market total on the show to 35.
Gulf States is picking up Baton Rouge, Lake Charles and Lafayette, all in Louisiana, and Beaumont, Tex.

Tex.

Hollywood, Oct. 1.

Rex Reason was set to star in new TCF-TV telepix series, "Man Without a Gun," which rolls Oct. Hunter" has been sold to International Television Products of Lon-TFC topper Irving Asher also set Lou Breslow to alternate with Peter commercial outlet starting Janu-Packer as producer of series. Bresslow formerly was a producer for In the U. S., series is said to be Screeen Gems.

G-K's 150G Expansion

Hollywood, Oct. 1.
Gross-Krasne, which has shifted its sales headquarters from Hollywood to New York, has purchased some properties near G-K's California Studios at a cost in excess of \$150,000. Currently occupied by apartment buildings and duplexes that will be sold for removal, newly acquired acreage is blueprinted for parking space for the use of studio tenants.

parking space for the use of studio tenants.

Major tenants of the California studio include Filmaster, Roland Reed, Stanley Kramer and NBC. Meanwhile, G-K's distribution or-ganization on the Coast has moved to a new building, making exec office space available at the studio.

NTA Top Echelon Reshuffle; Landau As Bd. Chairman

National Telefilm Associates, which has grown from a gross business of \$350,000 in 1954 to a sales volume that passed the \$18,000,000 mark in the fiscal year just ended, has reshuffled its top echelon to make room for further expansion. Ely. A. Landau, co-founder and prez, in order to free himself from the company's daily operations, has given up the presidency to become chairman of the board and chief exec officer. Oliver A. Unger, exec. v.p., becomes president, while Harold Goldman, v.p. in charge of sales, moves up to exec v.p. Edythe Rein, v.p. in charge of operations and administration, becomes senior v.p. and continues in those functions.

Creation of office of chairman of the board was recessibled by

those functions.

Creation of office of chairman of the board was necessitated by growing volume of biz in each phase of company's operations, which now encompasses station ownership, telefilm production-distribution, feature distribution and NTA Film Network, in which 20th-Fer is partnered with NTA.

NTA Film Network, in which 20th-Fox is partnered with NTA.
Another move to provide for the company's growth was the addition of three new board members. They are B. Gerald Cantor, Beverly Hills investment banker, of Cantor, Fitzgerald & Co., Robert I. West-heimer, Cincinnati stock broker, and Jack M. Ostrow, Coast attorney and entertainment industry busi-ness manager. The firms of Cantor, Fitzgerald & Co. and Westheimer & Co. recently were among the Fitzgerald & Co. and Westheimer & Co. recently were among the chief underwriters of NTA's offering of \$5,000,000, 6% sinking fund subordinated notes with common stock warrants attached and 350,000 shares of common stock. The total underwriting figure was \$7,500,000.

total underwriting figure was \$7,500,000.

Among the new execs who have joined NTA in recent months are Eric H. Haight, former prez of Films, Inc., and now in charge of NTA's financial affairs; A. W. Schwalberg, former Paramount sales exec, who now heads the company's theatrical distribution biz; and Ted Cott, former DuMont v.p., who has been active with Landau in the purchase of KMGM-TV, Minneapolis, for a reported \$800,000, and is currently negotiating for WATV, Newark, N. J. NTA plans to have a full complement of stations, the maximum allowed under FCC regulations.

KDKA-TV Treats Admen To H'wood Preem Hoopla Pittsburgh, Oct. 1.

KDKA-TV, which recently acquired the Warner Bros. library from Associated Artists Productions, has staged a "premiere performance" of "Casablanca" and a special trailer of its feature product for more than 500 advertising

execs.

For the occasion, the Pittsburgh Playhouse was taken over that night by the station. The whole affair was staged like a Hollywood opening, complete with spotlights, girls and an emcee at the mike. The special preview film, made by the station, highlighted product from United Artists, RKO, Republic and 20th-Fox, as well as Warners.

ners.

Before the evening ended, Kroger Co., supermarket chain, requested another showing of "Casablanca"—this time for cast, for telecast by the station Monday (30).

Telefilm Execs Cry 'Murder' In **New Tax Edict on Cost Recovery**

Lederman to Helm 'Gaucho' Series in Spain

Madrid, Oct. 1.

Madrid, Oct. 1.

Ross Lederman, veteran film director, has been signed to roll a
video pilot, "The Gaucho," for producer Henri Grundman. Grundman, CBS-TV film sales rep here, man, CBS-IV nim sales rep nere, is producing the half-hour sampler privately. Actors John Baer and Pasquall Pena will follow Leder-man from Hollywood laters this month, Local screen actress Teresa Del Rio plays the femme.

Pilot jumps off Oct. 15 on location near Madrid, with interiors scheduled at Estudios Ballesteros. U. S. pic-wise Manuel Berenguer will handle photography to head up an all-local staff.

'Herald of Truth' Religioso Series

Annene, Oct. 1.

Production of a uew series of television films, "Herald of Truth," was announced here by the High-land Church of Christ, the supervising congregation;

vising congregation;
A group of 14 of a total of 52 half-hour documentary films were completed this week by local congregations in Wichita Falls; in Nashville, Memphis and Chattanooga, Tenn; Atlanta and Augusta, Ga.; Jasper, Alå.; Boston, Washington and Detroit.

fon and Detroit.

Filming is nearing completion in Dallas and Fort Worth.

W. F. Cawyer, an elder of the Highland Church of Christ, explained that the format calls for the actual televising of a regular worship service with local congregations taking part.

SG TAPS GAMET FOR 'CASEY JONES'

Hollywood, Oct. 1.

nonywood, Oct. 1.

Ken Gamet has been signed by
Screen Gems to produce its "Casey
Jones" vidfilm series, currently in
production with Harold Greene as
producer.

production with Harold Greene as producer.
Fred Briskin, exec producer of the Columbia tv subsid, said "Casey" is "running behind" in production, conceded that "once the series gets going, it is possible one of them (Greene or Gamet) will be out." Gamet, he said, was brought in "to get the series going," Company considered the vidfilms already canned as "too juvenile" and six new scripts being readled are aimed at a more adult pitch.

Ziv's Day-&-Date On U.S.-Latino 'Patrol'

As part of Ziv's policy of launching programs for the international market day-and-date with their U.S. debut, the third series of "Highway. Patrol" now is being prepped for the Latin American market, With the U.S. premiere teeing off in late October or early November, Spanish language dubbing gets underway this month in Mexico City. One Latino advertiser, H. Steele, México City distrib for Longines watches, already has renewed for

watches, already has renewed for the third year.

Madden's Barter Rebuttal

With the film barter technique taking a rap from many quarters recently, and its "demise" forecast and hailed on many fronts, a public rebuttal has been scheduled by Edward D. Madden, vp. of International Latex Corp., which made the barter deal with Mafty Fox's C & C Super on the RKO Pictures product

A new Internal Revenue Bureau

A new Internal Revenue Bureau edict disallowing cost recovery as a basis of taxation for indie telefilm producers has brought a storm of protest from telefilmers, who charge the move threatens the life of the indies. In fact, one vidpix exec has already appeared before the U.S. Senate Small Business Committee, in protest at change from the cost-recovery-over-a-year basis and expressed fear the Bureau plans to replace it with amortization over a period of years.

An Internal Revenue Department source said "this is a matter of local policy. We have instructions not to permit cost recovery." He said the Bureau was concerned because "a taxpayer shouldn't be permitted to recover cost and then turn around and sell his series on a capital gains basis." He conceded that no definite policy for replacement of the cost recovery has been formulated, indicating this would depend on individual situations.

Maurice Morton, y.p. of McCadden Productions, testifying before the Senate committely meeting here last week said existence of the indies is threatened by the tax structure which "unknowingly and unwittingly is designed to drive the independent film producers out of the-field and place the concentration of production in the hands of only a few companies—those companies whose chief merit and qualification for the role would seem to be the possession of the largest reservoir of capital." He asked for legislature lintent.

Morton, who is also prexy of the Alliance of TV Film Producers, pointed out the risk taken by vidpix producers by saying 200 pilot pix were made the past season, with only 19 selling. About \$8,000,000 was spent in an effort to sell 19 shows, he stated. And some companies' record of pilot saies is pathetic, one firm producer is caught between two forces. He cannot, in view of the risk, afford to invest too heavily in new pilots lest he be wiped out—yet if he doesn't invest, he cannot expand.

The indie tv producer is taxed too heavily to survive. The average life expectancy of a filmed vt series is highly

Institutional Film By CBS, Terrytoons Depicts TV Role in U.S. Economy

CBS-TV and its Terrytoons subsidiary have completed a 14-minute institutional film depicting television's place in the American economy. Film, which approaches the subject in lay fashion, will be shown to businessmen nationally and locally, latter through CBS-TV affiliates, in a bid for a greater share of business' advertising dollar.

lar. Film, an animated color produc-Film, an animated color produc-tion, represents Terrytoons' first attempt at an industrial pic. Sub-sidiary is doing theatrical cartoons and tv commercials and programs, The pic, titled "In Depth," is a solid and workmanlike job which gets its message across clearly, yet is entertaining and visually delight-ful.

is entertaining and visually delightful.

Gene Deitch, Terrytoons' creative supervisor, was producer, with George Bristol, CBS-TV director of presentations, in on the writing end. In the way of new research material, the film included results of a survey (commissioned by CBS) by the Market Planning Corp, among 1,200 self-service dealers asking which ad medium helped them the most in selling nationally advertising brands on a self-service basis.

and halled on many fronts, a public lic rebuttal has been scheduled by Edward D. Madden, vp. of International Latex Corp., which made it the barter deal with Matty Fox's product.

Madden, who also is about to begin the operations of his own advertising agency. Keyes, Madden at Jones, will address tomorrow's (Thurs.) luncheon meeting of the National Television Film Council, His topic will be "Television Film Barter—A New Trend?"

INDIES' RELIANCE ON ALLIANCE

Stars for Blurbs Cost Little More

Several weeks ago, Variety noted the rise in use of name performers in tv and, particularly, in ty film commercials. As both sides to the negotiations for a new codified contract for filmed commercials prepare their briefs, the reasons for the switch from "no names" to "big names" became increasingly apparent.

Since unknowns—a large number of whom make their living almost entirely out of acting in commercials—can and do earn sums as high as, \$15,000 for one or two blurbs by means of residual payments, agencies have adopted the attitude that they might as well pay a couple of thousand more on a flat fee to a bigtimer. That way, they believe, they get more impact out of the commercial, avoid intricate bookkeeping standards and are able to capitalize on publicity resulting from using names.

Though it has not been verified by any agencies, there is ample talk that stars are offered sometimes as much as \$25,000 for unimited use of a blurb in which they appear.

Incidentally, James Daly, on behalf of Camel cigarets, is among the latest of name performers to add himself to the pitchman roster.

There is evidence that another trend in commercials is making itself felt. Because residuals eat up so much of a commercial film budget, agencies are beginning to cut down on the number of per-formers they use in each one. Barely, it is contended, will anyone see more than three actors in a blurb, whereas once small armies of performers were used.

Hackett's 'Can't Sell 'Em Without A Pilot'; 5 New Ones in Preparation

Official Films, with three series currently making the syndication rounds, expects to come in with five pilots for national sale next season, about the same number as last year, despite the fact that Official, like so many other syndicators, failed to land a network berth the past selling season with pilots.

Teeling at Official as autilized by

past selling season with pilots.
Feeling at Official, as outlined by
prexy Hal Hackett, is that you
can't sell a telefilm show without
a pilot. There is not an advertiser
around who will plunk down about
a \$1,500,000 for a series on the
basis of a presentation.

a \$1,500,000 for a series on the basis of a presentation.

Hackett also skeptically views so-called policies of intensive 'talks with advertisers and agencies before going ahead with pilot production. His contention is that sponsors and agencies are too busy watching the successes of the current season, looking for a carbon copy for the next season, only to find that everyone and his uncle has the same "carbon copy" mentality in the biz and there's a slew of shows in the same category, the stampede of the westerns this season for example. Then, there's no assurance that once an advertiser or sponsor expresses interest in a series, he will follow through with an order once the pilot is made.

Making a sale directly to a network is possible without pilots, as evidenced by some of MCA's long list of shows it delivered this current season to NBC-TV.

Of the five shows for national sale one will be "The Adventures"

Of the five shows for national ale, one will be "The Adventures the Invisible Man," based on

(Continued on page 55)

Live Shows, Too, For NTA Network

Boston, Oct. 1.

The NTA Film Network, hitherto exclusively devoted to film programming, will offer "live" shows
to advertisers on regional and national hookups using coaxial cable
facilities, Raymond, E. Nelson, w.p.
and general manager of the net,
told a luncheon meeting of the Boston Advertising Club.

He said that "shortly after the
first of the year, the word 'film'
will disappear from the network's
name. It will be known as the
NTA Network." Nelson did not
op into the area of possible "live"
programming, but it's known that
one major impetus stems from
NTA's move into the station ownerstip field, already having acquired KMGM-Ty, Minneapolis,
and still in negotiations for WATY,
headquartered in Newark, but covering the New York market. NTA
Film Network is jointly owned by
20th-Fox and NTA, With the
rojected possibility of NTA acquiring a full complement of five
"Vis, the advance of the net into the
(Continued on page 55)

OF Ups Stan Smith

Stan Smith has been appointed to the newly-created post of sales manager of Official Films, reporting to Ray Junkin, v.p. and direc-

or of sales.

Smith, who formerly had been senior account exec at N.Y., joined Official in 1955, following a tenure as eastern sales manager of the American Broadcasting Co.'s tweethers.

Canadian Actors, **Technicians Ride Boom in Vidfilm**

Ottawa, Oct. 1.

Zooming tv-film production is hatching a boom for Canadian actors and technicians.

Crawley Films Ltd.

Canada's largest commercial film producer, has teamed up with John G. McConnell of Montreal, pub-lisher of Weekend Magazine, and with Canadian Broadcasting Corp. with Canadian Broadcasting Corp. to make a 39-part true-adventure tv-film series on Royal Canadian Mounted Police. It's based on articles by Alan Phillips, Ottawa free-lance, in Maclean's Magazine, later published as a book, Material was drawn from RCMP files. Series is budgeted at \$1,500,000, with about \$40,000 for each stanza.

\$40,000 for each stanza.

Starting shooting this week at
Lac la Ronge in northern Saskatchewan is Ottawa-born Jack Bordley
on "Bush Pilot" pilot. He's producing and directing from his own
script, but will use another scripter

(Continued on page 55)

WBC's Math-Can-Be-Fun Series a la Marionettes

Westinghouse Broadcasting has produced an educational film series on mathematics, titled "Adventures in Number and Space."

Series, conceived by WBC, which is concerned about the need for more scientists, mathematicians that and engineers, will star Bil Baird and his marionettes. It was made with the cooperation of the Department of Mathematics, Teachers College, Columbia U. Though basically aimed at the junior high school, level, series of nine half-hour programs has adult appeal as well. It will be shown beginning early in November on WBC's five oko's. It also will he made available to a yet-unamounced New York station. Additionally, the series will be made available free to educational ty stations, and later to classrooms throughout U. S.

SG, OFFICIAL

York and Los Angeles for syndicated properties has been one of the major spokes in a growing alliance wheel of indies and noncompeting station groups.

competing station groups.

This wheel, brought into function by Screen Gems and later greased by Official Films, has all the characteristics of moving to broader horizons, partially underwriting properties, not so much for investment reasons, but for other motivations. How far the loosely knit association of KTTV, L.A. WPIX, N.Y., Westinghouse and Storer will go depends on the participants, but as one syndicator acknowledged the group has enough large markets to bring out most any telefilm property. They could be the Vitapix that never was realized-

lizedWhen Screen Gems Invited and
got WPIX, N.Y., KTTV, L.A., and
four Westinghouse stations to join
in the financing of "Casey Jones"
last summer they started something. Soon afterwards, the same
stations, joined by others, made a
similar co-financing deal with Official Films on "Decoy," now sold
in about 30 markets. Details of the
"Decoy" deal and the participants,
as ascertained by VARETY, are outlined for the first time later in this
story.

story.

But some of the factors motivating the "Decoy" deal are a key to the current situation in the two prime seven-station markets. Repped in New York and Los Angeles are the o&o's of RKO Teleradio and DuMont. If RKO Teleradio buys for its five o&o's, as it did on the Mickey Spillane project, what chance has an indie such as WPIX against such group buying, unless it joins with other indies and groups. The same holds true of KTTV, buying, for example, against KTLA, one of three DuMont o&o's.

In juggling comparative buying

In juggling comparative buying strengths, KTTV and WPIX, in order to maintain their positions in the market, out of necessity made an alliance, getting in Westing-

(Continued on page 54)

WCAU's Big Promotional Hoopla to Tee Off New Season's Vidpix Entries

Philadelphia, Oct. 1.
WCAU-TV is "going all out" in promoting the season's new shows. A special four-man unit has been assigned to pre-condition audiences, clients and agencies.

ences, clients and agencies.
Tieups with local and national
organizations, such as the U.S.
Coast Guard and the Phila, Harbor
Police have been made to hypo
the "Harbor Command" series.
Presentation of the historical nov-

the "Harbor Command" series. Presentation of the historical novel, "Gray-Ghost and Rebel Raiders," to school libraries will preem the "Gray Ghost" films, and "a Shirley Temple "look-alike"; contest is being staged for it "Shirley Temple Holiday Special".

Trade mailings to agencies and clients are given special treatment. A prescription blank suggesting weekly visits to "Frontier Docfor," at Channel 10, plugs the syndicated series; and to herald its late night "Shock Theatre", WCAU-TV is sending out tranquilzer pills. Two Frankenstein characters will drive through center city in peak traffic hours reminding motorists to drive carefully in order to arrive home safely for "Shock" viewing. "Charlie Chan" is plugged by placards on a rick-shaw drawn through city streets. Station is giving allout effort in exploitation through newspaper, TV Guide and trade journal ads, on-the-air buildups and sales meetings with clients and personnel.

Other TV-Film News On Page 50

Sparks Will Fly When SAG Sits Down With Producers, Agencies For New Contract on Film Com'ls

Screen Gems and WABC-TV, N. Y., one of its clients for the "Shock" package of 52 horror features, are promoting the series with a vengeance. Between them, they've got no less than three Frankenstein monsters and one "Vampira" out on the streets of N. Y. this

week. Screen Gems has one monster and the Vampira character out in a horse-drawn hearse patrolling the Times Sq.-Madison Ave. orbit, and a second monster up at Yankee Stadium as the first customer in line for World Series ducats. WABC-TV has another monster visiting timebuyers and leaving shrunken heads as a memento.

Film Producers **Push Naming Of** N.Y. Coordinator

The "Grover Whalen of New York show biz" has a good chance of being named before the turn of the year. Along with the appointment of an all-industry coordinator and gladhander, sources in N.Y. foresee acceptance by Mayor Robert F. Wagner of most of the requests made by the Film Producers Assn. to lessen the pressures on Gotham celluloid production. The past summer the matter was

Assn. to lessen the pressures on Gotham celluloid production.

The past summer the matter was brought before. Wagner, who turned it over for investigation to Leo Larkin, N.Y.C.'s acting Corporation Counsel. It has been reported that Larkin, who temporarily turned his attention to the various plans for retention of the Broklyn Dodgers, went back to work on the FPA proposals and is about ready to submit his report to Wagner for final approval. Larkin is said to be ready to embrace the large majority of proposals made. They include: wider latitude in location shooting, alleviation of "exhorbitant" fees charged by the Park Department for the right to photograph in the parks, relaxation of the current fire laws, simplification in use of minors as actors, clarification and alleviation of the city sales tax and the transfer of the coordinator or commissioner, it was suggested by FPA would be

tv centre.

The coordinator or commissioner, it was suggested by FPA, would be empowered to handle permits for lensing in the city, to issue work permits and act as Ilaison with the Police, Bullding and Planning Defiancies. He would also do everything in his power to encourage financial interests to set up entertainment shop in New York.

Three or four city notables upper the properties of the properties

Three or four city notables were reportedly approached tentatively for the job by the city.

N.Y. Location Shooting On Spillane Series

Location and exterior shooting on MCA TV's "Mickey Spillane's Mike Hammer" has begun in New York under the directorial aegis of Dick Irving.

Irving, following the completion of location shooting, will take his unit to the Coast, where filming of the skein, starring Darren McGavin, will get underway at Revue Studios Oct. 14. Series is expected to be available for regional and local sponsorship early in 1958. It has already been purchased by RKO Teleradio's five o&o's in New York. Los Angeles, Detroit, Boston and Memphis, as well as a number of other stations.

Negotiations between Screen Ac-Negotations between Screen Ac-tors Guild and producers and ad-vertising agencies for a new filmed commercials contract begin in Jan., 1958. The dickers, for which both sides are now carefully preparing, stand to overshadow both in intensi-ty and importance the ones that took place last year between the American Federation of Television & Radio Artists and broadcasters in radio and live television.

There is particular dissatisfac-tion among telefilm producers over the codified contract for filmed commercials signed in 1955. It's commercials signed in 1955. It's a feeling shared by several agencies, and it stems almost entirely from the residual payments being made to SAG members who make commercials. Feeling is that the contract simply gives actors an earning potential that may perhaps be disproportionate with the amount of work they do.

It is true that there have been

It is true that there have been It is true that there have been instances where performers have made \$5,000 to \$15,000 a year or more, as the singular result of one or two days' work, perhaps during which one, two or three commercials were made by them. The extent of their earnings depends on how much re-use agencies make of their blurbs.

their blurbs.

Because of this situation, the negotiation of the clauses that affect use of commercials as national, regional or local spots is expected to be the most difficult. Spot blurbs tend to get vastly more use than those made for network programs; henre, have a greater earning potential. Moreover, spot campaigns have accelerated rapidly since 1955.

A longrange problem has been

since 1955.

A longrange problem has been posed for producers, not only commercial producers and agencies, but makers of telefilm programs. The more successful SAG is in renegotiating the codified filmed commercial agreement, the more chance is held that it may cause a chain reaction among guilds and unions who presently don't have any residual agreements with their (Continued on page 54)

(Continued on page 54)

'Double Exposure' **Loot for WOR-TV**

With "Million Dollar Movie"-virtually SRO, WOR-TV, N. Y., is going after and getting some of that "double exposure" business which in the past season was completely dominated by indie completior WPIX.

"Harbor Command," the Ziv show bought by the station, will tget a twin ride with Nucoa mayon naise sponsoring it on WABC-TV Friday evenings, with WOR-TV following on the same skein Thursed as evenings at 9 p.m., beginning Oct. 17. Station also is dickering with another double exposure client on "State Trooper," one of a number of skeins slated for the 9 to 10 p.m. time period, between showings of "MDM."

Station's feature show case "MDM." telecast 16 times per week, in the evenings from 7:30 to 9 and 10 to 11:30 p.m., now has been packaged to accommodate 10 sponsors weekly, one more than in previous years. Stretching the possible sponsor coin was engineered via the elimination of the trailer for the upcoming week's feature. Trailer now is used but after the "MDM" program.

The nine out of the 10 possible sponsor inked for "MDM" include; Best Foods for two participations, New York Telephone Co., Sunshine Biscuit, Hit Parade Cigarets, Welch's Grape Juice, Robert Hall, Ballantine Beer, and Rival Dog Food. It's the third year for Best Foods and Sunshine on the feature showcase; Welch's and Robert Hall being new.

Decrease in Live Drama Impedes Exciting New Writing: Donehue Hollywood, Oct. 1. of live dramatic tv d impede the introducting new writing taling to director Vincent Donehue, director of ary Martin-John Ratin Two of CBS Radio's major prest to Your Gun" company and "Indictment," Two of CBS Radio's major prest the Source of numera Decision to drop the programs to the line up in the future. "Workshop," indictment, were quietly dropped over the weekend, Decision to drop the programs to the line up in the future. "Workshop," the CBS Radio Workshop, and "Indictment," were quietly dropped over the weekend, Decision to drop the programs to the top live tv shows odyear, Kaiser Alumi Producer's Showcase the source of numer laywrights and screen ayefskys, Footes, Elli, Roses, Serlings and so fits of the best writing of the best writing the writing the best writing the writing the wri

Hollywood, Oct. 1.

Decrease of live dramatic tv shows could impede the introduction of exciting new writing talent, according to director Vincent Donehue. Donehue, director of current Mary Martin-John Raitt "Annie Get Your Gun" company in Frisco—next slated for the L. A. Civic Light Opera season's closer—and its subsequent NBC-TV spec Nov. 28, declared the demise of three of the top live tv shows (Alcoa - Goodyear, Kaiser Alumium and Producer's Showcase) will cut off the source of numerous fine playwrights and screen writers.

ous fine playwrights and screen writers.

"The Chayefskys, Footes, Elliotts, Shaws, Roses, Serlings and many others of the best writing talent of our day were developed by these shows," he said. "The hour live shows demanded top scripting; it uncovered scores of important new creative dramatists. "Now, with half of the important programs of this type off the air, the quality writer will have very little opportunity for developing and experimenting, learning a craft, and showcasing his work. There is little doubt that the writing demands of tv films are not to there is little doubt that the writ-ing demands of tv films are not to be compared with those of the live shows. The former type of pro-gram demands technique but very

shows. The former type of program demands technique but very little art.

"Few important writing talents ever have been uncovered in the tv film field, and with demands for action subjects such as they are, it is unlikely that many will be discovered in the near future."

Television, according to the FCC, "belongs to the people." If this is so, Donehue declared, it is incumbent upon the networks not to shut off the source of supply for its talent. The sponsor, he thinks, although of utmost importance, should not dictate to the extent that quality material on the tv screen may be endangered seriously.

Justy.

In the so-termed "special" telegasts such as "Playhouse 90," the NBC spectaculars, etc., Donehue believes audiences will still enjoy first-rate writing. "Yet," he said, beneves audientees win still enjoy first-rate writing. "Yet," he said "most of this material will emerge from established writers and these shows certainly will not be employed to build up new talent of this sort."

M'WAUKEE TV GRABS SOME SERIES LOOT

SOME SERIES LOOT

Milwaukee, Oct. 1.

Nothing sells as well in Milwaukee today as the Braves, and
the tv stations here are dollying in
for a slice of the pre-World Series
pickins. WTMJ-TV scooped the
town last Saturday (28) by grabbing Braves manager Fred Haneyand Leo Durocher in an interview
sesh for which Schlitz beer picked
up the tab. Following night came
the official city celebration, which
began with a televised clambake
for the baseball team on WITI,
Spic and Span footing the program
costs for the specjal.

Tonight (Tues.) is the big night,
ABC-TV, whose camera crews have
been shooting here all week, is
beaming an hourlong World Series
preview at 8 p.m. And locally,
Miller Brewing Co. has a one-hour.

peaning an nouriong World Series preview at 8 p.m. And locally, Miller Brewing Co. has a one-hour film salute to the team on WTMJ, while Nelson Bros. is presenting a 60-minute live and film show on WITI.

New Sat. TV Quizzer On Tap for Brasselle

A sleeper from the Frank Cooper office will become the ABC-TV Saturday at 7:30 entry as of Oct. 12. As a result, the network has decided to put the Dick Clark musical show that it had tentatively slotted at that time into the Monday 7:30 anchorage.

Keefe Brasselle, who was in line to emcee the aborted daytime strip "Lady Luck" for Walt Framer on ABC, has instead become the quizmaster on the new Saturday half-hour being produced by Cooper. It is called "Keep It in Family."

day hait-hour being produced by Cooper. It is called "Keep It in the Family."
Clark, who fronts the daily "American Bandstand" for teeners over ABC, will preserve generally the same format in his Monday night 30-minuter, which has no name as yet. Preem date is not set either.

Workshop, 'Indictment'
Two of CBS Radio's major prestige shows, "The CBS Radio Workshop" and "Indictment," were quietly dropped over the weekend. Decision to drop the programs was cued by scheduling problems on Sunday afternoons, and the web hopes to restore the programs to the lineup in the future. "Workshop," revived in January of 1956 after several years on the shelf, was dropped because Longines-Wittnauer extended its "Symphonette" to a full 55 minutes at 2:05. Philharmonic-Symphony broadcast was then moved up to 3 to 4:30 p.m., faking over the 44:30 "Workshop" time. As for "Indictment," the Eleazar Lipsky-Nathan Kroll package, it was moved out of workshop" time. As for "Indict-ment," the Eleazar Lipsky-Nathan Kroll package, it was moved out of 5.05-5:30 to make way for "Johnny Dollar" shifted from another time to make way for the fall slotting of "Sez Who?"

TV for Wales To Bow on Dec. 17

Britain's latest Britain's latest commercial to outlet, which will cover Wales and the West of England, is skedded to go on the air on Dec. 17. This will be the sixth transmitter in operation on the new web and will be followed next summer with the opening of a further station in the Isle of Wight.

be followed next summer with the lopening of a further station in the Isle of Wight.

The new Welsh operating is being undertaken by a company known as TWW (Television Wales and the West) of which M. Chapman-Walker is managing director. Bryan Michie, until recently with the Hylton Organization, has joined the outfit as program controller.

Recently, TWW made a deal with Granada-TV, whereby the new station will take a substantial proportion of programs which go out normally in the northern areas. This is the first time in Britain that two provincial programmers have combined in this way.

Like the recently inaugurated Scottish outlet, TWW will operate on a seven-day week basis and anticipates being on the air about 50 hours a week. At least seven-and-a-half hours programming time will be of local origination, either filmed or live.

Of the 500,000 receivers expected to be in the area by the end of November, at least 70% will be able to receive both BBC and commercial programs. They anticipate a viewership of well over a million within a few months. Advertising rates, which, of course, are based on audience potential, will be \$616 per minute for peak viewing periods and down to \$22.40 for five-second flashes.

Pitt's 'Amateur Hour Folds After 7 Years

Pittsburgh, Oct. 1. City's oldest continuous sponsored tv show, the Wilkens Jewelry Co.'s "Amateur Hour," which has been on the air every Sunday for seven years barring usual summer layoffs, isn't going back on this season. Program started on WDTY season. Program started on WDTv when it was DuMont-owned and continued on station after it was taken over by Westinghouse and became KDKA-TV.

"Amateur Hour" had a regular 6-7 p. m. spot through that entire period but when KDKA-TV became

a basic CBS affiliate on Sept. 1, Wilkens people were offered a dif-ferent time slot an hour earlier. Problems of sufficient rehearsal time and other complicated matters caused an impasse between bank-roller and station, however, and when they became irreconcilable, Lew Silberman, head of Wilkens and longtime watchdog of "Ama-teur Hour," decided to pull out.

San Francisco—George B. Hager has been appointed an account exec in the San Francisco office of John Blair & Co. Hager comes to Blair from the sales staff of the American Can Co.'s Pacific di-vision.

Lotsa Kaycee Grid

Kansas City, Oct. 1. Big Eight football will recei

Radio, too, is having a big fling at football.

Atlanta Educ'l TV'er To Preem This Month: 51 Schools Enlisted

Atlanta, Oct. 1

WETV, Atlanta's educational television station, is scheduled to go on the air in late October. That's on the air in late October. That's the word from Dr. Kenneth Wil-liams, deputy superintendent of schools, who said that 40 elemen-tary schools and 11 high schools will begin receiving classroom training via tv when station goes into action.

Station, one of first in nation to be owned and operated by a school system, will operate on ultra-high frequency Channel 30.

frequency Channel 30.

There is a comparatively small number of sets in Atlanta with UHF adapters, which go back to the abortive attempt that get WQXI-TV into competition with Atlanta's three VHF mills, WSB-TV (NBC), WLW-A (ABC) and WAGA-TV (CBS) the UHF mill lasted little more than six months before project was abandoned. Home viewers with adapted sets will be able to "go to school" with their kids. their kids.

their klds.

When Channel 30 gets to work
WETV will begin broadcasting on
a weekly schedule which will be
followed through the first year of
operation. Included will be high
school classes in physics, three
periods per week; health science,
two days per week; general science,
four days a week; and American
history, four days a week.

NEW ADV. AGENCY TO BYPASS 15% SYSTEM

A new agency, Smith & Dorian Inc., opened its doors this week operating under a compensation plan which bypasses the 15% commission system. Heading up the combine are Ron T. Smith, formerly of J. Walter Thompson, and Marc Dorian, art director to several agencies.

New agency is gearing itself to handle clients in the \$250,000 and under budget range. Present plans call for media commissions accruing from advertisers to be deposited in a client "creative credit

cruing from advertisers to be de-posited in a client "creative credit account." The agencies services are provided on a fee basis and are charged against the client's account.

WGN 'Streamlines' TV Live & Film Rate Card

Chicago, Oct. 1.

The indie WGN-TV here has issued what it terms a "streamlined" rate card today (1) concurrently with its announcement of its new fall programming. While there's to be no change in the station's basic rate structure, new card is eliminating a difference between basic rate for liye and film (or remote) programs with the live program rate of \$1,800 per hour basic prevailing for all.

Station has also revised its time period classifications on the new

Station has also revised its time period classifications on the new card. Class A time was shortened to 8-10 p.m. daily instead of 8-11. Class B is from 10-11-30 p.m. every day (previously Sunday 5-8 p.m. and 6-8 p.m. all other days), and Class C has been designated from 6-8 p.m. every day from what had been a more complicated breakdown. Newly designated Class D prevails at all other times.

TV-Radio Production Centres

IN NEW YORK CITY

NBC exec v.p. Bob Kintner and programming veep Bob Lewine on the Coast during the past week for huddles with Alan Livingston, Coast programming v.p. ... WRCA & WRCA-TV special events manager Al Perlmutter off to Greece and the French Riviera for 10 days to shoot special footage for the station's "Sunday Schedule" show ... Chet Hagan, NBC news central division manager, in N.Y. to start production work on "Projection' 58," the web's year end wrapup, with Dick Applegate taking over in Chicago as acting manager for the central division ... Dorothy Collins communing from Boston, where she's appearing at Blinstrub's, for rehearsals of "Who's Earnest." the musical adaptation of "Importance of Being Earnest," on U.S. Steel Hour Oct. 9, in which she co-stars with Edward Mulhare. She'll also do a between-rehearsals appearance on "Woolworth Hour" on CBS Radio Oct. 6, and after the Steel show, she planes to the Coast for a date at the Coconut Grove ... CBS Radio press information director Charles Steinberg giving a course on "The Communication Arts in the Modern World" at New York U... Peter Lassally, producer of NBC's "Nightline," to Greece and France for 10 days to tape features for the radio show ... Kenny Delmar guests on the CBS Radio Robert Q. Lewis show Friday (4) ... Tony Marvin, longtime Arthur Godfrey announcer, has cut a new record, "Words and Music of Love," on the Zodiac label, with Lee Erwin backing on organ ... Denise Lor will be out of the Garry Moore show for two weeks beginning Oct. 28 while she does nitery dates in Ohio and Illinois, with Sandy Stewart filling in on the CBS-TYCer ... Kayes, Madden & Jones agency added three staffers to their expanding New York office, E. U. (Bud) Gallanos, account exect of the Post of the Post

with Bob Downey, the host of Number One Fifth Avenue, on a historical tome of the pub, now celebrating its 30th anni . . . Gene Klavan, of WNEW'S Klavan & Finch team, is drafting a script, titled "The Purple Cow," a satirization of the world of tv commercials and adgencies . . . Mutual's "Family Theatre' kicks off its fall schedule today (Wed.) with an adaptation of a Robert Louis Stevenson story "Lodging for the Night." . . Climaxing its regular season telecasts of the 1957 Yankee baseball schedule, WPIX will bring its viewers all of the World Series games from Yankee Stadium and Coutty Stadium, Milwaukee. Beginning today (Wed.), WPIX will be "fed" the games by NBC-TV's nationwide hookup, the only other tv station in the NY area to carry the series by virtue of its deal with the Yankees . . . American Research Bureau headquarters has moved from Fifth Avenue to Park Avenue . . .

IN HOLLYWOOD . .

(Continued on page 52)

LONGTERM DEALS VEX CLIENTS

It's Cocktail Time

Television's annual autumn party circuit, though diminished in intensity from years past, is beginning to gather up steam. After a slow start (only real party was CBS' shindig at Danny's Hideaway three weeks ago for "The Big Record"), past week has seen a slew of them, even with conflicts.

The duplication occurs tonight (Wed.), when Danny Thomas holds forth on the preem of his show on CBS-TV at the Sherry-Netherlands, while Lennen & Newell gathers 'em in to meet the "Court of Last Resort" people at "21." On Monday (30), American Women in Radio & TV held their first meeting of the season at Toots Shor's, with John Houseman telling them about his "Seven Lively Arts." Yesterday (Tues.), CBS public affairs dept. screened its upcoming "The Twentieth Century" at the Waldorf.
On Sunday (29), Ruth Hagy held a reception for India's V. K. Krishna Menon at the studios following the telecast of her "College News Conference." On Friday (27), NBC played host to Bob Cummings at the web's private dining rooms. Day before, it was the champagne breakfast bit for CBS-TV's "Leave It to Beaver" entry.

ABC-TV's 'Hideaway Theatre'

Patricia Munsel, Pat Boone Shows To Originate From Collapsible Studios

ABC-TV, which wants a live audience for some of its New York emanations this season but faces a theatre shortage has developed a usable "tv theatre" for somewhere under \$5,000. Web has built a mobile seating unit—a "hideaway theatre," they call it—for the Pat Boone and Patrice Munsel shows that takes care of 300 pewsters.

the Pat Boone and Patrice Munsel shows that takes care of 300 pewsters.

ABC has placed chairs on a telescoped platform, which can be electrically opened up and operating in the matter of an hour. The unit, when collapsed, takes up less space than three-rows of bleacher seats, and was designed to be rolled into Studio TV-2 at the main ABC plant. Web has gone so far in developing a real theatre atmosphere that it built a simulated proscenium arch at the far end of TV-2, and the wall between TV-2 and, TV-1, two of the larger studios in town, can be taken away, giving the audience the impression that TV-1 is nothing more than a giant stage.

Only reason ABC does not want to do either the Miss Munsel or the Boone shows in one of its two theatres (a third was turned over to the radio network), is that neither provides enough acting space. For that matter, few, if any theatres in town, are as well equipped technically as most regular to studios. Now, ABC has enough room to stage a fullscale production and, at the same time, present it to a reasonably large live audience. The combined floor space of the two studios is 11,700 feet, with only a relatively small portion given over to seating arrangements.

The telescoped chairs, when

portion given over to seating Arrangements.

The telescoped chairs, when opened, rest on different levels to afford good views. When not in use, it is, the network claims, a simple matter to roll them into a tight storage space. ABC-TV director James McNaughton designed the "theatre."

Spelling a Word Wrong On Tint TV Can Be An **Expensive Proposition**

If color television—and color packaging—have their advantages, they also have their hazards. Take they also have their nazarus. Tags Sunbeam Corp., a color sponsor ("Perry Como Show"), which spends lotsa dough on color com-mercials and which also manufac-tures some of its appliances in

One such color on the Sunbeam frypan line is turquoise, and somehody in Chicago goofed so that the word turquoise, featured prominently in the color film blurb, was mispelled. Sunbeam asked the Perrin-Paus agency what could be done about it. P-P came up with the idea of editing out the misspelled sequence and substituting a 16-second live commercial on the Como show weekend before last (21). Clien was an expensive one, requiring a basic crew, a studio, a color camera, a director—and a few thousand bucks.

How Names Are Born
Hollywood. Oct. 1.
New vocal-dancing group on NBC-TV "Tennessee Ernie Ford" show got new tag just three minutes before curtain rang up on seasonal bow last Thursday. Up till then, title was "The Tennesses". However, Ford overheard remark that group, largely recurrence from former "Voices of walter Schumann" troupe, were truck, and group was immediately dubbed "Top 20" for duration of season. One such color on the Sunbeam

Marts Exits Mutual

Carroll H. Marts, v.p. in charge of Mutual's midwest division, one of the last holdovers from the old RKO Teleradio regime, has resigned. He has been replaced by Robert S. Jones, an account exec at CBS Radio, who will assume the title of midwestern division manager.

ager.
An addition to Mutual sports-casters is Tommy Henrich, former New York Giants coach and broadcaster, who will do two sportscasts on Saturdays and two on Sundays.

Chi Bank's Series Of WGN-TV Specs

Chicago Title and Trust Co. is

essaying a series of spectaculars on a local level, preempting its own "Hour of Music" teleconcert of the Chi Symphony Orch six times during the new season for special shows. The once-a-month specs on WGN-TV will be devoted to jazz, opera, folk song and pops concert, with top names in each musical genre.

musical genre.

The specials, it's felt, will not only enhance the prestige of the six-year-old show but, moreover, should call attention to it. Never a high-rated stanza, the regular series of Chi Symphony telecasts is probably the most expensive live show in town currently.

is probably the most expensive live show in town currently,

First of the specials will have planist Alec Templeton guesting with the Chi orch conducted by Dr. Fritz Reiner on Oct. 28. Duke Ellington and his orch will do a jazz concert on Nov. 25; Arthur Fieder of the Boston "Pops" orch batons the Chicago Symphony on Dec. 17 in popular classics, with Gloria Lind and Robert Sands as vocal soloists; Mahaila Jackson, Richard Dyer-Bennett and the Weavers are set for a folk-song program on Jan. 13; Eugene Ormandy of the Philadelphia orch takes over Reiner's baton on Feb. 18 with violinist Tossy Spivakovsky as soloist, and Frances Yeend, Regina Resnick and Brian Sullivan, among others, will participate in the opera concert on March 24.

How Names Are Born

R. J. REYNOLDS SOUNDS CAUTION

Greensboro, N. C., Oct. 1. A top executive of the R. J. Reynolds Co. asked the television industry at a meeting at Asheville to do something about the costs problems facing advertisers.

Bowman Gray, of Winston-Salem, executive vice president of the tobacco company, told radio and television station executives at a tuncheon the only way he could see to preserve continuing efficiency in the medium was to hold the line on facilities cost.

This, he said, was in view of con-tinuing rise in talent expenditures through escalation, competitive bid-ding for properties and union in-

He said other major problems for tv advertisers are: Lack of flexi-bility arising from the recent tren.is towards longterm commitments and firm programming.

The luncheon was held during the two-day Region II conference of the National Association of Radio and Television Broadcasters.

and Television Broadcasters.

In reference to the longterm commitment, Gray said this, coupled with the high stakes involved, is discouraging many advertisers from the use of ty, simply because they do not operate on margins which will accommodate such a gamble.

"The high turnous and universe."

such a gamoie.

"The high turnover and unprecedented mortality in last season's programming has had, I believe," he said, "an unfavorable effect on network sales." His mortality reference was to network shows.

ence was to network shows.

In reference to film programming, he said Reynolds believes that with some notable exceptions, film provides better show opportunities in quality and scope—but the economics of the film business is actually working a disadvantage to the tv industry.

It's a Lot Different To Trust Your Wife' in the Daytime Than at Night

James Morgan, who is producing "Do You Trust Your Wife?" formerly a nighttime CBS-TV once-aweeker and which began Monday (30) as a daytime strip on ABC-TV, had some attitudes about the different psychology of the daytime homescreener as opposed to those at night. His feelings, shared by his boss Dan Fedderson, brought about a taboo for the new daytime

half-hour.

Morgan said that, where the former nighttime version sought name stars, e.g., Harry James and Betty Grable, the Cornell Wildes, Corinne Calvet and John Bromfield, the Buster Keatons, the ABC show will emphatically avoid the same pursuit. "The people who watch daytime television," the producer believed, "vicariously put themselves in place of the confestant and resent the intrusion of big performers, who have nothing in common with them. At night, as a family group, viewers are more concerned with being entertained, and putting oneself in the place of the contestant is no longer of such great importance."

Morgan indicated that nighttime

Kiddie Shows Blow Cold on Webs. But Mop(pet) Up on Local Stations

Script to Scriptures

Script to Scriptures

Washington, Oct. 1.

A former radio script writer
who became a minister is now
employed by the White House
for drafting letters and
speeches. He is The Rev.
Frederic Fox, who worked for
ABC until World War II and
later was pastor at First Congregational Church in Williamstown, Mass. He joined
the White House last year.

Fox, according to the Washington Religious Report (a
newsletter) feels he still serves
the church through his daily
work. He likes to preach
"whenever the opportunity
comes."

"whenever comes."

Sponsor Support In WCKY Strike

American Federation of Televi-American Federation of Television & Radio Artists has begun an all-out effort among New York advertising agencies to gain support for its strike against WCKY. Cincinnati independent radio station. As a result, the Pontiac Division of General Motors, which sponsors the Mutual Broadcasting college football "Game of the Week," asked the network to find another Cincy station to carry last Saturday's (23) Purdue-Notre Dame game.

can't Statuda to Cally lass Saturday's (23) Purdue-Notre Dame game.

But Saturday ayem, immediately before the game, the sponsor decided to go ahead and use WCKY for coverage, after officially notifying the station it had been dropped. The sponsor and the web were unable to clear time elsewhere and the market coverage was essential.

Mutual would not comment this week on whether it intended to use WCKY for future games, but it did admit on Monday (30) that it had not approached a replacement station. AFTRA-WCKY matter was referred to by authoritative sources as "touchy."

AFTRA struck in late August, after negotiations with the Indie, over establishment of a performer contract, broke down. WCKY fired seven of its 12 gabbers when they failed to show up for work during the walkout. It hired seven new broadcasters to take their place. Since then, with the possibility of new talks a long way off, the union has approached as many agencies and sponsors as it could and asked them to pull WCKY off the metwork and spot lists, AFTRA reports.

work and spot lists, Affice ports.

The seven laid off were Rex Dale, Del Vina, Herb Ashford, Marty Roberts, Wayne Bell, Dick Williams, Charley Wright and Gil Shepherd. AFTRA had been dickering with the non-union outlet for fees on transcriptions, on personal appearances and the right to arbitrate any conflicts.

Mutual signed WCKY to carry

bitrate any conflicts.

Mutual signed WCKY to carry
the Pontiac games when its regular
affiliate. WLW, which it shares
with other webs, could not clear
Saturday time. Mutual recently
lost a full affiliation with WCPO.

Chas. Phillips Joins Trammell in Miami

Chicago. Oct. 1.

As kiddie shows blow cold on the networks they're blowing hot on the local scene, or at least that's the case in the Windy City. Coincidentally as the moppet fare is being axed or pared down by the webs for lack of ratings or business or both, the stations here are stocking up on them for just the opposite reasons.

As a for instance, while ABC-TV.

stocking up on them for just the opposite reasons.

As a for instance, while ABC-TV has cut back "Mickey Mouse Club" a half hour, the net's local outlet, WBKB, is pondering the expansion of its daytime fare for the small fry by another full hour. And similarly, while CBS-TV has dropped "It's a Hit" and has a pair of Saturday availables in "Heckle and Jeckle" and "The Susan Show," the Columbia station here, WBBM-TV, has a waiting list on Susan Heinkel's local strip and has just recently expanded the Saturday "Little Show" to a full hour.

Chi Tribune's WGN-TV this fall has added to its already ample programming for the tricycle set by reviving Frances Horwich's "Ding Dong School" and by creating a 6-7 p.m. daily tandem of adventure vidpix and Burss Bunny cartoons. NBC-TV's WNBQ, with no kid stuff save what the network feeds on Saturdays, had long been planning a noontime strip around the Burs Bunny cardoons but lost the package to the indie.

Sales and ratings alike are good on most of the local towhead

the Burs Bunny carboons but lost the package to the indie.

Sales and ratings alike are good on most of the local towhead shows. "Ding Dong School." back on the air only slightly more than a month, aiready is outclassing its competition in the 9 a.m. half hour by the latest Nielsen (Sept., which gives the show a 4.5. slightly better than Arlene Francis. Garry Moore or "Creative Cookery" in the time period. It's averaging about 18 spots per week of 20 available. WGN-TV's "Lunchtime Little Theatre" is SRO with an 8.7 Nielsen. At WBBM-TV, "Susan's Show" can take 30 spots a week, and there's a waiting list even though the tab per minute is more than twice as high as any other kid show in town. The CBS station gets about \$2.75 for a one-minute spot, while WGN-TV asks around \$1.50 for "Little Theatre."

ute spot, while WGN-TV asks around \$150 for "Little Theatre."
Mary Hartline's new vehicle "Princess Mary's Castle" at WBKB, has developed into a solid 9:30 a.m. click since its summer inception and is selling more than 60° of its participations. Ratings too are holding up well, on some occasions beating out such formidable hausfrau competition as Arthur Godrey on CBS-TV. "Home" on NBC-TV, and Liberace on WGN-TV. Meanwhile. "Capt. Kangaroo" on the CBS net in the early morning continues to run sparsely sponsored. Although "Mighty Mouse" and "Lone Ranger" are sold on Saturdays, Columbia continues to look for comers for "Susan Show" and an animated cartoon show, (Continued on page 35.

Bud Yorkin Says Brit. TV Lacks Creativity: Resent' U.S. Know-How

Hollywood, Oct. 1.

Lack of creativity is stifling British television, producer - director Bud Yorkin reported on his return from England, where he staged the first of a series of hour-long variety shows for Granada TV. "Real talent, writers, actors, don't go into tv," he said. "They have no incentive. Networks buy successful American shows and put them on air."

Morgan indicated that nighttime once-weekly costs were higher than five-times a week during the predark hours. "Wife" used to cost in the vicinity of \$\$5,000 a week though Morgan noted that at least part of the disparity was in the added cost of filming the nighttime show. ABC's version is live.

He said that the pressures on selecting contestants are far greater for the new version simply because it is on the air five days a week. Whereas before, he interviewed 30 couples to find three for manager of WOR sint, was sales and station repeated by the cause it is on the air five days a week. Whereas before, he interviewed 30 couples to find three for manager of WOR AIN, was sales and station repeated by the cause it is on the air five days a week. Whereas before, he interviewed 30 couples to find three for manager of WOR AIN, was sales and station repeated by the cause it is on the air five days a week. Whereas before, he interviewed 30 couples to find three for manager of WOR AIN, was sales and station repeated by the cause it is on the air five days a week. Whereas before, he interviewed 30 couples to find three for manager of WOR AIN, was sales and station repeated by the cause it is on the air five days a week. Whereas before, he interviewed 30 couples to find three for manager of WOR AIN, was as also and station repeated by the cause it is on the air five days are the same time that Tom Knode left the station repeated by the more approached by the cause it is on the air five days as well and the province of the cause of the



IN MOMENTS OF HISTORY

At nine p.m. on Tuesday, September 24, all three television networks carried simultaneously President Eisenhower's address on events in Little Rock. An estimated 30 million Americans watched him on NBC. NBC's audience was 32% greater than the second network's and 69% greater than the third network's.*

In the fifteen minutes following the President's address, NBC news commentators did a special analysis of the integration crisis. Over 20 million people tuned in this program, more than watched the competing entertainment attractions on either of the other networks.

Recently, a Capitol Hill poll† showed that more members of Congress watch NBC for news than any other network. The reason the nation's law makers gave for this preference: NBC offers the most complete news coverage and, in Chet Huntley and David Brinkley, the most popular, most objective news commentators in network television.

The nation turns first for news and coverage of great events to the network with the world's most comprehensive broadcast news organization.



NATIONAL BROADCASTING COMPANY

GEORGE GOBEL SHOW
With Eddie Fisher, Noonan & Marshall, Shirley Harmer, Barbara
Bostock, Jeff Donnell, John Scott
Trotter, Yaughn Monroe, Fran
Allison, others
Producer-Director: Alan Handley
Walfare Harry Winkler, Elon Pac't-

TELEVISION REVIEWS

Allison, omers
Producer-Director: Alan Handley
Writers: Harry Winkler, Elon Pac's
ard, Jack Brooks, Milton Rosen
60 Mins., 8 p.m. (Alt. Tuesdays)
LIGGETT & MYERS, RC.
MSC-TV, from Burbank
McCann-Erickson, Kenyon &
Eckardt)

the whole venture worthwhile.

Although the entire layout ran at a healthy clip and carried a wholesale supply of entertainment, Gobel erred in his failure to use his guests with more imagination. Eddie Fisher seemed to have gotten lost on this session, but maybe Fisher's saving his Sunday punch for his own preem on his regular show which alternates with Gobel.

for his own preem on his regular show which alternates with Gobel. Team of Noonan & Marshall got off well with their satire on surveys. There were briefies by singer Shirley Harmer and dancer Barbara Bostock. Fred MacMurray, got in a short bit with Gobel, bit his magnum opus came as narrator on a burlesque of production numbers with Jeff Donnell as the singing principal. It was a well-built affair with a lot of wit. Miss Donnell, of course, is still doing the Alice-the-wife bit. As for the commercials, the RCA family seems to have a cast all its own with Fran Allison and Vaughn Monroe doing the selling following a period of integration by Gobel et al.

al.

One of the net results of this layont was one that hinted that Gobel
could carry a full hour by himself,
which he almost did. With sharper
pacing, he might have done it.
Gobel is a stylized performer who
doesn't push hard for laughs, with
results is that he's pleasant and
restful.

Jose.

MICKEY MOUSE CLUB
With Mouseketeers, Hardy Boys,

others
Writer: (Hardy Boys) Jackson Gillis
Producer: Bill Walsh
Director: (Harry Boys) R. G. Spring-

steen Director: (Mouseketeers) Sidney Miller

Miller 30 Mins., Mon.-thru-Fri.; 5:36 p.m. PARTICIPATING ABC-TV (film)

PARTICIPATING
ABC-TV (film)
Now in its third season, "Mickey
Mouse Club" is down to a half-hour
from the full 60 minutes of the
previous two years. For the kickoff
year the show was sold out; last
seas on sponsors dropped off.
Hence, the trimdown to the current
39 minutes is self explanatory.
Even with the time shaved in half
the net has sold only seven out
of 10 availabilities and the rest
is co-op.
Answer to the sales resistance,
according to ABC-TV, is that there
are only a limited amount of bankrollers for a kiddle program. Of
course, another explanation may be
that the novelty of "Mickey Mouse"
may have worn off.
At any rate the club resumed its

nav have worn off.

At any rate the club resumed its weekday cross-the-board activities Monday (30) with the Mouse-keteers' musical production numbers and a filmed adventure serial with an overall title of "The Hardy Boys." Initial installment on the latter was a dull yarn tagged "Mystery of Ghost Farm." It's doubtful that even pre-schoolers were frichtened.

Mouseketeers all of whom appear to be teenagers, harmonized nicely in a variety of tunes eleffed by Franklin Marks, Tom Adair, Paul Smith and Gil George. Curiously, few cartoons were used onesly. few cartoons were used onesly.

ge. Curi-used on

Faul Smith and Gil George. Curiously, few cartoons were used on the opener. If this is to be a pernament policy it would appear that interest of the three to seven-age bracket will wane.

As it stands now most of the format is slanted primarily at the eigint to 13-year-olds. Whether this "older" audience will translate itself into more sponsors for this Walt Disney production remains to see no Overall backer—at least on the kickoff — was ABC-Paramou-t Records which received copious plugs on behalf of its Disney albums.

Prods.)
Director: Alvin Ganzer
Writer: Palmer Thompson (from T.
E. Brooks story)
30 Mins., Mon., 9:30 p.m.
GOODYEAR TIRE & RUBBER
NBC-TV (film)
(Y & R)

McCann-Erickson, Kenyon & Ectardt)

George Gobel is back with a fancier format in his bi-weekly sessions. He's merely enlarged upon his old show, added a few more guests continues with the same style that put him into the upper bracket. Gobel's humor is still wry & dry and easy to take. He's an extremely entertaining gent, backed by careful preparation and good writing.

On his preem 224, Gobel came up with a lot of good lines and a gimmick which enabled him to tie in the proceedings and introduce the guests logically. His treatment of cool reevee, surveys, and a lighter treatment of some of the technical aspects rarely discussed en comedy shows, did much to confuse the situation and produce a lot of laughs which made the whole venture worthwhile.

Although the entire layout ran at a lealthy clip and carried a whole.

Boyer, Jack Lemmon.

Opener was a fairly dull, obvious little so-called suspener with Ryan as an amnesiac who thinks he's a fugitive killer instead of the prosecuting attorney he really is and Beverly Garland as the girl in whose home he seeks shelter and who falls for him right quick. There was nothing to separate this one from the multitude of "old look" film dramas inundating television.

BOB CUMMINGS SHOW ob Commings Show ith Rosemary DeCamp, Ann B. Davis, Dwayne Hickman, Ingrid Goude, John Hoyt, James Seay,

Davis, Dwayne Hickman, Ingrid Goude, John Hoyt, James Seay, others
Producer: Paul Henning
Director: Bob Cummings
Writers: Paul Henning, Shirl Gordon, Dick Wesson
30 Mins., Tues. 9:30, p.m.
R. J. REYNOLDS, CHESE-BOROUGH-PONDS
MBC-TV (film)
(Wm. Esty Co., McCann-Erickson)
Bob Cummings made a tour de force of his tee-upper for the new semester by taking two parts, the wolfish bachelor Bob Collins ihis regular ty dentity) and his own doddering by grandfather. But while the demonstration showed off an extra dimension of Cummings' considerable comedic talent, it won't go down as one of his meman extra dimension of Cummings' considerable comedic talent, it won't go down as one of his memorable shows. With the point of view shifting constantly between the two portrayals, there wasn't much viewer involvement in the storyline, and inevitably the script's overall impact was softened. At windup, the viewer was left with a "what, is that all?" feeling.

Still there were obenty of tunny and the point of tunny and the storyline and inevitably the script's overall impact was softened.

overall impact was softened. At windup, the viewer was left with a "what, is that all?" feeling.

Still there were plenty of funny lines from both roles, and the oldtimer promises to add comedy fuel to future editions if he's used subordinately to young Bob, as the other fine assistant characters are. NBC-TV should get plenty of Tuesday night value from the series, which has moved over from CBS-TV this term.

Opener (24) had young Bob getting orders from the Air Force Reserve to report for two-weeks active duty smack in the middle of his wooing Miss Sweden (Ingrid Goude). Grandpa, who has the same name and who flies a ludierous World War I bi-plane, thinks the orders are for him, and he reports ahead of young Bob. He gets away with it for a time because the general (John Hoyt) thinks young Bob has aged from dissolution. But it never gets to be too serious a mixup, and young Bob straightens it out easily Performances by the regulars were all good, as usual, and though her part was small Miss Goude—in a bathing suit, of course—handled her lines like an actress.

Les.

GOODYEAR THEATRE—A TURN THE CALIFORNIANS
OF FATE
With Robert Ryan, Beverly Garland, others
Producer: Robert Fellows (Dayton Producer: Robert Eassler Director: Hollingsworth Morse Writer: Palmer Thompson (from T. SINGER SEWING NBC-TV (film)
30 Mins., Mon., 9:30 p.m.

17 & R)

COODYEAR THEE & RHIRRER

With Sean McClory, Adam Kennedy, Nan Leslie, others
Producer: Robert Bassler
Director: Hollingsworth Morse
Writer: Federic Halitt Brennan
30 Mins., Tues., 10 p.m.

17 & R)

Producer: Robert Bassler
Director: Hollingsworth Morse
Writer: Frederic't Hazlitt Brennan
30 Mins, Tues., 10 p.m.
T. SINGER SEW.NG
NBC-TV (film)
Only eccentricities set the new
telefilm scries, "The Californians,"
apart from the host of western ado
the eccentricities will merely helptir the beaten to a rapid demise by
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the eccell t

mayhem.

Sean McClory, another of the leads, is also a fair thesp, but he too was misused by the vagaries of his director and writer. Packager must have had something in mind when he cast Kennedy as the other principal, perhaps it was his robust youth. But since the big blond has such a big part in the flamboyant speech of "The Californians" it might do for Edelman to find him an acting teacher.

There are clues that Edelman.

an acting teacher.

There are clues that Edelman, who has done better work by far than this, and his company had a scent of something offbeat and exciting, but somewhere early along the line the thing, whatever it was, got the better of them.

Art.

LINEUP

LINEUP
With Warner Anderson, Tom Tully, Marshall Reed, Tom London,
Harry Carey Jr., others
Producer: Jaime Del Valle
Writer: Various
30 Mins., Fri., 10 p.m.
BROWN & WILLIAMSON, PROCTER & GAMBLE
CBS-TV (film)

(Ted Bates, Y & R)

The laconic, deadpan acting, which helped make the "Dragnet" prototype and "Lineup" both successful is still present in the latter

cessful is still present in the latter telefilm program, but the CBS-TV 30-minuter has come down a notch in storyline with the beginning of its new season, Friday (27). The police of San Francisco became patsies for an out-and-out detective fiction story.

First "Lineup" was a whodunit ending in a melodramatic chase aboard a freighter tied to a Frisco pier. Dope runner Harry Carey Jr., after knocking off a pair of accomplices, was run into the deck by detectives Warner Anderson, and Tom Tully, who are fine actors, incidentally. Another good thesping job was done by Tom London, in a relatively brief appearance as an aging drunkard.

The realism of an authentic po-

The realism of an authentic po-lice case seemed to be lacking in the initial script by Joseph Cal-velli. Art.

NBC's Courageous Editorial

Chet Huntley and the NBC-TV "Outlook" show Sunday afternoon emerged with considerable stature in the half-hour appraisal of the Little Rock situation, giving the lie to the frequently-espoused belief that the networks are afraid to editorialize. For Huntley's was a clear, unequivocal statement of facts—more than that, a courageous, honest and forthright editorial of strong convictions as he set straight the issues and emphasized the importance of the laws of the land, not sullied by the conficting passions of the segregation problems.

Coming at a time when so many panel discussions or interviews have lost sight of the main issue in their failure to see the ominous forest for the trees, Huntley's "Outlook" recap brought the explosive constitutional point into sharp focus. Yet at no time did he militgate the momentous and far-reaching aspects of integration. Putting first things first, he highlighted some telling film clips to prove how easy it is to incite a riot and encourage mob violence, films that were frightful and awful in their unbridled feelings. There were interviews and questions to round out the total picture, the whole standing out as a searing indictment of Gov. Faubus for fomenting racial tensions and faunting constitutional law.

But first and foremost, Huntley's preamble and conclusion were masterly pieces of editorializing.

LUX SHOW-ROSEMARY
CLOONEY
With The Modernaires, Frank DeVol orch; guests, Tennessee Ern e
Ford, Jane Wyman
Producers: Joe Shribman, Die

while the on-the-air and on-the-show ballyhoo gets in its licks,
Miss Clooney is a competent and,
in a quiet way, a charming singer.
Since she has not yet been established as a "personality" in a live
half-hour series, it has been found
necessary to give her guestar trappings both to fill out what otherwise might prove to be barren
stretches and to purvey some entertainment ingredients. Her previous series on film was a quarterhour, where such over-indulgence
couldn't fit in. For the opener,
however, Tenn. Ernie all but took
over and it began to appear that
he was the aggressive star and Miss
Clooney his shy guest. There were
lots of typically Ford folksy stuff,
banter and capers and even a ductting "Side by Side" with her. She
started to chirp "S wonderful" but
the script called for interference
by the slick hillbilly and the rest
of the troupe. Miss Clooney managed to get a sole spot with a good
ballad, "That's How It is."

The Modernaires with Faula

ballad, "That's How It Is."

The Modernaires with Paula Kelly (as per the billing) are permanent on the show and an asset. They did a lively "Blow, Gabriel, Blow," trumpeter and all. All in all, a pleasant beginning, but more Clooney and Modernaires and less folderol and stage waits might give the head girl a more fruitful opportunity. Miss Wyman came on strictly for a hello promotion bit. Frank DeVol, the show's batonist-arranger, was also worked in for a comedy silce.

This "Lux Show Starring Rose-

This "Lux Show Starring Rosemary Clooney" replaces Lever Bros.' full hour "Lux Video Theatre" and is in color. Trau.

ADVENTURES OF ROBIN HOOD (Story of the Salt King) With Richard Greene, Parklein Driscell, Alexander Gunge, Allen Wheatley, Archie Duncan, Man-ning Wilson, elkera Exce Preducer; Hanna Weinsteln Preducer; Sydney Cole Directer; Den Chaffey Writer: Carey Wilber 30 Mins; Tues., 7:30 p.m. WILDROOT, JOHNSON & JOHN-SON SON CBS-TV (film)

(BBD&O, Young & Rubicam)

(BBD&O, Young & Rubicam)

(BBD&O, Young & Rubicam)

(BBD&O, Young & Rubicam)

"Robin Hood" got off to a talky start for the new season, but there was sufficient costume color, good old fashioned chivalry, and a bit of derring-do to retain interest. Initial episode dealt with the nefarious plot of Lord Guthrie, played by Manning Wilson, to create an artificial salt shortage at Nuttingham, thereby raise his prices for the salt he holds. Before the half-hour ends, to be sure, he gets his comeuppance from Robin Hood and his men.

Story by Carey Wilber was good in one respect. Within the first few minutes, the characters and the situation were apily skelched out, but the rest of the episode became bogged down in talk, some of which was not too interesting, especially the humor which fell flat.

New member of the regular cast is Patricia Driscoll as Maiden Was root too interesting, a good looker, handled her role aptly and the rest of the cast was up to its competent standards, including Richard Greene, as Robin Hood, Alexander Gauge, as Friar Tuck, Allen Wheatley, as Sheriff of Nutcompetent stanuarus,
Richard Greene, as Robin Hood,
Alexander Gauge, as Friar Tuck,
Allen Wheatley, as Sheriff of Nuttingham, and Archie Duncan, as
Little John.
Produced in England by Hanna
Weinstein's Sapphire Flims, Lid,
and distributed by Official Films,
the skein evidenced solid production values and real pro lensing.
Now in its third year, the men
of Sherwood Forest and their
escapades appear to wear well with
time in the kidult eategory.

Hero.

(The Thievingest Dog)
With Barry Sullivan, I
Nina Wilcox, others
Producer-director: Felix Paul Rurke

Slow unfolding of a stereotyped plot marred the initial episode of this new Ziv series, conceived by Sam Northcross, v.p. of William Esty, and bought by agency's client Reynolds for its Camel cigarets.

Reynolds for its Camel cigarets.
Judging from the opener, "Harbourmaster" is an outdoor action adventure series, dealing with the activities of Barry Sullivan, playing the harbourmaster of Scott Island, a fictional island off the coast of New England. But the first outing was light on action and adventure, the plot weakened with a lot of superfluous talk, the story by Carey Wilbur, who also is story editor of the entire series, a repeat in broad outlines of so many similar stories dealing with narcotic smuggling.
Location shooting in the Glouces-

smuggling.

Location shooting in the Gloucester and Rockport, Mass, area was good. Bringing the picturesque seaport area into the living room for vicarious traveling of viewers is a good idea, but without uncliched story material for å hook to catch and hold interest, it makes for ho-hum tv fare. (Another episode, seen privately prior to the premiere, with somewhat better story material and more local coin, provides for better viewing, but even that episode doesn't change the seeming temper of the series), Barry Sullivan, within limita-

the seeming temper of the series),
Barry Sullivan, within limitations of the script, turned in a
competent, he-manlike performance, keyed to the one-dimensional
quality of his role. Paul Burke as
his young partner sidekick was o.k.,
but tending to join other members
of the supporting cast in being
wooden.

wooden. Episode dealt with two heavies attempting to smuggle heroin into the U.S. Burke's dog, seemingly always biting into things that don't belong to it, keyed the apprehension of the smugglers, after the usual chase—this time by boats. Suspense didn't build until rather late, with all the clues delivered beforehand.

DRAGNET
With Jack Webb, Ben Alexander,
Christian Pasques, others
Writer: Frank Burt
Praducer-director: Webb
36 Mins.; Thurn, 8:30 p.m.
LIGGETT & MYERS
NBC-TY (film)

(Dancer-Fitzgerald-Sample)

(Dancer-Fitzgerald-Sample)

Now in its sixth year on NBCTV, "Dragnet" started the new season Thursday (26) with a fresh series of telepix based on cases taken from the files of the Los Angeles Police Deptr. With juvenile delinquency a major problem in most urban areas, producer-director-star Jack Webb elected to tackle this subject as the season's kickoff.

While anything that tends to

Rickoff.

While anything that tends to lessen juvenile crime is commendable. Thursday's initialer bordered too much on "fiagwaring" material to be genuinely effective. There was the typical "Dragnet" touch in the Frank Burt script in the opening minutes as the camera focussed on various Los Angeles scenes.

scenes.

Clips of swimming pools and other recreational centres' prompted Webb to remark "Los Angeles was built for the young... young-sters are a big business—a few come our way." It then developed that a routine assignment to investigate a coupla store burglaries uncovered a group of teenage boys "who were going to set up their own country" on uninhabited San Sebastian island off the California coast.

own country" on uninhabited San Sebastian island off the California coast.

These lads, the script went, were malcontents bent on avoiding the draft school and a flock of other "hardships." They even had their own "constitution." Which promptive to recite the preamble of the U.S. constitution amid background strains of a few bars of "America the Beautiful.

This may have looked good on paper, but as it unreeled on homescreens the idea emerged with liftle credibility. While obviously intended for a purpose, Webb's "constitutional" address was more maudiln than stirring. He was his usual, forthright self as Sgt. Joe Friday. Likewise, Ben Alexander again was en hand as his partner, Officer Smith. Boutine support was provided by some teenage acros headed by Christian Pasques.

In the future let's bepe that wash is close to a support and

tors headed by Christian Pasques.

In the future let's hepe that
Webb sticks to gumshoeing and
leave the orations to politicians.
Continuing to bankroll the series
is Liggett & Myers, this time on
behalf of L. & M.'s, "today's most
exciting cigaret" as the plus dedescribe it. Gifb.

DICK AND THE DUCHESS With Patrick O'Neal, Hazel Court, Richard Wattis, others Producer-Director: Sheldon Reynolds Writer: Harry Kurnits 30 Mins.; Sat., 8:30 p.m. MOGEN DAVID, HELENE CURTIS CBS-TV (film)

Wednesday, October 2, 1957

(Edw. H. Weiss; Gordon Best) Add "Dick and the Duchess" to the mounting list of disappointing comedy shows among the new sea son's ty entries. Advance reports on this Sheldon Reynolds made-in-England filmed series were some what bullish. It was an optimism hardly borne out by what the viewer witnessed on the premiere viewer witnessed on the premiere installment over CBS-TV Saturday (28) night. All the celebrated British underplaying and accented accents (however, the London-brand laughtrack sounds no different or less irritating than the Hollywood product) couldn't conceal the fact that "Dick and the Duchess" is in the established groove of situation & adventure comedy shows long since familiar to American audiences. Except, perhaps, that they've been done better before.

The show has in its favor a couple of attractive leads in Patrick O'Neal and Hazel Court, the latter a promising British actress. In fact all the acting supports were good, including the talented Richard Wattis from London legit. But there was very little else to commend the premiere segment of the series, which concerns the tribulations of a young American insurance man assigned to his firm's London office and married to the daughter of a British peer.

Harry Kurnitz, who should know better considering his film-legitradio-ty contribs in the past, is credited with scripting "Dick's" first entry. He really went overboard on putting a collection of stereotype characters through a lot of cliched material bordering on the slapstick.

Neither the direction nor the amera work added anything to the installment over CBS-TV Saturday

Neither the direction nor the camera work added anything to the unexciting episode. Rose.

YOU BET YOUR LIFE
With Groucho Marx, George Fenmeman, others
Producer: John Guedel
Directors: Robert Dwan, Bernie
Smith
36 Mins., Thurs. 8 p.m.
DE SOTO, TONI CO.
NBC-TV (film)

(BBD&O, North)

Among the several witticisms red by Groucho Marx on the fired by season's initialer last Thursday (26) was a crack that NBC was going to give him a gold watch ("just the case") after his third decade with this quiz-comedy vehicle. He'll probably get it too. Groucho has already notched his first 10 years (counting the radio stint), and it appears there's no terminus to his durability unless he should some-how lose his devastating verbal markmanship, which isn't very likely.

likely.

The format is so primitive it should have worn itself out years ago if the show had to depend on it alone. In this day of isolation booths, dramatic think mustc, and six-figure prizemency this show is not merely an antique, it's an annehronism. But Groucho makes the most of his guests—with some beforehand help from who everpleks them—and there's hardly a preteine anymore that the quiz game is anything besides a gambit for Groucho's nigities.

Guests on the leadoff show gave

Guests on the leadoff show gave Groucho plenty to work with, and he had no problem whatever with the comedy side. First couple consisted of a Parisian eye-popper of the Zaa Zaa Gabor school and an Irish tenor from Belfast, pretty unlikely contenders for the more modern quizzers but good for laught on this one. A couple of fashy grandstanders, they lind excellent exmers presence, and the boy even got to sing an Irish seng. Surprisingly enough, Greecho's Surprisingly enough, Groucho's pianist knew the arrangement.

planist knew the arrangement.

Next came a pair of voluble Portuguese sisters who had an alarming way of babbling in unison without ever saying the same thing. A fair comedy team by nature the gals became downright hilarious by way of Groucho's devilish maneuverings. They seemed to need the money and weren't very good sports about their pality earnings, which put a damper on their comedy impact, but Groucho said he'd ask them back for next week's show.

GISELE MacKENZIE SHOW
With Art Linkletter
Producer; Charles Isaacs
Director; Jose Landis
Writers: Charles Isaacs, Hugh
Wedlock, Howard Snyder, Billy
Barnes, Bob Bagers
N Winss; Saf, 536 p.m.
EVERSHAEP, SCOTT TISSUE
NBC-TV, from Hellywood
Rention & Boles J Wolter

(Benton & Boles: J. Walter Thompson)

Gisele MacKenzie's got what it takes to handle a show of her own. Recruited from the old "Hit Parade" lineup by Jack Benny's J&M production unit, Miss MacKenzie came across as a gal with a lot on the talent and charm ball.

the talent and charm ball.

The Benny production touch was quite apparent on the preem stanza. It was slick and well-conceived by production chief Charles Isaacs. It faulted, however, in the attempt to enlarge her comedic scope. Miss MacKenzie has style and knows how to handle a line but the lines weren't on hand. The patter and sketches were molded from tired ideas and gueststar Art Linkletter did her no good in the comedy department, either. His "People Are Funny" approach was out of place in this format.

It's basically a music show,

out of place in this format.

It's basically a music show, though, and that's where Miss MacKenzie shines best. Her vocalizing is topgrade and she make every tune, a delight. "I'm Gonna State of the shown and Write Myself a Letter," "Who Cares" and even the overdone "Tammy" were standout.

There's a catch-on potential in this one and it could be assured if Isaacs uses the whip on his scripting staff.

Gros.

BURNS & ALLEN SHOW
With George Burns, Gracie Allen,
Harry Von Zell, Bea Benadaret,
Larry Keating, Bonnie Burns
Producer-directer: Rod Amateau
writers: Harvey Helm, Keith Fowler, Norman Paul, William Burns
30 Mins., Mon., B p.m.
CARNATION, GENERAL MILLS
CBS-TV, from Hollywood
Gruin. Wasev: Dancer. Fitz-

Dancer, (Erwin, Wasey; Dance gerald, Sample) Fitz.

Well, at least the old pros know what they're doing. Back for their eighth year, Burns & Allen lit a spark on tv that's sure to glow for the rest of the season, at least at Mondays at 8 p.m.

Mondays at 8 p.m.

Burns & Allen found their formula a long time ago and they've
maintained a high comedic level
intertwined with slick production
values. Although their established
characters are familiar, they're
never dull. With witty scripting
and standout delivery they manage
to make the half-hour visit fresh
and delightful. to make the hal and delightful,

and delightful.

Interspersed with a laughable plot line on the opening were Burns' cracks about tv's western the took dead aim at the oaters and shattered them completely. The gunslingers will be in trouble if Burns continues his barbed barrage. He showed some wild cowboy and injun chase scenes and described it as an adult western. "Every Indian in that scene is over 21."

over 21;" Helping Burns & Allen in the madcappery are Harry Von Zell, Bea Benadaret, Larry Keating and Ronnie Burns. They all know what their doing and they do it right,

THE FORD SHOW With Tennessee Ernie Ford, The Top 20, Harry Geller Orch; Jane Wyman, gnest lucer director: Bud Yorkin ers: Roland Kibble, Nors

Writers: Loar 30 Mins., Thurs., 9:30 p.m.

FORD: NBC-TV, from Hollywood (J. Walter Thompson)

(1. Walter Thompson)
Tennessee Ernie Ford, who had to held off CBS-TVS "Playhouse 90" singlehandedly last season, is back in fine fettle, and he has seme back-up help now against CBS in the persons of Rosemary Clooney at 10 and Jane Wyman at 10:30. All of which means that with Ford as the leadeff man, this season should give "Playhouse 90" a real run for its money,

No difficulty in seeing why Ernie made good last season. He's got all the prerequisities of a tw winner—the warmth and openness, the easy causalness and the genuine likeability that make his kind of talent so much of a premium in television's perennial search for new personsitities.

Moreover, he and producer-di-

very good sports about their paltry earnings, which put a damper on their comedy impact, but Grouden and he'd ask them back for next week's show.

De Soto got plenty entertainment value from a cast that took less than \$1,900 in prise money. Prom Home Permanents underwrites next week's chapter.

Les.

new personalities.

Moreover, he and producer-director Bud Yorkin have worked out the kind of format that fits the personality like, as Ernie would put it, a pod fits a pea. A couple you for songs; some easy chatter, a guest with a lightweight but pleasant comedy stint and a singing-dancing group called The Top 20

CLUB OASIS

Chub Casis
With Yan Johnson, Jo Stafford,
Ames Bros., Pete King orch, Hy
Gardner
Producer-director: Greg Garrison
Writegs: Mel Diamond, Sidney Mil-

ler.
30 Mins., Sat., 5 p.m.
OASIS FILTER CIGS
NBC-TV, from H'wood · (McGann-Erickson)

(McGant-Erickson)

A night club operator wouldn't be caught dead showcasing his top-liners and the other turns who do nothing but sing, even if some of them do mix a little dancing with their wocalisties. But, strangely, that was the setup in the imitial "Club Oasis" under a cabaret format that is okay in itself but would be better without all-out devotion to the chirp dept.

"Oasis," which is also the name of Law's filter cigale trapped.

of L&M's filter ciggle, trapped some newspapers into giving it a or LAM's inter ciggie, trapped some newspapers into giving it a straightfaced listing in the high-lights and logs, presumably because they weren't aware that the judged on the preem itself. Other than the cafe setting and N.Y. Tribune columnist Hy Gardner, there are no permanent facets, at least not from the talent' viewpoint. There'll be new fronters every two weeks (the show rotates with Polly Bergen, whose sponsor is Max Factor) with Van Johnson in the opener's starring slot supporting by Jo Stafford and the four Ames Bros. Coming up are such as Kay Starr, Jimmy Durante, Frank Sinatra and Dean Martin, latter for several outings. "Oasis" will stand or fall on the succession of names lures and what they make of their own stanzas, rather than the "format" which is as indicated.

of their own stanzas, rather than the "format" which is, as indicated, a nitery design neither new for television nor inventively pitched initially.

initially.

The boyish, grinning Johnson was a song & dancer in his prefilm days, but he's not a finished product in either class. As a picture star, he perhaps got by on twith what he had. He can't carry a tune successfully and his dancing is almost an illusion, with an old-fashioned kind of tapping, fialling of arms, etc. It's possible he was mocking his own stuff, at least his grin seemed to suggest that what he was doing wasn't to be taken seriously, whether singing straight or in the hillbilly diom, complete with bearing a guitar.

or in the hillbilly idiom, complete with bearing a guitar,
Miss Stafford did a couple of standards competently and joined Johnson in a folksy styled "You're Just in Love." Ames Bros., a crack quartet, were on for a trio of numbers including "Couldn't Sleep Wink Last Night" from their "Sweet 17 Album."

"Sweet 17 Album."
Gardner has two functions. He serves as cuer-in of commercials and as dressing-room interviewer of the star. In this case it was a hard-breathing Johnson, just after his session, and it came out a quickie that made little sense as to dialog. If these end-up interviews are to mean anything—and they could—there should be more time allowed, whether or not they want to ad lib it or conform to the rehearsal pattern. Johnson hardly seemed aware of what was expected of him and Gardner wamt; able to cover up the blank spaces.

The opening gun seemed very promising when a couple of acrobate were put on—a la Ed Sullivan, no doubt—but the nearly 100% singing stint made the show a one-note thereafter. Jimmy Durante was at Gardiner's table but played mum. The idea was to show both the calibre of upcoming guests and the composition of "tingsiders" Okay flash but that's all. Nine o'clock is a luish spot on NBC—it follows Perry Como and precedes the new Gisele MacKenile show. Trau.

which backs him up and does its own number in a more sophisti-cated style which helps give the show balance and contrast and dresses it up somewhat too.

dresses it up somewhat too.
With Miss Wyman guesting on the opener, Ford got in some nice licks at folk humor via a routine about superstitions, following this through with a "Cool Cool Cool of the Evening" duet (which she did in pictures with Bing Crosby). Up front, he sang "In the Middle of an Island," and as a closer, a hymn. Nothing sock in any of this, but Ford's got the kind of presence that leaves the viewer with a pleasant glow at the end of his 30 minutes, and that's the kind of talent that television durability is made of. There's a Ford in Ford's future, for sure.

Chan.

More Television Reviews On Pages 46 and 48

CRESCENDO

CRESCENDO
(Du Pont Show of the Month)
With Rex Harrison, Louis Armstrong, Caroll Channing, Julie
Andrews, Stanley Halloway, Eddy Arnold, Peggy Lee, Dinah
Washington, Mahlia Jackson,
Stubby Kaye, Diahann Carroll,
Tommy Sands, Lizzie Miles, Benny Goodman, Paul Weston orch,
Norman Luboff choir, others
Producer: Paul Gregory
Executive Producer: Richard Lewine

wine Director: Bill Colleran Writers; Peter Ustin Ustinov, Leslie

Stevens Choregraphy: Eugene Loring 90 Min., Sun. (29), 9 p.m. DU PONT CBS-TV, from New York (color)

(BBD&O)

In a season (thus far) spectacu-In a season (thus far) spectacularly pedestrian, Sunday night's CBS-TV premiere of the Du Pont Show of the Month series of specials—Paul Gregory's production of "Crescendo"—brought with it the suggestion that the ty networks will be putting major reliance on 90-minute specials for their better efforts and audience hosannais.

Not that "Crescendo" was that good, for the hour and a half music cavalcade had more than its share of faltering moments, but by and

of faltering moments, but by and of faltering moments, but by and large is generated some pleasurable interludes. It practically "gave away the plot" of "My Fair Lady." with Rex Harrison, Julie Andrews and Stanley Halloway all doing turns from their Broadway musical smash, in addition to Harrison's pivotal role as a visiting Britisher who is taken on a tour of Musical Americans. Americana.

who is taken on a tour of Musical Americana.

Considering the fact that "Crescendo" was jampacked with stars it had movement and pace. Thanks to an imaginative production by Gregory, which relied chiefly on lighting effects and left the stage unencumbered save for the use of an occasional prop (stools, rockers, some umbrellas, a platform and a slatted backdrop) it maintained for the most part, a fast clip as the Harrison tour around the country in 90 minutes took him through such musical idloms as country music, western, jazz, religioso and Latin-American tempos and blues. And interspersed throughout were a series of dance sequences symbolizing the various musical expressions that were outstanding for their fresh choreographic patterns.

Even with a \$300,000 production budget, it's a thankless inh to fit

Even with a \$300,000 production budget, it's a thankless job to fit so many personalities into such a framework while at the same time framework while at the same time justifying each performance. Yet the concept evolved by writers Peter Ustinov and Leslie Stevens will probably do until a better one comes along. The Britisher-on-a-U.S.-musical-tour idea was a clever one, albeit a bit too precious and talky at the start. It could have been smart, sophisticated and caricatured. Only occasionally did it come out that way. Serving chiefly for bridges, the book stretched to hard and was awkward.

It was only after "Crescendo"

ly for Dringes, the book stretched too hard and was awkward.

It was only after "Crescendor disposed of the country music and Latino segments in the first part that the show caught fire, with Louis (Satchino) Armstrong taking Harrison in hand for the cleffing excursions into New Orleans jazz (Lizzle Miles rendition of Bill. Balley") and subsequent spotlighting of Benny Goodman and a delightful dueting by Armstrong and Harrison—in fact one of the show's more memorable moments. The tempo generally was maintained through most of the religioso-blues bits with Stubby Kaye, Mahalia Jackson, Dinah Washington, Dishann Carroll, Peggy Lee and Satchmo's trumpeting, culminating in Harrison getting a fast gander at musicomedies (Carol Channing's "Diamonds Are A Giri's Best Friend" and his "Fair Lath" com-'Diamonds Are A Girl's Best 'riend" and his "Fair Lady" com-Friend Friend and his "Fair Lady" com-patriots), and with Harrison sign-ing off with "Accustomed To Her Face." Not all good with Peggy Lee a distinct disappointment, but with the finer bits balancing the deficits.

ing off with "Accustomed To Her Face." Not all good with Peggy Lee a distinct disappointment, but with the finer bits balancing the deficits.

"Crescendo" was most rewarding when it captured the magnetism of a distinctive personality, as in the lazz dut with a "real gone" Harrison and Satchme, or the beautiful yet simple production number with Mahalia Jackson, or Diahann Carroll, and especially Julie Andrews' "Wouldn't It Be Loverly" and Stanley Halloway's "Get Me To the Church On Time." At such times it had class and quality. It could be, since these particular faces are comparitive strangers to week-in-week-out programming, that they were therefore welcome and fresh.

Paul Weston's musical backgrounding was quitstanding. The tint values gave the production a zing and breadth and the Dul Pont color commercials, extolling the virtues of chemistry's fiber and fabrics in the world of fashion, were the season's best. Rose.

SUSPICION

(Four O'Clock)
With E. G. Marshall, Nancy Kelly,
others; Dennis O'Keefe, host
Producer-Director; Alfred Hitch-

others; Dennis O'Keefe, host
Producer-Director: Alfred Hitchcock
Associate Producer: Joan Harrison
Writer: Frank Cockrell
60 Mins., Mon., 10 p.m.
PHILLIP MORRIS, FORD
NBC-TV (film)

(N. W. Ayer; JWT)

Alfred Hitchcock and NBC will
have to be slightly more inventive
than this if they want to translate
the "Suspicion" series into more
meaningful programming. This,
of course, is the series with which
the network figures it's got its best
chances in years to downgrade the
ratings on the competing "Studio
One" on CBS-TV (a feat it tried unsuccessfully to accomplish via
"Robert Montgomery Presents" for
more years than it cares to remember). If the initial offering,
Hitchcock's filmed production of
"Four O'Clock," is any criterion,
the competition can rest at ease.

This 60-minute suspense drama
starring E. G. Marshall and Nancy
Kelly was designed to combine the
same ingredients and elements as
the "Hitchcock Presents" Sunday
night half-hour series on Columbia which has long been championed by Top 10 audiences. Probably on the assumption that a good
thing when doubled in size becomes twice as good, the new entry in essence comes out a glant
scoopful of the same thing-different night, different station but,
unfortunately, inferior product.

Not only was there nothing particularly unique or different about
this premiere presentation, but in
trying to create the desired momentum and mountling tensions,

this premiere presentation, but in trying to create the desired momentum and mounting tensions, the Hitchcockisms were all of the cliche variety. The viewer couldn't really get worked up because the time-tested, fried & true tricks had

the Hitchcockisms were all of the cliche variety. The viewer couldn't really get worked up because the cliche variety. The viewer couldn't really get worked up because the time-tested, tried & true tricks had been thrown at him perhaps once too often. If there was an itch, it was not from goose pimples but a desire to see the thing ended and done with.

The story concerned a watch repairer who, suspecting his wife of cheating, plants a bomb in the basement of his home to go off at the title hour, only to find himself bound and gaged (by burglars) minutes and inches away from the deadly timepiece in his otherwise deserted house. Too late does he learn that the "lover" of the accused wife is only her brother.

Thus far the last half-hour or so E. G. Marshall, as the long-suffering plotting husband, is practically subjected to an acting four de force as he endures "agonizing" moments of waiting subconscious lamentations and pleas, always punctuated with those inevitable "on the brink" rescues. Unfortunately, Marshall's inner voice which represented the mainstream of dialog, failed to capture the fears of impending doom (there were times when it never even seemed distraught). The clock, incidentally, never goes off (a house fuse had been blown earlier in the day), but Marshall's inner voice wince had been blown earlier in the fear of impending doom (there were times when it never even seemed distraught). The clock, incidentally, never goes off (a house fuse had been blown earlier in the fast of impending doom (there were times when it never even seemed distraught). The clock, incidentally, never goes off (a house fuse had been blown earlier in the fast of impending doom (there were times when it never even seemed distraught). The clock, incidentally, never goes off (a house fuse had been blown earlier in the fast of impending doom (there were times when it never even seemed distraught). The clock, incidentally, never goes off (a house fuse had been blown earlier in the fast of impending to the strain, which at that

DO YOU TRUST YOUR WIFE? With Johnny Carson; Del Sharbutt,

ZIV DOES IT AGAIN!

TV's NEWEST RATIN

Starring

As ex-Navv frogman MIKE NELSON...

daring underwater criminologist!

G SENSATION!

ACTION PACKED STORIES!

ON LAND, ON SEA AND UNDER THE SEA!

Deep-sed Dramal Underwater Thrill.

Mystery! Romance! Excitement!

Zive thrilling TV innovation is a nutural to get high ratings leveral at mosts business; sales result!

And it's ready to qualition now!

NEW DANGER! NEW EXCITEMENT! NEW HIGH RATINGS!



VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 toprated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time-day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quix; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the sta-tion's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	PROGRAM STA.	RATING
PHILADELPHIA	App	rox. Set Count—	-2,000,000	Stations—	-WRCV	(3), WF	L (6), WCAU (10), WPFH	(12)
1. San Francisco Beat (Dr)	WCAU	CBS	. Sat. 10:30-11:00 .	17.8	54.4	32.7	Weekend News; Weather.	WFIL	8.
2. Golden Playhouse (Dr)									10.
3. Public Defender (Dr)									28.
4. Death Valley Days (W)									
4. Highway Patrol (Adv)									
5. Studio 57 (Dr)									22.
6. Waterfront (Adv)									5.
8. All Star Theatre (Dr)									13.
9. I Led 3 Lives (Adv)	WFIL	Ziv	Thurs. 10:00-10:30	10.2	16.9	60.4	\$64,000 Question	WCAU .	
9. State Trooper (Adv)									
DETROIT	App	rox. Set Count—	-1,610,000	Stations—	-WJBK	(2), WV	VJ (4), WXYZ (7), CKLV	V (9)
1. Highway Patrol (Adv)	WJBK	Ziv	.Tues 9:30-10:00 .	31.0	65.3	47.5	The Whistler	wwJ	8.
2. Men of Annapolis (Adv)	.WJBK	Ziv	Tues. 10:00-10:30	22.3	59.1	37.7	All Star Theatre	WXYZ .	9.5
3. Dr. Christian (Dr)	.WJBK	Ziv	Thurs. 10:00-10:30	18.1	37.2	48.6	Michigan Outdoors	wwJ	20.
4. Death Valley Days (W)		McC-E	Mon. 10:00-10:30	17.7	41.9	42.2	Don Ameche	WJBK	12.
B. Badge 714 (Myst)									
6. Amos 'n' Andy (Co)	.WWJ	CBS	Wed. 10:00-10:30	14.1	37.1	38.0	Amos 'n' Andr	WARK	13.
7. Ellery Queen (Myst)	.WJBK	TPA	Wed. 10:00-10:30	19.9	30.0	30.U	Dooth Wolley Dove	ייי אייטיי	17:
9. Racket Squad (Myst)	WIRK	ARC	Fri 10:00-10:30	19 4	361	34.3	Youth Bureau	WXYZ	15.
10. Popeye the Sailor (Ch)	CKIW	AAP	Mon Fri 6:00-6:3	0 12.2	55.9	21.8	News: Weatherman	WJBK	5.0
w. ropeye and bands (on)				0		3	CBS News-D. Edwards	WJBK	4.0
SAN FRANCISCO	App	rox. Set Count—	-1,350,000	•	Sta	itions—K	RON (4), KPIX ((5), KG	0 (7)
1. Search for Adventure (Adv)	KPIX	Bagnall	. Thurs. 7:30-8:00 .	23.5	58.2	40.41	Lone Ranger	KGO	11.0
2. Sheriff of Cochise (W)							Buccaneers		
3. Silent Service (Adv)									
4. Highway Patrol (Adv)									
5. Mr. District Attorney (Myst).							Robin Hood		
6. Kingdom of the Sea (Doc)							Burns & Allen		15.9
7. Badge 714 (Myst)							Biggie Show		
9. Men of Annapolis (Adv)							Lawrence Welk		
10. O. Henry Playhouse (Dr)							Crunch & Des		
10. Secret Journal (Dr)							Encore Theatre		
BALTIMORE :	A_I	oprox. Set Count	664,500		Stations—	-WMAR	(2), WBAL (11),	WAAM	(13)
1. Silent Service (Adv)	WRAT.	NBC	Tues 10:30-11:00	14.8	38.2	38.71	Studio 57	WAAM	131
2. Men of Annapolis (Adv)									
3. Studio 57 (Dr)									
4. Death Valley Days (W)							7 O'Clock Final; Weather.		
							CBS News-D. Edwards		
5. Sheriff of Cochise (W)			. Sat. 10:30-11:00 .				Men of Annapolis		
6. Highway Patrol (Adv)							Early Show		
7. Waterfront (Adv)									
8. Amos 'n' Andy (Co) 9. My Little Margie (Co)									
10. City Detective (Myst)									
				111	×				1, 3
CINCINNATI	Ap	prox. Set Count	t—66 2 ,000		Stations-	-WLW-	г (5), Wepo (9)	, WKRC	(12)
1. Dr. Christian (Dr)							Secret File U.S.A		12.2
2. Highway Patrol (Adv)									10.1
3. Silent Service (Adv)									, .13.
4. Frontier Doctor (W)	wcpo	H-TV	. Fri 9:30-10:00	21.5	62.5	34.4	Cavalcade of Sports Pantomime Quiz	WLW-T	7.5
5. Sheriff of Cochise (W)	wkrc	NTA	Sat. 9:30-10:00	21.3	57.4	97.2	Wire Service	WCPO	7
6. Frontier (W)	.WKRC	NBC	. Mon. 10:30-11:00	19.0	60.9	31.2	Action Tonight	WLW-T	71
7. Whirlybirds (Adv)	WKRC	CBS	Sat. 10:00-10:30 .	17.6	45.3	38.9	Midwestern Hayride	WLW-T	9.7
8. Soldiers of Fortune (Adv)	WLW-T	MCA	Wed. 10:60-10:30	15.1	37.3	40.5	I Led 3 Lives	WKRC	13.
9. Stories of the Century (W)	WKRC	H-TV	Sat. 10:89-11:00 .	14.9	40.9	36.4	Midwestern Hayride	WLW-T	10.0
10. I Am the Law (Myst)	. WCPO.,	Sterling	Mon. 8.99-8.30	13.8	,. 33.0	41.8	Those Whiting Girls	WKRC .	14.

'JUKEBOX STATIONS' ON TOP

Those Border Affiliations

Washington, Oct. I.

Federal Communications Commission cannot allow networks to affiliate with stations of border countries without considering the overall effect of such affiliations on the American audience. This, in effect, was what the Court of Appeals of the District of Columbia circuit ruled last week in setting aside an authorization to ABC to affiliate with XETV in Tijuana, Mexico. Case was remanded to the Commission for reconsideration.

The Court, composed of three judges (David Bazelon, George T. Washington and Walter M. Bastian), unanimously held the Commission in error in refusing to consider the "character" of XETV's operation in determining whether an affiliation with a network would be in the public interest. "Obviously", the Court held, American network programs would make XETV a more attractive station to its San Diego viewers and the larger audience it would attract would also be available to it for its locally originated programs."

In the opinion, written by Justice Bazelon, the Court asserted: In the opinion, written by Justice Bazelon, the Court asserted:
"While the Commission has no power to prevent XETY from
broadcasting to San Diego locally originated programs which are
objectionable by American standards, it has power to refrain from
issuing a permit which would give those programs a larger American audience."

court declared that it was not suggesting that "such programming imperfections as would militate against an American station applicant in a comparative proceeding are necessarily relevant in deciding whether a foreign station is to be permitted to affiliate with an American network.

"We hold only that . . . the Commission may not altogether exclude from consideration such serious defects of the foreign station's programming as would effect the public interest."

Pending reconsideration, the Court said the Commission may take any lawful steps to maintain continuity of ABC service to the San Diego area. It's expected, therefore, that the grant will be put on a temporary basis until the final determination.

Appeal of the Commission's authorization issued nearly a year ago, was brought by Wrather-Alvarez Broadcasting Inc., which operates KFMB-TV in San Diego, Calif.

'Pete' Cash Blows a Gasket

Accuses McCall Mag of 'Fiction' in Belittling Ad Impact of TV

Television's Norman (Pete) Cash Television's Norman (Pete) Cash accused a magazine spokesman of stupldity in his "volley of blows" against video. Cash, presy of Television Bureau of Advertising, extended the controversy raging between print and iv by retailating to statements made at the Mag Publishers Assn. fall confab by William B. Carr., veep and ad-director of McCall Corp.

Carr had said that "this is the real sucker age in advertising—an

Carr had said that "this is the real sucker age in advertising—an era in which advertisers who use television can't tell whether the medium is selling their goods." Cash said tv has become "quite daept at answering fiction with fact," and added that "Carr stole the MPA spotlight while amusing its members, but he must have this fact brought forcibly to his attention: of the top 100 national advertisers, 45 spend more money in tv than all other media combined. Magazines are the basic medium of nine of the top 100."

Magazines are the basic medium of nine of the top 100."

He "refreshed" Carr's memory, by noting the names of 10 big to advertisers who prove tv's selling ability. Prudential Insurance, by spending 38.5% of its ab budget in ty, increased sales to \$2.280,00,000 in 1956, 33.9% over 1955. Procter & Gamble's net was \$1,038,290,000, 8% better than '35, from spending '74.2 of its budget in tv. Similar rises were evidenced in the sales of other tv-mostly bankrollers, in-(Continued on page '54)

(Continued on page 54)

Ed Shurick Exits CBS for Blair-TV

Ed Shurick is resigning as v.p. Ed Shurick is resigning as v.p. and director of station relations at CBS-TV to join-the Blair-TV station rep house as exec v.p. and chief operating officer of the television division. He'll also become a stockholder in Blair & Co., the parent firm. Shurick is replacing Bill Weldon, former prez of Blair-TV, who resigned to manage his wife's family broadcasting and publishing interests in Jefferson City, Mo. Shurick will make his edited.

Shurick will make his shift towards the end of the month, and the matter of a successor at CBS-TV hasn't yet been resolved. If the web decides to promote from within, probable choice will be (Continued on page 54)

Benny on 64G

Benny on 64(i.

Jack Benny is the newest
name contestant on "864,000
Question." Comedian files east
Monday (7), following his show
the night before, to appear on
"Question" next Tuesday (8).
He'll peg his Sunday show on,
his "Question" appearance,
and presumably, other shows
as, well, milking, the money
angles.
His topic? "Violins and violin music," natch.

Court Puts Curb On Re-Use of TV Designer's Set

Important ruling covering the re-use of scenic design in television was handed down in New York Supreme Court last week in a confirmation of an arbitrator's ruling that no independent packager could re-use a designer's set without his consent.

Decision stemmed from an action brought by United Scenic Artists Local 829 on behalf of scenic designer Samuel Leve, who several years ago had designed a Christyears ago had designed a Christ-mas set for Fred Waring. Same set subsequently was used by Waring last year on the Jackie Gleason show without Leve's permission. The union, through attorney Erwin-Feldman, then brough suit against Waring for breach of contract, Ba-sir of the suit was a contract clause prohibiting re-use of a set without the designer's consent.

the designer's consent.

Issue was submitted to arbitration via the American Arbitration Assn., as per procedure in contract disputes, and Prof. Paul Hayes of Columbia U., the arbitrator, upheld the union and awarded Leve \$750 for the re-use of his set. Waring's attorneys appealed to N. Y. Supreme Court, and last week Justice Arthur Markewich upheld the arbitrator.

Ruling applies only to re-use by independent packagers, since a parallel case has never come up with the networks.

TYPICAL OF U.S.

Chicago, Oct. 1.

With all the recent ado anent 'creative radio" and live AM programming on both the network and local levels, it's ironic that the electronic jukebox stations still leading the radio herd—at least as far as Chicago is con-cerned. And the picture here is seen indicative of the situation generally.

Latest Pulse gives WIND, the Westinghouse station here, clear domination in all three divisions of the day, while Hooper finds that station first in the morning break-down and WJJD, a dark-horse juke-boxy station, first from noon to 6 p.m.

Despite an almost solid daytime lineup of live shows, which in-ludes Arthur Godfrey's and Art Linkletter's stanzas and a power-house of soapers, CBS' WBBM has to settle for second place in most divisions of the day and third on divisions of the day and third on the Hooper afternoon index. And WLS, the ABC station, doesn't rate a call in the top five for all that network's accent on "live-ness," although it is still too early to tell whether the web's new concept will pay off in this mar-ket.

Pulse gives WIND 25% of the audience share from 6 a.m. to noon, with WBBM second (18%), NBC's WMAQ third (12%) and WGN fourth (10%). Afternoon and evening it's virtually the same story, with WIND and WBBM running first and second in that order, save that WJJD is rated third from noon to 6 p.m. (same period that Hooper rates it first). According to the August-September Hooper WIND heads the week-day mornings with 35.7% of the audience and gets edged out by WJJD in the afternoons, 21.7 to 20.4. Hooper gives WJJD third place in the mornings. Pulse gives WIND 25% of the

20.4. Hooper gives WJDP third place in the mornings.

WIND, a 5,000-watter with a seven day music-news-sports format, has been a longtime kingpin in Windy City radio, but the suden rise to prominence of WJJD is surprising. Plough-owned station was a seventh placer here about 15 months ago when it installed a new more-music-less-talk programming formula, the same as adopted by the three other Plough stations, WMPS in Memp his, WCOP in Boston, and WCAO in Baltimore. This format makes it (Continued on page 54)

(Continued on page 54)

British TV's 'Show Biz Salute' as Top Nielsen With Resounding 81.0

"Salute to Show Business," the two-hour tribute to the entertainment industry, presented by Associated-Redifussion as their second anniversary program, was viewed in 3,055,000 homes and attracted an audience of more than 8,400,000, according to a survey by Television Audience Measurements. It had becond place in the network rating for the week, with a Tamrating of 72.0. Nielsen gave it a 81 rating as the No. 1 show of week.

In Loudon, "Salute" had a Tam-

ing as the No. 1 snow or week.

In London, "Salute" had a Tamrating of 73 and 82 in the Midlands. In both cases it was placed
second—to "Criss Cross Quiz" in
London and "Emergy by Ward 10"
in the Midlands. It was in eighth
position in the north, with a rating
of 88.

of 58.

The show, presented by A-R's program controller John McMillan, was a recognition of the debt owed by tv to screen, vaudeville and legit. It was a three-part show, featuring blogs of film actress Margaret Lockwood and vocalist Dickie Valentine. The third part, which told the story of the Haymarket Theatre, presented a string of Britain's top legiters, among them John Gleigud, Ralph Richardson and Edith Evans.

SEE CHI PICTURE RCA Prez Burns' Full-Speed Ahead Roster With Color Stepup No. 1 Aim

Can't Be Too Careful

Presidents of the three television networks were inducted as honorary members into the New York Chapter of Sigma Delta Chi, the journalism fraternity, at a dinner last Thursday night (26) at Toots Shor's.

day night (26) at Toots Shor's.

CBS bossman Frank Stanton, however, incurred the wrath of one of the working press present, an AP photographer who wanted a group picture of Stanton, NBC's Bob Sarnoff and ABC's Leonard Goldenson. Stanton refused to pose, claiming his legal department had warned him against such poses, presumably because of possible antitrust ramifications.

It's Rep Eat Rep As Charges Fly Over Kickbacks

Name calling, petty dogfights, some not so petty, which have sprung up in the past seemed to spring up in the past seemed to plance store outlets.

have matured of late between the a stepping-up of saturation into station representatives along Madison Ave. The hassle is a knockdown affair over the known and well established "kickback" system employed by some reps to lurative stations from one another.

The cry of the reps is that they have spent much time and have earned no coin in building up a small station only to have another rep come along when the station proves productive and by using the rebate and sliding scale, pilfer the station station.

Every rep in the biz claims filly white hands but he "knows of others employing these practices."

The rebating business, coin given back to station and sales managers, is no small thing and estimates say that 50% of all stations in the higher income bracket indulge in it.

A national advertising newsletter states that the reps are throwing back from one-third to three-fourths of their commissions to the stations

The few reps who don't indulge in this practice are finding it tough sledding because they can't compete with the others but for the most part the system has become a standard practice and assumes the air of respectability.

Station owners are not blind of the "goings-on" but many use this method for paying as much as one-half of the manager's salary.

Most reps don't knock the sys-tem unless they are undercut, then the name calling, mutterings and hollerings of unethical practice are heard from one end of Madison Ave, to the other.

USTINOV TV DEBUT IN U.S. SET FOR 'OMNI

Playwrigh'-actor Peter Ustinov will make his American tv drama-tic debut on "Omnibus," portraywill make his American tv drama-tic debut on "Omnibus," portray-ing Samuel Johnson in the "Omni" adaptation of Boswell's "Life of Johnson" in early December, Bos-well is being portrayed by an other Britisher, Emlyn Williams.

other Britisher, Emlyn Williams.
Both Ustinov and Williams will
be represented on Broadway at the
time they do the Boswell tome
(which is being adapted by James
Lee, scripter of the off-Broadway
"Career"). Ustinov will be starring in "Romanoff and Juliet,"
which he wrote, while Williams
will be doing a one-man show of
Dylan Thomas readings. Ustinov
incidentally, collaborated on the
script of Sunday night's (29)
"Crescendo" spec on CBS-TV.

By ABEL GREEN

By ABEL GREEN

RCA prexy John L. Burns, after several months of getting indoctrinated into the day-to-day operations although, as vicechairman of Booz, Allen & Hamilton, business consultants to the electronic, he has had a nearly-10-year closeup on the company, now has some ideas about making things move forward. One accent is color television. And utilizing the elementary philosophy that "what they don't see the public can't appreciate," this year's mating of spectrum programming with an eye to color tw merchandising is another step forward.

On the principle that "black-and-

on the principle that "black-and-white television was first made in the bars," meaning that as the masses viewed video in the pubs and taverns, the World Series in color is part of that pattern.

color is part of that pattern.

The stepping-up of NBC's toprated programs into full-color production is more in the same direction. "Since most people look at
the most popular programs, then
why not further pique their interest by putting more of them
into color?".

The "Milwaukee experiment"
has proved highly satisfactory,
says Burns, in that where color
sets were tried out in the home the
sales were 2-out-of-3 against the
1-out-of-3 when done via the appliance store outlets.

A stepping-up of saturation into

customers.

He feels that color should be-long somewhat in "the Cadillac class" because there are enough homes and sufficient family budgnomes and sunicient family budg-eting to afford the color set as that "extra" set instead of the low priced portables, although that soon proved itself an important market. Only shortcoming was its very alim margin of profit.

Burns is attuned to the dollar-and-cents perspective on cost-in-put and profit-result, and he con-cludes that, as labor and material mounts, any price increases only half-recover the added expenses from labor and material (which he really groups as one unit—labor).

(Continued on page 54)

Brit. TV's All-Out For Queen Liz Tour

London, Oct. 1.

The BBC is going all out in all departments to give as much coverage as possible to the Queen's State visit to America and Canada which commences Oct. 12 through Oct. 22. They're sending top line reporters Audrey Russell, Godfrey Talbot and a camera unit to cover the tour. These will also be supplemented by Christopher Serpell, Douglas Willis, and in Canada, by CBC commentators.

Commercial tv. too, will cover

Commercial tv, too, will cover the events through the Independ-ent Television News, which will be sending a cameraman along, but most of their material will come via syndicated coverage by CBS.

via syndicated coverage by CBS.

Much of the BBC's sound marterial used will be live. The arrival of the Queen in Ottawa will be described in a recording by a CBC man, but will be prefaced live by Serpell. The next major event will be, the State opening of the Canadian Parlianment—the first time it's been performed by a reigning sovereign—covered for Britain in a live transmission. The arrival of the Royal party in Washington and the tickertape parade in New York will also be described in a live broadcast. BBC-TV will include filmed material of the events in news bulletins, and several other programs.

GENE AUTRY, America's favorite cowboy, never slows his pace.
He keeps on passing competition.

In four-station Chicago, where his syndicated series is in its 6th consecutive year GENE AUTHY IS consistent vil/s/in his evening line period Gene's corrent rating is 19.3, actionding to Tr geuls ex Alec Britishe and Phin apolic St. Faul, to month reality is obylous. Westerns are Nijericaje favorite felevision fare con-rated among all half-hour network program (ypes)* ... and dollar for dollar the OCNE AUTRY Sague 9 restardin half-hours produced specially for talky klon he Fiving A Pictures, is the finest Western fligsentertainment your seivertis ne maney can buy.

CESTELEVISIONEUM SATES, WAS

Lew York, Chicago, Los Angeles, Detroit, Boston, San Francisco, St. Louis, Dallas, Atlanta. Canada; S. W. Caldwell, Ltd., Toronta

RIETY-A

Variety's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

leature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascervated from a multiplicity of station and other data.

TO	L PASO P 10 TITLES AND OTHER DATA COWBOY AND THE BLONDE—	TIME SLOT Pearl Premium Thea.	ARB BATING 18.3	HIGH 20.1	LOW 16.6	SHARE OF AUDIENCE 52.9	AUGUST, 1957 TOP COMPETING SHOWS Pro-FootballKTSM	ARB RATING 15.7
	George Montgomery, Mary Beth Hughes; 1941; 20th Century Fox; NTA	Fri. Aug. 16 9:30-10:45 p.m. KROD					·	
2.	APPOINTMENT IN BERLIN— George Saunders, Marguerite Chapman; 1943; Columbia; Screen Gems	Million Dollar Movie Tues. Aug. 13 9:30-11:30 p.m. KTSM	18.2	24.6	12.1	71.1	Name That Tune KROD 10 O'Clock Theatre KROD	12.5 2.3
3.	ROADHOUSE— Ida Lupino, Cornel Wilde, Richard Wid- nark; 1948; 20th Century Fox; NTA Film Network	Premiere Performance Sat. Aug. 17 10:00-12:00 a.m. KROD	18.1	20.1	13.7	72.7	Championship BowlingKTSM MovietimeKTSM	12.7 4.1
4.	HOMESTRETCH Maureen O'Hara, Cornel Wilde; 1947; 20th Century Fox; NTA	Movie Matinee Mon. Aug. 12 2:30-4:00 p.m. KROD	16.1	16.6	15.7	75.6	Today's KitchenKTSM Autry-Rogers FeatureKTSM	1.9 5.4
5.	THE BLUE LAMP— Jack Warner, Jimmy Hanley; 1950; Ellis; NTA	Movie Matinee Fri. Aug. 16 2:30-4:00 p.m. KROD	14.4	15.0	14.1	78.2	Autry-Rogers FeatureKTSM	4.7
6.	BOYS FROM SYRACUSE— Allan Jones, Martha Raye, Rosemary Lane; 1940; Universal; NTA	Movie Matinee Wed. Aug. 14 2:30-4:00 p.m. KROD	13.8	14.1	13.4	68.1	Today's Kitchen KTSM Autry-Rogers Feature KTSM	2.6 6.3
7.	APPOINTMENT IN BERLIN— George Saunders, Marguerite Chapman; 1943; Columbia; Screen Gems	Million Dollar Movie Sun. Aug. 18 4:30-6:00 p.m. KTSM	13.7	14.1	13.4	58.5	You Are There KROD Weekly News Roundup KROD My Favorite Husband KROD	7.7
8.	HOMESTRETCH— Cornell Wilde, Maureen O'Hara; 1947; 20th Century Fox; NTA	Movie Matinee Tues. Aug. 13 2:30,4:00 p.m. KROD	13.0	13.7	12.1	71.4	Autry-Rogers FeatureKTSM	5.5
9.	ATLANTIC CONVOY— Bruce Bennett, Virginia Field; 1942; Columbia; Screen Gems	Movietime Wed. Aug. 14 10:20-11:15 p.m. KTSM	10.5	11.8	9.3	62.4	Vic Damone KROD	. r ,5.6
10.	THE BLUE LAMP— Jack Warner, Jimmy Hanley; 1950; Ellis; NTA	Movie Matinee Sat. Aug. 17 2:30-4:00 p.m. KROD	10.3	10.9	9.9	51.4	Six Gun PlayhouseKTSM	9.B
C	HARLOTTE							
	RED RIVER VALLEY— Roy Rogers; 1941; Republic; MCA-TV	Roy Rogers Ranch Sat. Aug. 24 11:00-12:00 p.m. WSOC	12,8	13.5	12.0	60.4	Big TopWBTV	8.6
2.	THAT CERTAIN WOMAN— Bette Davis, Henry Fonda; 1937; Warner Brothers; Associated Artists Productions	Movie Mon. Aug. 19 12:05-1:30 p.m. WSOC	10.7	12.6	7.8	44.8	Betty Freezer WBTV As the World Turns WBTV My Little Margie WBTV	15.5 16.5 8.4
3.	THEY WON'T FORGET— Lata Turner, Claude Rains, Otto Kruger; 1937; Warner Brothers; Associated Artists Productions	Movie Tues. Aug. 20 12:05-1:30 p.m. WSOC	10.0	10.8	7.8	49.4	Betty Freezer WBTV As the World Turns WBTV My Little Margie WBTV	11.7 15.0 3.9
4.	LAURA— Gene Tierney, Dana Andrews, Clifton Webb; 1944; 20th Century Fox; NTA	Million Dollar Movie Sat. Aug. 24 11;30-1:00 a.m. WBTV	9.5	10.5	7.8	56.6	The Man I Love, Playhouse 9. WSOC	9.5
4.	THE MAN I LOVE— Ida Lupino, Robert Alda, Bruce Bennett; 1946; Warner Brothers; Associated Artists Productions	Playhouse 9 Sat. Aug. 24 11:00-12:45 a.m. WSQC	9.5	13.5	5.4	49.9	Laura, Million Dollar Movie WBTV	9.5
5.	MAN FROM THE BLACK HILLS— Johnny Mack Brown; 1952; Monogram; Interstate-TV	Movie Matinee Mon. Aug, 19 4:00-5:00 p.m. WBTV	9.2	9.3	9.0	40.6	Comedy TimeWSOC Six Gun PlayhouseWSOC	12.5
6.	PUBLIC ENEMY'S WIFE— Pat O'Brien, Margaret Lindsay; 1936; Warner Brothers; Associated Artists Productions	Movie Fri. Aug. 23 12:05-1:30 p.m. WSOC	8.8	9.3	8.1	40.9	Betty Freezer WBTV As the World Turns WBTV My Little Margle WBTV	17.1
7.	THE SECRET BRIDE— Barbara Stanwyck, Warren William; 1935; Warner Brothers; Associated Artists Productions	Movie Thurs, Aug. 22 12:05-1:30 p.m. WSOC	8.7	9.9	6.6	42.2	Betty Freezer WBTV As the World Turns WBTV My Little Margie WBTV	11.7 13.8 10.7
8.	EVER SINCE EVE— Robert Montgomery, Marion Davies; 1934; Warner Brothers: Associated Artists Productions	Feature Movie Sun. Aug. 18 10:15-11:30 p.m. WSOC	8.3 _.	10.8	5.7	32.6	Sunday News Special WBTV Bob Cummings WBTV Late Show WBTV	
9.	CALL IT A DAY— Olivia De Havilland, Ian Hunter, Anita Louise; 1937; Warner Brothers; Asso- ciated Artists Productions	Movie Wed. Aug. 21 12:05-1:30 p.m. WSOC	7.7	8.4	6.3	40.9	Shop by TV WBTV As the World Turns WBTV My Little Margie WBTV	, 14.3.

TV Network Premieres

(Oct. 2-12) WEDNESDAY, OCT 2.

WEDNESDAY, OCT 2.

Wild Bill Hickok (film), Western, ABC, 5 to 5:30 p.m., Kellogg via Leo Burnett, Sweets Co. via Harry Eisen.

Ozzie & Harriet (film). Situation comedy, ABC, 9 to 9:30 p.m., Eastman-Kodak via J. Walter Thompson.

Walter Winchell File (film). Drama, ABC, 9:30 to 10 p.m., Revlon via BBD&O.

Armstrong Circle Theatre. Drama, CBS, 10 to 11 p.m., (alt. wks.), Armstrong Cork via BBD&O.

THURSDAY, OCT. 3

Woody Woodpecker (film). Cartoons, ABC, 5 to 5:30 p.m., Kellogg via Leo Burnett.

The Real McCoys (film). Situation comedy, ABC, 8:30 to 9 p.m., Sylvania via J. Walter Thompson.

Pat Boone Show. Music, ABC, 9 to 9:30 p.m., Chevrolet via Campbell-Ewald.

The Buccaneers (film). Adventure, ABC, 5 to 5:30 p.m., Kellogg via Leo Burnett, Sweets Co. via Harry Eisen.

Leave It to Beaver (film). Situation comedy, CBS, 7:30 to 8 p.m.,

Leave It to Beaver (film). Situation comedy, CBS, 7:30 to 8 p.m., Remington Rand via Compton.

Trackdown (film). Mystery, CBS, 8 to 8:30 p.m., American Tobaccovia BBD&O, Secony-Mobifoli via Compton.

Court of Last Resort (film). Mystery, NBC, 8 to 8:30 p.m., P. Lorillard via Lennen & Newell.

Zane Grey Theatre (film). Western, CBS, 8:30 to 9 p.m., General Foods via Benton & Bowles, Ford via J. Walter Thompson.

Schltz Playhouse (film). Drama, CBS, 9:30 to 10 p.m., Schlitz via J. Walter Thompson.

SUNDAY, OCT. 6
Beat the Clock. Audience participation, CBS, 6 to 6:30 p.m., sus-

General Electric Theatre (film). Drama, CBS, 9 to 9:30 p.m., Gen-

faining.

General Electric Theatre (film). Drama, CBS, 9 to 9:30 p.m., General Electric via BBD&O.

Alfred Hitchcock Presents (film). Mystery, CBS, 9:30 to 10 p.m., Bristol-Myers via Young & Rubicam.

MONDAY, OCT. 7

Burns & Allen (film). Situation comedy, CBS, 8 to 8:30 p.m., Carnation via Erwin Wasey, General Mills via BBD&O.

Guy Mitchell Shew. Music, ABC, 8 to 8:30 p.m., Max Factor via Anderson-McConnell.

Danny Thomas Show (film). Situation comedy, CBS, 9 to 9:30 p.m., General Foods via Benton & Bowles.

December Bride (film). Situation comedy, CBS, 9:30 to 10 p.m., General Foods via Benton & Bowles.

TUESDAY, OCT. 8

West Point (film). Drama, ABC, 10 to 10:30 p.m., Carter Products via SSC&B, Van Heusen via Grèy.

Zorre (film). Western, ABC, 8 to 8:30 p.m., AC Spark Plugs via D. P. Brother, Seven-Up via J. Walter Thompson.

SATURDAY, OCT. 12

All-Star Golf. Golf, ABC, 4 to 5 p.m., Miller Brewing via Mathisson & Assoc., Wildroot via BBD&O (1/2 open).

What's 16 For? Quiz, NBC, 10 to 10:30 p.m., Pharmaceuticals Inc. Parkson.

World Series (color). Baseball, NBC, starts Wednesday, Oct. 2, 12:45 p.m., Gillette via Maxon.

Dean Martin Shew (color). Music-variety, NBC, Saturday, Oct. 5, 10 to 11 p.m., National Carbon via William Esty.

Beb Hope Shew. Comedy, NBC, Sunday, Oct. 6, 9 to 10 p.m., U.S.

Time via Pach.

NBC's Pitt Buy Gets 'If & But' OK

NBC recevied approval of the Federal Communications Commission last week on its acquisition of WJAS in Pittsburgh for \$725,000 but the grant was made subject to whatever action the Commission may deem appropriate" when antitrust proceedings against the network (because of the Cleveland-Philadelphia swap) are terminated.

Agency okay gives NBC its full Agency otas yeves NBC its run
complement of seven standard radio stations. The others are in
New York, Chicago, Philadelphia,
San Francisco, Washington, D. C.,
and New Britain, Conn. Net also
owns the limit of seven tv outlets
—in N. Y., Chi., Philly, D. C., Los
Angeles, Buffalo, and New Britain.
Commission was shift 4.2 in al.

Commission was split 4-2 in allowing the transfer, with Comrs. Robert Bartley and Robert E. The voting for a hearing to determine whether the acquisition would be in the public interest.

in the public interest.

A hearing, Bartley said in a disenting statement, would determine "whether ownership and operation by NBC of this facility in the eighth largest market, and its shift from independent to network ownership, would tend to lessen competition among the Pittsburgh stations for national, regional, local and spot advertising; and whether the changes which will take place in the programming of the stations involved will better zerve the interests of the public and advertisers in the area in terms of its availability as a local outlet."

Bartley also felt the grant should

Bartley also felt the grant should not be made at a time when the Commission is about to receive the staff report on its two-year network study which will go into the ques-tion of multiple ownership of sta-tions.

BBD&O Wants to Know

BBD&O Wants to Know
Network radio execs from
the four major webs met with
115 account executives and
other wheelers from the
BBD&O agency this past week
for the purpose of hearing the
"divergent sales and philosophies" of the webs.

The radio officials spent 15
minutes in briefing the agency
account men in what they were
doing in the hope of drumming up new biz.

The agency initiated the
talks because the account executives have taken note of
the resurgence of radio and
were interested in the programming and methods of selling in the possible hope of developing some sales.

Joe Culligan represented

veloping some sales.

Joe Culligan represented
NBC; Paul Roberts, Mutual;
Robert Eastman, ABN, and
Frank Nesbitt, CBS.

NBC's 13 **0&**0's Join In Knew Your Schools' Series; \$1,000,000 Cost

For the first time, NBC's o&co division has tied all the 13 radio and television stations in the operation into a single public service project. It's a six-week, locally produced operation titled "Know Your Schools," to be presented starting Oct. 12 as a weekly feature on radio and ty in collaboration with the U. S. Dept. of Health, Education & Westare and the U.S. Office of Education. Office of Education,

Office of Education.

With the N. Y.-headquartered ode division controlling the overall venture, each station will program the series separately. WRCA-TV, N. Y., will use Charles Van Doren as educational advisor and host in a "we Deal in Futures" series, while WRCA-AM will do several series and will also integrate the theme into regular shows; other outlets plan to tie in with local colleges, PTA groups, etc. Total time and program cost of the project is \$1,000,000,

Reaction Sets In

Reaction Sets In

First opposing reactions are
beginning to be voiced to Gordon McLendon's network radio
diatribe last week, with the
sentiments expressed ranging
from an allegation that the indie operator had put on a
"great dramatic show" to one
accusing him of disregarding
facts and sometimes misusing
research figures.

At one point in his speech
before N. Y. ra dio execs,
McLendon, in "committing
surgery" on network radio,

before N. Y. radio execs, McLendon, in "committing surgery" on network radio, said that the radio stations around the country are saddled with live orchestras they don't want, so how cou.d American Broadcasting Network hope to solve its audience problems by introducing the same live orchestras as part of its schedule. New York network spokesmen, for once, took indie radio as an example that this is not a solid assumptook indie radio as an example that this is not a solid assumption. WNEW, in N. Y., and WHDH, in Boston, both successful stations, appear "perfectly happy" and richer via the use of live orchs in their skeds.

Omaha, where the five established stations are either affiliated with other webs or avowedly indepen-

other.

It is reported that the network, while it has not lost affiliations in markets, is having

while it has not lost affiliations in other major markets, is having trouble getting live clearances for its new shows in some owned & operated cities. For one, its Detroit o&o, WXYZ, run by James Riddell, is bucking ABN, it is said. Nonetheless, despite the several obstacles, ABN station relations men have managed to clear somewhere in the vicinity of 100 livestations and about 80 d.b.'s for Anderson's show. That is, however, less than given to the former drama block at 10 ayem, the one kicked off to make way for the totally rewamped program setup of ABN. ABN has slightly over 300 part and fulltime stations who have affiliate contracts.

David Wayne to Spell Sinatra as a 1-Shot

Hollywood, Oct. 1.
To give star Frank Sinatra a week's rest, David Wayne has been set to replace him in "The Feeling is Mutual," half-hour telepic for his ABC-TV series, rolling this week. Costarring is Janice Rule, with Norman Z. McLeod directing.
Sinatra next week makes his tv directional debut, helming the half-hour segment with Bing Crosby guesting. Following this, he starts prepping for live Oct. 18 debut of his program.

Only Two Radio Networks Can Survive: McLendon—Appalled By **Ex-Giants 'Dangling 3 Gold Balls'**

Only two networks can survive in radio. The one thing the webs still offer as a "primary utility" is national-international news and smallonal-international news and special events. In a few short months an "American Broadcasting Network affiliate will occupy the same lowly stature in its community that it generally enjoys today." NBC Radio's a giveaway, its new rate card is "a complete farce." CBS attempted "unprecedented" pressure to force stations to clear for the Ford contract, but some affiliates "positively refused to clear." Network "rate slashing" will weaken the rate cards of high-yregarded indies. Networks are "producing few sales results." Car radios belong to local stations, not networks. networks.

ABC Radio Loses

3 Major Affils In

Program Revamp

Three important radio affiliates have relinquished their American Broadcasting Network feed in the past few days. WSGN, Birmingham, Ala., quit ABN on Sept. 20, and KBON, Omaha, Neb., has given notice that it is ankling Friday (4). In Tuisa, Okla., KOME quit the day after WSGN.

Trio of departures was taken as a sign of dissatisfaction with ABN's new live music format, which began several weeks go with the 10-11 ayem Herb Oscar Anderson strip, and which is continuing presently with at least three other new across-the-board hours.

Network, it was learned, is alegotiating with WAPI, in Birming-ham, to take up where WSGN letf off. It is also dickering with mean that ABN cannot get its full lineup into the market, except on a delayed basis, since CBS is also tied to the station.

The situation in Tuisa appears to be a difficult one for ABN. There are six stations in the market, KRMG, which once carried ABC Radio shows (ABN's predecessor in name), is a 50,000-watter which might not be available again. KYOO might be likely, but it means sharing with NBC, and the other stations are all to feed the other stations are all of weaker power than KOME, except KTUL, which is CBS.

Same kind of problem exists in Omaha, where the five established stations are either affiliated with other webs or avowedly independent.

"Marginal Utilities"

"The utility of networks as providers of drama, comedy, variety and major sporting events. Is at best, at marginal utility." McLendon said. "Television has usurped these functions." The station operator questioned whether the "narrow services" of news and special events coverage by webs were enough to sustain four national hookups, particularly since there was not enough coin to go around to all four and since, with an alleged imbalance of audience among web affils, sponsors cannot control the flow of their network advertising the way they can be picking and choosing markets and stations in national spot.

The preceding address was de-

stations in national spot.

The preceding address was delivered by Labunski, who said ABN was translating the "same basic values" of strong local radio into a network listen. He concentrated on the live nature of ABN programming, aggressive and ingenious selling and the "extremely attractive advertising values and agreat simplicity of one buy to achieve national coverage" as the chief means of giving web audio new life.

chief means of giving web audio new life.

McLendon retaliated by saying that he "cannot believe two competing networks cannot satisfy the residual needs of the public for network service." He would not disclose which webs he thought would survive, although elsewhere in his speech he complimented CBS Radio for maintaining a "unique schedule, non-competitive to local stations— the only remaining talk network." He said CBS had an "overwhelming lead in network radio," though he abhored work radio," though he abhored with the said that efforts to find new programming by three of the four

webs are not new to him. He re-called for his audience that ABC tried a "new sound," .Mutual a "companionate radio" and NBC a

He said that the revenue left will only support two webs, hence there has been a "dilution of network only support two webs, hence there has been a "dilution of network rates that threatens the whole economic future of radio." He said there was no use in ABN trying to disguise straight spot selling as a "five-minute unit." "NBC's invasions (of spot) are even more flagrant, CBS' just as bad, and Mutual makes no bones of its spot carrier practices," he charged. "It is a little pathetic to see these once great network giants hang out the great network giants hang out the three gold balls."

three gold balls."

McLendon said that an ABN advertiser was paying \$4.75 (time and talent) per announcement per station. He suggested that this was an undermining, among other stations, ABN's own New York flag, WABC, which could not compete. He noted that network radio listenarship was depression may not be supported by the said of the sai

tenership was decreasing more and more. As an example, he cited figures which showed all web radio got less than 25% of the audience in Houston.

Always forced to seek smaller and smaller affiliates, as one after another goes indie, the networks, McLendon stated, are missing any kind of tieup in "market after market" and in still other cities they often have to "share the same bed" with two or three other networks.

"Network advertiser is faced with "Network advertiser is faced with the problem of distribution." Mc-Lendon said. "After all, instant coffee sales have an index of 141 in the East Central and 59 in the West Central states—more than a two to one difference. The network two to one difference. The network advertiser must buy equal impressions in all markets and thus loses the flexibility of spot radio—where he can put his emphasis in whatever markets he wishes, And just as important, the network advertiser must be content with a national average rating—he may buy a 4 rating, but that average could be composed of a 62 in San Antonio and a 1.2 in New York, Yet it may be New York where he needs sales the most.

"Still another vital deficiency of

"Still another vital deficiency of "Still another vital deficiency of network advertising is the inability of the network to get its affiliates to do everything for the advertiser. At \$4.75 a spot, of which the affili-ate may get 10 cents, the station hardly receives enough money to make it worthwhile for him to mer-chandise or lend any other sup-port."

WCCO's Lonoff Of N.Y. Philharmonic Orch Cues Mals, Protests

Minneapolis, Oct. 1.

Unless new program director Bill Schwartz has a change of heart now that many protests are pouring in on him, WCCO Radio, local CBS outlet, for the first time will not carry the New York Philharmonic orchestra concerts Sunday after-noons this fall and winter.

rocestra concerts Sunday aftermoons this fall and winter.

Station is dropping the network show for its own "Sunday in 'CCO Land" disks program comprising popular music of the better type.

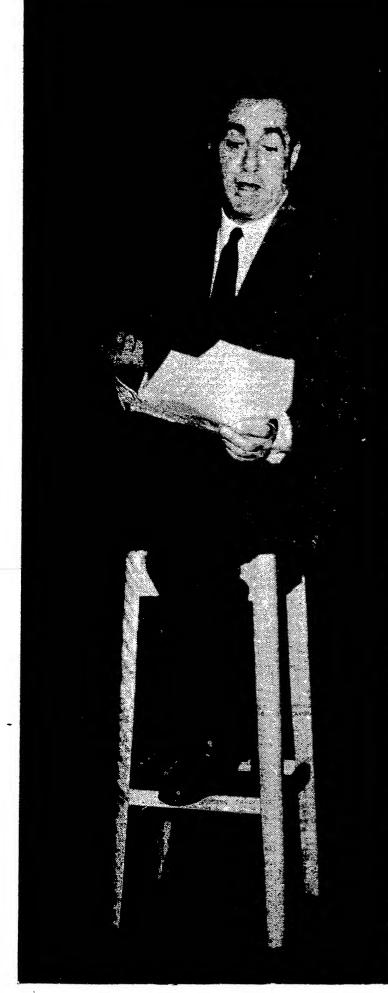
"WCCO is increasingly on a popular music kick, but that doesn't mean we don't mean to carry serious music programs or even the same program at another hour," explains Schwartz. "My main complaint against the Philharmonic shows is that it couldn't be interrupted for our featured service announcements, weather and traffic information for weekenders which we think we should provide."

In view of the fact that Minneap-

BACKUS:

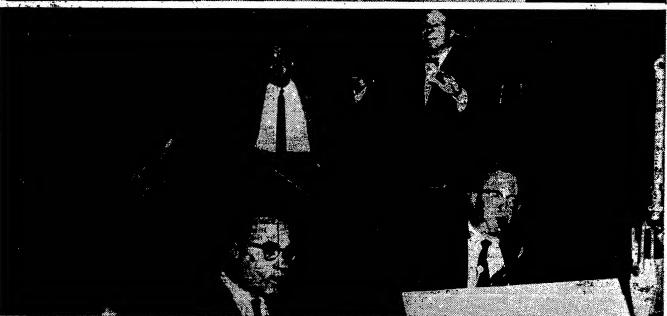






bright, brash, bouncy





The **Jim Backus Show** goes **live** on American Radio, weekdays, 2–3 pm, starting Monday, October 7

Jim Backus gives a fabulous fun-in-the-afternoon mood to American's all-new, all-live musical line-up.

Backus, a well-known man-of-many-voices (Mr. Magoo, Hubert Updyke III, to name a couple), adds to his already bright entertainment career a new, live network hour of currently popular music and spontaneous humor. The Jim Backus Show features songstress Betty Johnson (live), whose I Dreamed has sold close to a million copies, baritone Jack Haskell (live), The Honeydreamers (live), Elliot Lawrence's orchestra (live) and top announcer Del Sharbutt (live).

This is the kind of radio – strong on music, long on fun – that today's young, on-the-go housewife wants. This is live American Radio.

the live one is

AMERICAN BROADCASTING NETWORK

Ventriloquist Paul Winchell, familiar turn to viewers for the half-dozen years, is now heading a weekly variety series bearing his name on the ABC-TV net. On the basis of Sunday's (29) initialer there's nothing pretentious about the show. However, it has a folksy, family quality that may lure a fair slice of the late Sabbath afternoon audience.

audience.

Not only does Winchell manipulate his dummies, Jerry Mahoney and Knucklehead Smiff, with good results but he also doubles as emcee, does impressions and works in sketches. A guest policy, which this half-hour entry apparently is pursuirg, obviously will be a convenient breather for Winchell. Visitors for the opener were comedian Frank Fontaine, singer Judy Scott and The Hambones, a novelty turn.

Fontaine's - contribution was largely pegged around a bit of business in which he was to "help" Winchell in developing a "style." It was a case of stretching too far for an angle. Miss Scott wrapped for an angie. MISS Scott wrappes on her iarryux around a couple tunes—and it may be said that she had plenty of volume if nothing else. Hambones, group of eight boys who slap hands in cadence while seated, are reminiscent of a Major Bowes show.

show.

Guests joined with Winchell in a comic western sketch that cast Winchell as a rancher, Jerry Mahoney a cowhand, Fontaine as a marshal and Miss Scott the inevitable femme. It was a weak finale. Hartz Mountain Products, backers of the series, have a fantastic amount of pet foods, to judge by the multitidinous plugs. Puffed was everything from dog "Yummies" to bird seed.

Gib.

THIS IS YOUR LIFE
With Ralph Edwards, host
Producer: Axel Gruenberg
Director: Dick Gottlieb
Writers: Paul Phillips, Mort Lewis
30 Mins.; Wed., 10 p.m.,
PROCTER & GAMBLE
NBC-TV, from Hollywood
(Computer)

(Compton)

Now going into its sixth season on tv, "This Is Your Life" retains dual ingredients of schmaltz and showmanship, insuring its continued popularity—just so long as tinued popularity—just so long es host-creator Ralph Edwards comes up with a "living bio" such as bandleader Phil Harris. His outing on the preem (25) was a natural, bringing on stage Jack Benny (who wanted to know how much he gets paid for the stint), wife Alice Faye (still a looker) and a host of other people (one, a former booker flown in from Australia). In this surface by treatment the

In this surface bio treatment, the 30 minutes went fast. With so many hep, showbiz personalities on stage, Edwards, though he tried to reach for some soggy sentiment had a tough time. It came off better that way, without it.

people one, a former booker proved in the spects of the search of the state of the

Tele Follow-Up Comment

Trouble with most two-part television dramas is that they spend so much time setting the stage in the first segment that there's little else in the he way of plot development and action that week and a crammed-full progression and denouement in the second part. In the case of Max Ehrlich's "Mutiny on the Shark," presented the past two weeks on "Studio One," the reverse was true.

Ehrlich turned in a masterful first part—he set the stage, developed his conflicts and ended in a moment of strain and suspense. Came the second part Monday (30), and the hour consisted of needless repetitive incidents which rather than butressing fils characterizations; and story harmed them by

Came the second part Monday 1301, and the hour consisted of needless repetitive incidents which rather than butressing his characterizations and story harmed them by overstatement. And then, he provided an ending so pat as to scutte all the good work that had gone before.

Theme of "Mutiny" was intriguing, a picture of the skipper of an atomic sub and his effect on the people who work under him. Richard Basehart played the captain, a tough perfectionist who's never made a mistake and who makes life miserable for any of his men who do. William Smithers, who becomes exec officer on the sub, starts to emulate his boss and before he's through, his wife, Betsy Palmer, has left him and he's cut his best friend's throat by not fighting for him with Basehart. So what happens? Smithers, a perfect officer in Basehart's estimation, goes to pieces after his wife has run out, and makes mistake after mistake, with Basehart impling down his back. And then Basehart immself finally makes a mistake, and emerges from the experience a shattered, but wiser officer and human being. After setting things up to deal out a royal flush, Ehrlich came up with a pair of deuees.

After setting things up to deal out a royal flush, Ehrlich came up with a pair of deuces.

In spite of the repetitiveness of the second part and the unsatisfactory ending, "Mutiny" stood up well most of the way. Basehart contributed an impressive performance, in spite of a few speaking lapses, as the tough-minded skipper, and Smithers was excellent as the impressionable execulies as the impressionable execulies as the beleaguered wife, and others in the cast, Robert Loggia as one of Basehart's victims, Ann Hillary as his wife, and Larry Gates as the sub's doctor, were uniformly good.

Tom Donovan's direction gave the entire play a sense of reality, and at least in the first part, provided a mounting tension that lost impetus later only by overstatement. With the U.S. Navy and General Dynamic's Electric Boat division helping out on the technical end, the settings, equipment, procedures and other technical aspects of the action seemed highly authent.

Goodyear Playhouse

ton did okay as Slezak's grandson, also intrigued by the theatre biz: Virginia Kaye had a brief and nasty bit as the daughter, and Alan Hewitt and Mark Roberts gave standard performances as the sons-in-law. Herbert Hirshman directed, but he—like the actors—was handicapped by the script.

And thus fades the Goodyear series. Over the years, it presented some of the best drama tv had to offer and many a Sunday night were brightened by its talents. It's too bad the last show couldn't have provided a worthier exit. Hift.

Look Here

Martin Agronsky had the distinction of doing the first over-the-horizon live show from Cuba to the U.S. on his "Look Here" segment Sunday (29), and the somewhat more dublous distinction of having Cuban president Fulgencio Batista as his interview guest.

Batista as his interview guest.

Interviewing Batista was no cinch, and the program showed it. Agronsky of necessity was in an embarrassing position—it's tough for the interviewer to argue with a highly placed guest, yet that's about the only choice (other than dropping a line of questioning entirely) when the interviewer knows his subject is propagandizing rather than answering with complete truth and candor.

Agronsky, to his credit, showed

rather than answering with complete truth and candor.

Agronsky, to his credit, showed no hesitation in posing direct and even embarrassing questions about Cuba's rebellion and Batista's dicatorial pose and position. But with Batista answering them with the standard line—it's all a Prioplot, the Commies are in back of the revolt, Cuba is democractic and next year's elections will be free—where could Agronsky go from there? Call him a liar?

Such an interview can't be conclusive, and sometimes not even informative. But it's value lies in the opportunity for the viewer to size up the subject. Batista looked a sharp, tough customer who knows how to handle himself in any situation, from a streetfight to highevel diplomacy. In that sense, the program was rewarding.

Pickup came from the Presidential palace, following a brief camera's-eye view of the Havana harbor. The pictures, fed out of Goar Mestre's CMQ-TV, were of excellent quality, and the Cuba-to-U.S. television interchange can proceed henceforth with at least the assurance of good technical content.

Playhouse \$6

surance of good technical content. Cham.

Playhouse 90. Is acting like a confused newcomer instead of a two-year old who should know its way around the medium after such an illustrious first-year start. It go off to an abortive start with The Death of Manolete as the 1957 season's opener, recovered a bit of its poise and purpose with the followup "The Dark Side of the Earth" but fell completely apart in its third outing last week (26) with a remake of the close to 30-year old "Topaze."

It was an Ellis St. Joseph adaptation of the Marcel Pagnol original and it was horrible. None of the Pagnol wit and charm came through. It was played broadly and seemingly without aim or direction. Everybody concerned was "acting up" but the 90 minutes was a resounding letdown.

In the title role, Ernie Kovacs was inhibited and out of place. His delineation of a mild-mannered school teacher who gets involved with an embezziling politico lacked understanding and subtlety. (The role previously had been done by Frank Morgan on the stage and John Barrymore in the films.)

He didn't get much help either from the topline supporters, Richard Hayden, Sheree North and Carl Reiner. A ty sketch and a satiric comedy can't be handled the same way, which is something Kovacs and Reiner ought is to the content of the wind.

covers new missiles. In an urban area, should any of the kids try to buy aluminum tubing, it might be suspected that the juve is inter-ested in do-it-yourself zipgun kits.

suspected that the juve intersted in do-it-yourself zipgun kits.

There was one major instance
of the other side of the coin. In
the Bronx, N. Y., where conditions
were of such nature that the Youth
Board had to take over to forestall gang warare and wholesale
departures from law and order,
there was an inkling of what parents have to go through to forestall wholesale defections. But as
many newspaper readers know,
rumbles are fairly frequent here,
as well as in other blighted urban
areas. There was insufficient
dwelling on the economic and soclal causes for such wholesale rebellion of the teenagers in these
instances. In the Chicago segment, the major discussion revolved around rock 'n' roll, which
seems to be a waning factor among
youth these days.

Everything isn't as well as

youth these days.

Everything in't as well as "WWW" said it was, but neither is everything as bad as some news accounts say. The truth must lie somewhere between both accounts.

Jose,

The "human spider" theme got a good working over by scripters Leonard Spigeigass and Waiter Reilly on CBS-TV "Climax" and gave this long excursion in psychiatry its teeming moments of gripping tension that must have raced pulses and speeded heart beats. Its thrill-proof enactment was enhanced by some superior acting by Ruth, Leif Erickson, Don Dubbins and Natalie Trundy. Credit, too, the direction of Arthur Hiller.

In less competent hands than Miss Hussey and Dubbins, the emotional struggle between psychiatrist might have worn thin by lack of sustained interest. Dubbins, an acute couch case, finally took materis into his own hand and held Miss Trundy prisoner. When the police were called he crawled out on the ledge high above the city with the girl as hostage. Nets were spread below and please were made without success. The girl was finally released when Dubbins proposed a deal and Miss Hussey, her mother, took her place on the ledge. In crawling back to safety, Miss Hussey lost her footing and Dubbins plunged to the net below.

It was a fine acting performance by the four leads, with Miss Hus-

It was a fine acting performance by the four leads, with Miss Hussey and Dubbins capital in their roles. As the sullen, pugnacious mental case, Dubbins may have typed himself but few have done it better in tv. Miss Trundy, a comparative newcomer, shows good promise. Miss Hussey and Erickson are old pros by now; just throw em a script and they'll do a job. Hiller directed with firm hand and struck a high note of realism.

Bill Lundigan and Mary Costa high note of realism.

Bill Lundigan and Mary Costa high note of realism.

Bill control of the carrier for the Chrysler line in a courtroom atmosphere as a tie-in to the earlier sequences, a novel and effective device.

With Robert Young, Jane Wyatt, Elinor Donahue, Billy Gray, Lauren Chaplu, ethers Wreters: Preducer: Eugene B. Bedney Director; Poter Tewkubury 10 Mins., Wed. 5:38 p.m. SCOTT PAPER, LEVER BROS, NBC-TV (film)

(J. Walter Thompson) One of tv's more familiar situa-

tion comedies, "Father Knows Best" started the fall season Wednesday (25) with a contrived script involving problems of both teachers and students in those first

teachers and students in those first few back-to-school days. As might have been expected the star of the half-hour filmed outing wasn't Robert Young, who holds down the title role, but Billy Gray as his teenage offspring.

Gray and his classmates had been looking forward to the return of a favorite teacher. To their consternation another instructor appears and they vent their disapproval in unsubtle ways. Gray, nowever, doesn't share his friends dislike of the new teacher. He turns for advice to Young who tells him the decision is his to make. Rest is rather obvious with Gray making the first conciliatory move and the class follows suit.

Schoolroom. I ce ale afforded.

ing the first continuous nove and the class follows suit.

Schoolroom—locale afforded writer Paul West ample opportunity to toss in a flock of incidents which presumably would draw itters. For the most part the funaking was rather forced and artificial. But Gray's performance was amusing in a deadpan sort of way while the roles of both Young such efather and Jane Wyatt were relatively subordinate in this initial Screen Gems episode for the 1957-788 season. Elinor Donahue and Lauren Chapin, as other members of the Young-Wyatt household, had even less to do.

Peter Tewasbury's direction

had even less to do.

Peter Tewksbury's direction
stressed the levity in the Eugene
B, Rodney production. With school
now safely in session, let's hope
that "Father" settles down in a
less cliched grove. Ploking up the
tab this year are Scott Paper Co.
and Lever Bros. Gilb.

CHEYENNE
(Incident at Indian Springs)
With Clint Walker, Bonnie Bolding, Dan Bartee, Carlyle Mitchell, Chris Oisen, ethers
Producer: Arthur W. Silver
Director: Thomas Carr
Writer: George Slavin
60 Mins, Tales, 7:30 p.m.
GENERAL ELECTRIC CO.
ABC-TV (film)

(Young & Rubicam)

At times, thin story of this season debuter for "Cheyenne" series hardly rates the "adult western" billing. Motivations in tale by George Slavin are never very clear, which ham pers proceedings throughout.

throughout.

Star Clint Walker is presented here as the sheriff of a town in which the kank is held up. Local schoolteacher, Day Barton, turns up with dead body of one of the robbers.

up with dead body of one of the robbers.

First, Barton's a hero; but when it's discovered that Barton's the reformed half-brother of the outlaws, and after the baddles make several attempts at revenge, the townspeople desert him and Walker. Finally, their consciences revive enough to come to the rescue of the beselged pair. Mixed up in this are questions of respect due a schoolteacher, the teaching of violence, and whether Barton should have demanded the reward for his wife, Bonnie Bolding.

Walker continues to display his brand of soft-spoken heroics capably and Barton is good as the troubled schoolteacher. Miss Bolding shows sice promise.

Direction of Thomas Carr is okay.

Direction of Thomas Carr is okay.

Kove.

JIMMY DEAN SHOW

With Dean, Jan Creckett, Jo Davis,
Mary Klich, Coganity Lads, Dick
Flood, Billie Grayes, Texas
Wildeaks, Alee Heaston, guests
Producer: Coansie B. Gay
Director: Bill Lindea

64 Mins.; Sat., 12 (neen)
CBS-TV, frem Washington
Jimmy Dean, who has a crossthe-board morning show on CBSTV, has added an hour-long Saturday aftermoon show to his sked.
The youthful singer has a casual
delivery that makes this moontime
stanza a pleasing entertainment
session. The program is grooved,
in the country-style idiom, but the
song-spread isn't entirely in the
hilbilly genre,
Dean is a likeable personality
and a potent songseller. He was
responsible for a healthy portion
of the tunes offered on the show.
Also pitching in on the vocals, besides members of the regular cast,
(Continued on page 48)

(Continued on page 48)



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THE TWOOD

Foreign TV Reviews

GHOSTS
With Marie Ney, Basil Sydney,
Mary Peach, Julian Somers,
Ronald Lewis
Producer: George More O'Ferrall
Adapter: Norman Ginsbury
60 Mins., Sun., 9:39 p.m.
ABC-TV, from London
However skilfully adapted, a play
as complex as Iben's "Ghosts"
must lose much of its impact when
telescoped to 60 minutes. Norman
Ginsbury did a fine job with his
pocket-size version of the Norwegian classic but, inevitably, none
of the characters was fully developed and many of the reasons for
their behavior were obscured by
rhetoric. rhetoric.

rhetoric.

"Ghosts," a complicated study of twisted emotions, psychological undertones, brooding evil and mental breakdown, was hardly cheerful Sunday night viewing but George More O'Ferrall's production was a courageous attempt to raise commercial tv drama to serious standards.

within his limited framework O'Ferrall directed with dignity and force and he had the benefit of a topnotch cast headed by Marie Ney as Mrs. Alving, the woman haunted by ghostly memories of her dissolute husband. Miss Ney gave a magnificent study of anguish and she handled particularly well the sock climax when she knows that her beloved son is the victim of hereditary disease. The son, played by Ronald Lewis, better known as an up-and-coming film actor, need-more time than he had to show viewers the gradual breaking down of his mental resources.

Basil Sydney as a foolish pastor

Basil Sydney as a foolish pastor and Julian Somers as the pseudo other of the servant girl, Regina,

were both solidly effective. The maid was played by Mary Peach, young South African actress who is the first girl to rate a seven-year commercial to contract, had no chance to do more than hint at her possibilities which, on this showing, seem satisfactory, he provided a touch of fresh radiance in combre surroundings. Rich.

CHELSEA AT NINE
With Edgar Bergen, Jacqueline
Francols, David Hutcheson, Faith
Brook, Alexis Rassine, The Grenadiers, the George Melachrino

Brook, Alexis Rassine, The Grenadiers, the George Melachrino orch
Director: Cobey Ruskind
Writer: Reuben Shipp
60 Mins., Tues., 9 p.m.
Granada-TV, from London
Granada-TV, thom London
Granada-TV, thom London
Granada-TV, the sembarked upon
a series of vaude type shows in
which, they promise, they'll feature
some of the world's headline art
ists. The first to make an appear
ance on the show, which is beamed
from the newly-converted Granada
theatre at Chelsea, was Edgar Bergen, held over for the second show.
Formula for the program, which is
bound to blossom into an audience
catcher with the lure of big names,
stuck more or less to the lines of
a ryue. Emcee David Hutcheson was
slow speaking and suave and set an
easy tempo for the 60 minutes.

Bergen, with Charlie McCarthy
and Mortimer Sneed, provided

easy tempo for the 60 minutes.

Bergen, with Charlie McCarthy and Mortimer Snerd, provided pleasant entertainment in three spots, but much of the humor was in crude vein. Jacqueline Francois, a top French diskstar, gave out with some throaty vocalistics in the true French style on "Lullaby of Birdland," and "Love Is A Child," and oozed personality. In the absence of Alicía Markova, who was

unable to make the show because of eye trouble, Alexis Rassine, from the Theatre Royal Ballet, stepped in to dance a couple of solos, the best of which was. "The Black Swan Variation," to get one of the biggest hands of the show. But the highlight was a group of singers known as The Grenadiers, who've taken up residency for the entire run of the show. They sing well, look good, and can dance, too. Orchestral accompaniments throughout were of a high standard.

Bays.

He current list "Mr. Wonderful," and, for request, the Auld Lang Syne fave "Auld Scots Mither the Michael Boys of a fave "Auld Scots Mither the biggest hands of the show But the highlight was a group of singers reported in the boy of the show and the sound between the stage of the show and the stage of the show and the stage of the show and the stage of the stage

TELL THE TRUTH
With Jacqueline Curtis, Roberta
Leigh, Bill Owen, John Skeaping, David Jacobs, others
Director: Colin Clews
Producer: John Irwin
30 Mins., Tues., 8 p.m.
Associated TeleVision from London

Another panel game has made its bow on British commercial tv, and there's a strong possibility that it might develop into one of the most popular. On its first airing, "Tell The Truth" proved to be both in-teresting and entertaining.

teresting and entertaining.

David Jacobs came through as a more than competent emcee, and the panel, given a little time to sette in, will doubtless become a pleasant combination. The show calls for two contestants to pose as a personality. A third is the gehuine article. Only the real player has to tell the truth. At the end of a couple of rounds of questions, based on a word sketch of the true person, the panel asked to decide which is the genuine one. For each incorrect vote, the trio are awarded \$70 to be devided between them. An all incorrect vote carries a top prize of \$280. Contestants in this program

Contestants in this program never did well at disguisting themselves and the main issue didn't present much of a problem, but doubtless as the show goes on this fault will be rectified.

Bary.

STARS AT BLACKPOOL
With Morecambe & Wise, Anne
Shelton, Tanner Sisters, Three
Deuces, Kenny Baker, Karen
Greer, Ken Dodd, Boliana Ivanko Quartet, BBC Northern Variety Orch, under Alyn Ainsworth
Empter Brien Deut

Emcee: Brian Reece Director: Barney Colehan 45 Mins. BBC-TV, from Blackpool

Taking advantage of presence of leading vaude acts in last few weeks of current Blackpool season, Barney Colehan, north-of-England tv megger, assembled satisfying gather-up of talent for this pro-

gram.

Morecambe & Wise, crosstalking duo, offered their familiar comedy routine to good results, winding with "Back in the Old Routine." Tanner Sisters (off soon to South Africa) made strong impact in harmony, giving out with "Handful of Songs to Sing" and "Puttin' On The Style." Ken Dodd, zany local comedian, with Gordon Needham as foil, drew yocks garbed in leopard skin as a Satari-man from darkest Africa. darkest Africa.

ard skin as a safari-man from darkest Africa.

Three Deuces, Canadian three-some who have enhanced prestige by their work in this summer show biz mecca, were bright song openers, followed by the Bolianko Dancers, lively quartet. Anne Shelton, per always, registers as blonde warbler, as does taller blonde Karen Greer, best in When You Walk Through A Storm. Kenny Baker's always satisfying trumpet act completed the lineup, with showbacking from Northern Variety Orch under batoner Alyn Ainsworth. Brian Reece did emceeing chores rather woodenly. Barney worth. Brian Reece did emceeing chores rather woodenly. Barney colehan staged according to conventional style. Lineup could be faulted mainly on grounds that most acts are already so familiar to viewers; a search after lesserplugged turns would have resulted in more attractive programming.

A DATE WITH KATHIE KAY With Neville Houghton orch Writer: Eddle Boyd Director: Anna Lett 15 Mins. Scottish Television Ltd., from Chargon

Scottish Television Ltd., from Glasgow Kathie Kay, local songstress who gets a full share of British airwaves despite tag of "Fireside Gal who doesn't wanna move away from her kids," can't go wrong with this new format, first of a regular Monday night series. It is a simple late-night slotting with minimum of aspirations, and employing few tricks.

Thrush, middle-aged and pleasant, gave out with oldies, current pops and request tunes. From the long-time-ago section she picked with the long-time-ago section she picked with mington. Del., radio station. "You May Not Be An Angel," from

WILD JUSTICE
With Henry Oscar, Phyllis Calevert, John East, Marjoric Rhodes,
Olive Sloane, Blaise Wyndham,
Michael Bryant, Hal Osmond,
Vincent Holman, Richard Walter,
Arnold Bell, Ann Sears, Brian
Haines, Susan Stranks, George
Street
Writer: James Dale
TV adaption: Patrick Campbell
Director: Peter Cotes
90 Mins., Wed, 8:30 p.m.
Associated-Rediffusion from London

"Wild Justice," a tv revival of a fruity meller which had a suc-cessful London run in the 30's, oozed atmosphere. It gave Henry Oscar, who played the same role in the original stage production, an excellent opportunity to show off his talents as Gabriel Perry, the crazy Victorian husband who meets a sticky end after terrorizing his family. The play was gripping, well acted and a first rate produc-

tion.

To all appearances, Perry is an outwardly respectable lawyer and member of the community, a good husband and father to his daughter and son. But when a woman's body is discovered with severe head injuries, he admits to his wife, played convincingly by Phyllis Calvert, that he did it for \$480 to pay his gambling debts. Mrs. Perry gives alm away to the police, but he's acquitted and comes home for his revenge, only to be killed by a bread knife in a tussle as he's about to set fire to his home. The action took place in a realistic set of a parlour of the time which added a great deal of realism to the story.

THE JACK JACKSON SHOW
With Glen Mason, Joan Savage,
Paddie Opin, Alma Cogan, Nancy Whiskey, Johnny Ducan, Ronnie Hilton, Peter Sellers, the
Confrey Phillips Trio, Charles
MacDeviti's Skiffle Group
Producer: Peter Glover
30 Mins., Sun. 10:45 p.m.
ATV-TV, from London
This zany disk show, with accent
on comedy, in which top yocalista

on comedy, in which top vocalists mime to their latest disks, was the second in the new series and closely followed its proved success for-

mula. Skiffle singer Nancy Whiskey, subbing for Lorrae Desmond, opened the proceedings with "When My Baby Said Goodbye," accompanied by Charles McDevitt's Skiffle Group. Miss Whiskey was followed by Johnny Duncan, giving with "Last Train to San Fernando" as daft a lyric as has yet been heard on tv—Ronnie Hillton with "Marching Along With the Blues," the Comfrey Phillips Trio rendering "Too Close For Comfort" and Alma Cogan singing "That's Happiness." Star spot was filled by comedian

piness."
Star spot was filled by comedian
Peter Seliers, guying skiffle with
fits version of "Any Old Iron."
Sellers, a fine character comedian,
provided the soundest yocks. The
pop vocalists were linked with the
energetic and crazy lunacy of Jackson and his talented stooges, Gleh
Mason, Joan Savage and Paddie
O'Neil.

O'Neil.

Peter Glover handled the direction and special effects with pactout the show was often marred by faulty synchronization, particularly in the speaking voice of star Jackson.

Rich.

Tele Reviews

Continued from page 46

were guests Andy Williams and the Fontane Sisters. Williams is another of the relaxed school of singing.

For comedy relief, the program has ventro Alec Houston and his dummy Elmer. The humor is along simple rustic lines. Jess.

IT'S YOUR NICKEL With Joe Pyne Director; Ray Lukshis 60 Mins., Sun., 11:40 p.m. KTLA, Hollywood

on KTLA. His only chance of survival is to do what he is claimed to have done back east—become such a controversial figure than he'll either be slugged or sued or both and maybe worse, He is an insulting, spart aleck and may choose the wrong guy.

Over the phone, the only gimmick he uses, he called one-woman "a meddlesome old bat," another was called "a creep" and still another "an idiot." He poked into politics, religion and labor matters and said that like would be the last Republican president for a while. One caller was greeted with, I' don't want this degenerate type of call."

Not only do the callers, some

of call."

Not only do the callers, some apparently planted, get the works from him but he had a few self-deprecating-remarks. He said anybody who buys time on his program has got to be sick, and that, as pinch hitter for the alling Larry Finley on KFWB, he admitted he would be the "lousiest" deejay on radio.

when a woman caller asked where a phone call could be made for a nickel he told her off. Title stems from the old gag of taking a call and flipping "It's your nickel, start talking." He was asked about Tom Duggan but brushed it off. He tries to ape him but it's a dim copy. He will incense people rather than entertain them so his nights may be numbered. Recruiting films were all that escaped his biting sarcasm. He may have killed off any chance of sponsorship by saying right-to-work issue meant the killing off of unions and return to low wages.





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CAPTAIN KANGAROO is produced by KEESHAN-MILLER ENT. CORP. for the CBS TELEVISION NETWORK

TV Film Reviews

rol Naish plays the famous Oriental detective. By giving it a late Schurday afternoon slot, the programmers are obviously aiming at both the moppet and adult trade and, between the two, there's little doubt they'll win a substantial audience segment.

From a technical standpoint the new series valos syndicated in the U. S.) hits a safe standard. Producin qualities were above average demands and the script by Richard Grey provided individual offheat twists to compel audience attention. The series opened with a subject entitled "Backfre," which was, presumably, indicative of the general treatment and storyline. It had a full measure of action and, although the suspense was obvious



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THE NEW ADVENTURES OF CHARLIE CHAN
With J. Carrol Naish, James Hong, Bruce Seton, Rupert Davies, William Frank'yn, Virginia Kelly, Harold Scott, Amy Dalby, Geoffrey Lumsden
Executive Producer: Leon Fromkess
Producer: Rudolph C. Flothow Writer: Richard Grey Director: Don Chaffey Johns, Sat, 6:30 p.m.
ATV, from London (film)
"Charlie Chan" is given British backgrounds in this new series filmed in London, in which J. Carrol Naish plays the famous Oriental detective. By giving it a late Sturday afternoon slot, the programmers are obviously aiming at both the mospet and adult trade and, between the two, there's little doubt they'll win a substantial audience segment.
From a technical standpoint the new series (also syndicated in the U. S.) hits a safe standard. Produc

William Franklyn and Virginia Kelly.

BOOTS AND SADDLES
(The Gatling Gun)
With Jack Pickhard, Patrick McVey, Dave Willock, John Alderson, Michael Emmet, Ralph
Moody, Herbert Rudley, Joel
Ashley, others
Distributor: California National
Producers: George M. Cahan, Robbert Stillman
Director: Bernard L. Kowalskl
Writer: Gene Roddenberry
30 Mins. (Syndication)
Balance sheet on this Calif. National syndication skein adds up
to only middling tv fare, from
opener. To its credit is built-in
interest in Indian-fighting cavalry,
technical accuracy in depicting this
picturesque arm, and okay acting
and direction. But possibilities are
dissipated somewhat by pedestrian
script in initialler, and rather slapdash production at Utah location.
First script deals with havoc
wreaked on a unit of Fifth Cavalry
(there were other cavalry regiments besides the Seventh) by a
pompous inspecting general, Herbert Rudley, who insits on the letter
of regulations. Mainly, conflict revolves around new-flanged Gatling
gun, in which general doesn't believe, and casehardened gunner,
Ralph Moody, who's lax in spitand-polish department. But when
an overwhelming band of Indians
attacks a detachment, Moody,
who's been discharged on a technicality, must be mustered back
into service quickly to man the
Gatling and beat off the attack.
Main xunning characters of
series, Jack Pickhard and Patrick
McVey as officers of the unit, don't
figure too strongly in opener, but
register okay nonetheless. Rudley
is properly obnoxious and Moody's
good as the crotchety corporal.
Direction of Bernard Kowalski,
not always polished, still shows
promise.

Capt. J. S. Peters, retired cav-

is properly obnoxious and Moody's good as the crotchety corporal. Direction of Bernard Kowalski, not always polished, still shows promise.

Capt. J. S. Peters, retired cavalryman, keeps a sharp and expert eye on details of equipment and drill.

Detective mag, this latest whodun-it series (out of the Desilu stable, with National Telefilm Associates) adds up to a fairly good entry in the mysterioso sweepstakes. There is enough suspense and the ele-ments of mystery are well-welded together in the teleplay by Mort Briskin, producer of the series.

together in the teleplay by Mort Briskin, producer of the series. Against heavy competition, "Official" isn't apt to draw much of a rating (as with its Tuesday at 8 slotting on KTLA). And it probably explains why the series has no local bankroller, only spots.

Briskin's story has to do with the murder of a femme in Kansas City, and the exhaustive, plodding investigation of detectives in solving the case. It's not too different from many other whodunits, and whether the peg "Official Detective" will help is conjectural. However, there's an even tempo to the story, and direction of Lee Sholem extracts some good characterizations, even in the bit roles.

Morris Ankrum and Francis DeSales expertly handle their roles of the sleuths who eventually track down the killer, a married man who was engaged in extra-curricular activities, and who knocked off the gal because his amour wanted to make it legal. There are good supporting performances by Jack Hogan, the killer, Paul Sullivan, Judy Short, John Goddard, Craig Duncan and Anne Loos.

Everett Sloane handles his hosting chores well.

Everett Sloane handles his hosting chores well.

Daku.

Vidpix Chatter

AAP sales chief Robert Rich and his director of national sales Don ald Klauber in L.A. for sales powwows . . . Nox Lempert is produc-ing Guild Film blurbs for Ronzoni and Clairol, two Jackie Glea-son ("Honeymooners") rerun sponsors . . . Associae producers Roger Carlin and story editor Sid Ellis left for Mexico to start work on first half-hour of Guild's "Light of the World;" some of names lined for series are Albert Dekker, Richard Derr, Mary Sinclair . . . Ziv, in the midst of a sales expansion program, has taken new office space to house its national sales force, renting an entire tower floor of a Madison Ave. building. Present Madison Ave. headquarters also will be retained for exec and administrative personnel . . . Trans-Lux has opened an office in Chicago . . . Jerry Franken, Televi-sion Programs of America publicity director, back from Toronto . . director, back from Toronto . . . California National Productions' MBC Television Films division added two more salesmen, with Glea Joseph Porter, ex-ABC Film Syndication, taking on the southeast territory, and John Ettelsen, formerly with KGW-TV, Portland, Ore, moving into the Pennsylvania territory . . Association Films releasing "Mainline, USA," a 20-minute film on railroading produced by the Assn. of American Railroads, to stations on a freeloan basis.

Lou Friedland, MCA, TV, v.p..

OFFICIAL DETECTIVE
With Paul Sullivan, Judy Short,
Morris Ankrum, Frances De
Sales, John Goddard, Anne Loos,
Craig Duncan, Jack Hogan;
Everett Sloane, host*
Distributor: NTA
Producer: Mort Briskin
Director: Lee Sholem
Writer: Briskin
30 Mins. (Syndication)
Based on yarns from Official

Inside Stuff—TV Films

Screen Gems has hired four additional exploitation field men across country, to plug SG's "Shock" block of 52 old Universal horror pix, a la hey-day of pix exploitation. Advance campaign, with cooperation of local stations, is planned for opening of block in each locality. It's understood that a special budget, estimated between \$50,000 and \$75,000, has been allocated for additional promotion stunts, ads and field men for the "Shock" group.

Half-hour film reporting the latest progress in guided missiles is being made available to television station by the Aircraft Industries Assn. Film includes comprehensive footage of the new types of missiles, as well as history of the missile development, along with footage on the new Vangard Earth Satellite.

"Men and Missiles" is the third Aircraft Industries Assn. film to be released to television stations this year. First is "Design for Survival," dealing with advances of aircraft manufacturers from the end of World War II to the present. Second was "The High Road," story of air transport.

The VARIETY-ARB Syndication Chart in the Sept. 18 issue for the Los Angeles market, inadvertently listed the "O. Henry Playhouse" in the No. 2 spot in the market. The No. 2 position should have gone to "Badge 714." distributed by NBC Film Sales, and telecast on KTTV. It was "Badge 714" which drew the 13.1 rating on Monday nights at 8.30 p.m., rather than "O. Henry" on KHJ, the latter skein not even placing among the Top 10 for the August rating period.

Inside Stuff—Radio-TV

CBS Inc. has inaugurated a new free group insurance plan for office and executive employees, to take effect Oct. 1. New plan insures employees, free of charge with approximately \$1,500 worth of coverage for every \$1,000 of their base salary (i.e., an employee earning \$10,000 a year would get a \$15,000 policy).

Under the new plan, policy remains in effect as long as the employee stays with CBS, but has no cash surrender value upon Jeaving the company. In contrast, the current group plan, under which employees pay premiums, does have cash surrender value when employment is terminated.

Television's prolific residual potential holds rewards for writers as well as actors and packagers, and even non-tw writers at that. One instance of the latter class is Stanley Richards, a legit playwright specializing in one-acters, whose "Mr. Bell's Creation," written in 1949, has just been sold to television for the sixth time, which should set some sort of record.

some sort of record.

Play, originally published by Samuel French, was first purchased in 1950 by the Chevrolet Teletheatre. Subsequently, it was bought by "Star Tonight," "Star Matine," for local production on WDSU-TV, New Orleans, just recently by the Canadian Broadcasting Corp. for a Nov. 4 performance on the "On Camera" show, and last week by British Broadcasting Corp, for future production.

Topper is that Richards until just recently had never written a television script. His agent, Maeve Southgate, finally talked him into it, and he recently completed the yarn. Miss Southgate is now making the rounds with the "tv first."

While Frank M. Folsom has been a quasi-diplomatic ambassador for Radio Corp. of America, as well as prime merchandiser, in setting up Italian and Spanish factories, for example, when he huddled with Premier Franco of Spain and dignitaries both in Rome and the Vatican, he first learned what it means to "have wardrobe, will travel" on his current mission to Vienna. As an Ambassador for the Vatican to the International Atomic Energy Commission convention—atoms for peace—in the Austrian capital, the chairman of the executive board of RCA had to be elaborately outfitted with all sorts of formal duds—morning, coats, cutaways, full-dress, dinner-jackets (just for "roughing it"), etc. After a month's session in Vienna, Folsom then traverses the Continent on RCA company business, looking into operations in Germany, Italy, France, Spain and the Lowlands.

Many execs associated with radio, tv and films will be guest lecturers in a course given at the New School for Social-Research by Arno Huth which starts Oct. 10. Slated to appear as guests of the course, titled "Communication of Ideas" are Ernest Angel, vp. of the Institute for Motivational Research; Joshua Powers, prez of Joshua B. Powers, Inc.; Amos Vogel, exec secretary of "Cinema 16," Julian Bryan, exe director of International Film Foundation, David I. Pineus. Caravel Films prez. Also Professor Paul F. Lazarfeld of Columbia U.; Pierre Crenesse, director of French Broadcasting System in North America; G. L. Ophrai and J. Don Pringle, of the United Nations radio and W. J. Convery Egan, director of Radio Free Europe.

Huth, who is giving the course, is a v.p. at the Institute for Motivational Research.

The two-day session of the National Radio Advertising Clinic, to be Staged under the auspices of the Radio Advertising Bureau in New York on October 8 and 9, will deal with the problems of building a major radio campaign and the production of better selling copy and

jingles.

To date the NRAC has lined up Albert Brown, vp in charge of advertising and public relations at the Best Foods, Inc.; Julian Barksdale, vp in charge of marketing and planning, Stephen F. Whitman & Son; and James J. Delaney, advertising manager of the Sinclair Refining Co., as the first in a series of speakers.

CBS newsfilm of the dramatic events at Little Rock were shown nightly on Spanish television last week. CBS pact with Madrid television officials meant that viewers saw the news only hours after they read it in the local press. Footsage was flown daily to Madrid via TWA, the airline gets a Jetstream plug at the close of each quarter-hour news

Television Bureau of Advertising plans on adding two station reps to the 17-man board of directors. Purpose being to widen scope of the

Bureau.

TvB says that figures published in Editor & Publisher pertaining to \$1,800,000,000 being spent by 339 agencies in niewspapers, (thus representing 59% of the agencies media buty) "t'aint so."

According to TvB \$628,000,000 is the correct figure and it represents 20% of the agencies buy.

The Bureau's latest efforts has been with MacManus, John & Adams Inc., studying ways to introduce autos in a more glamorous manner. MacManus agency handles Pontiae.

The Rev. Vincent A. Yzermans of Saint John the Baptist Church, Swanville, Minn., is writing a book on "Pius XII and Mass Communi-cations."

cations."

He has invited those who made the Radio Mission to Europe in 1945, and who were addressed by the Pope on Sept. 5 that year, on the blessings (and evils) of so vital a mass communication as radio broadcasting, to write their impressions of the Pope.





Radio-TV Production Centers

Next day Gleason phoned, "they're pushing." . . . Asked why he didn't change his format after all these years, Jack Benny replied, "for the same reason that Ted Williams doesn't change his stance at the plate while he's still swatting homers." . . . When told that Perry Como takes an hour's nap before his show while others are chasing butterflies, a joker put in with, "and a half hour during the show." . . NBC's Blake Chatfield supervised production of 103 film trailers in 60 days to promote the web's new shows. Ten-a-mouth is a good average for anyone

IN BOSTON .

WILD, Bartell Group new Hub station, formerly WBMS, brought in John F. Box Jr., exec veep, as gen. mgr.; Jack Carney, disk jock, formerly at KRUX, Phoenix, and WOKY, Milwaukee; Harriet Baker, as sales service coordinator ... WNAC-TV hosted Hub tv crix at a luncheon for Danny Thomas in the French Room of the Ritz Carlton Sunday (29), with Phyl Doherty, p. r. and adv. dir., in charge of arrangements ... WBZ-TV's cowboy personality, Rex Trailer, making special

Little Rock

Continued from page I

which decided to turn it down.
NBG, incidentally, worked with
the mobile equipment of its Little
Rock affiliate, KARK-TV. CBS'
outlet, KTHV, doesn't have a mobilefunit, so CBS rented one from
the ABC station in Pine BluffLittle Rock, KATV.

Problem of the programment when't with

Pool arrangement wasn't with-out some amusing behind-the-scenes sidelights. At one point, the CBS Little Rock-New York di-

the CBS Little Rock-New York direct line broke down, so a conference call was set up between NBC news director Bill McAndrew in N. Y. and his crew in Little Rock, with CBS news director John Day sitting in and the NBC boys relaying messages to him and back with the CBS man in Little Rock. At arother point seals on Wednerday.

ing messages to him and back with the CBS man in Little Rock. At another point, early on Wednesday, Smith said, "... and now we re-turn you to Arthur Godfrey," at which point Day reportedly raised the roof and shouted down orders

WPIX's New Pix Biz

WPIX, N. Y., has inked some new biz, with the Wander Co., Chi-

cago, picking up "Abbott & Cos-tello" and "Popeye" for a 28-week participation campaign in behalf

or Ovaitine.

Kellogg has signed a 52-week contract for an announcement schedule, with all film commercials adjacent to the sold-out midweek "Popeye" show four days weekly. Another spot campaign was inked by Adell Chemical for its Lestoil detergent.

TPA Foreign Sales

Television Programs of America has ticked off foreign sales in Puerto Rico, Cuba, Australia and

Belgium.
Lineup includes: "Fury," Sydney
and Melbourne, and the same
series, Spanish dubbed, CMBF-TV,
Cuba: "Lone Ranger," CMBF-TV,
Cuba: "Lone Ranger," CMBF-TV,
Cuba: "Lassie." Belgium; "Susie,"
Sydney and Melbourne, Australia;
"Halls of Ivy," Melbourne; and
"Ramar of the Jungle," Puerto
Rico.

for general cutaways.

of Ovaltine.

Lestoil detergent.

Belgium.



Would you like to be the life of the Plans Board?

Do you sit idly by, sobbing into your hankie, while someone else hogs the stage?

There's a cure, friend ...

At the recent Sportsman's Show, key KTTV personnel interviewed the crowds day after day, getting important answers to questions about Southern Californians and their television viewing habits.

For the first time, this information is available to you...packed with vital facts that mean business to you.

"How many people enter contests?"

"What time do people go to bed in Southern California?"

"How many people write letters to television stations?"

"Where do people find out about the television programs they watch?"

Fill out the coupon below and the booklet is yours by return mail.

K	
Research I	epartment
5746 Sunse Hollywood,	
Send me About Los	30,000 Answers Angeles Television.
Name	
Address	

appearances in Stop & Shop supers . . . Al Kaye, WBZ-TV staff photog, off to Alamorgodo, N.M. for firing of new Air Force guided missile . . . WNAC-TV launched Rosemary Haley as first live on camera weather femme Monday (30) on Mon.-thru-Fri. for Howard Johnson's . . . Sue Bennett, formerly with EBZ-TV, Joined WNAC-TV, as national and N. E. weather map interpreter . . . Whiting Milk Co. inked for "Frontier Doctor," new tv series preeming on WBZ-TV, Cot. 17 . . . John P. Cain Co. and LaRosa Macaroni inked for "Harbor Command," new tv series preeming on WNAC-TV, Sunday (6) . . . Cain's also inked for sponsorship of WNAC Yankee net news Monday and Wednesday 1 p.m. shows . . . Ken Maiden, WILD news dir., covered N. E. Naval & Marine Air Reserve military inspection . . . WBZ-TV ran a preview party Tuesday (1) in Somerset Hotel for "Gray Ghost," ty series with Virgil Carrington Jones, author of "Gray Ghosts and Rebel Raiders" on hand. Don Egemon, adv.and sales promosh mgr., and Frances Cochran, WBZ-TV p. r. dir., arranged the affair, co-sponsored by CBS-TV, Habitant Soup and Charles F. Hutchinson Agency.

IN CHICAGO. IN CHICAGO. . .

IN CHICAGO...

NBC-TY's Bob Sarnoff, Manie Sacks, Bob Kintner, Walter Scott and Don Durgin all here for special trade presentation last Monday (30) to agencies, advertisers and press... WCFL giving thorough coverage to Teamsters convention in Miami Beach this week, with Don Graham dealing the on-the-spot newscasts and interviews... Marty Faye's latenight grill sesh on WBKB, averaging about six spots per night, being extended 15 minutes nightly to 12:15... Howard Coleman, WMAQ station manager undergoing minor surgery this week, has to recover in time to deliver "Radio Remaissance" speech Saturday (5) at River Forest Tennis Club... National Tea picking up tab for resumption of "Tello-Test" on WGN with Ed Cooper as quizzer... Eight Chi talent and model agencies, organized as Chicago's Assn. for Radio and Television Artists (CARTA), have signed applications for SAG franchises... WMAQ Iaunching coordinated newspaper and transcribed spots promotion for Tom Mercein's new morning strip, 6:30-8:45... Jack R. ReVoyr added to announcing staff of WTMJ-WTMJ-TV, Milwaukee ... Bryan A. Wright tapped by United Film and Recording Studios to head its film-sound department... Mary Merryfield notches her sixth anni with WMAQ next week.

SAN FRANCISCO .

IN SAN FRANCISCO .

FCC okayed Al Levitr's request for an FM outlet. It'll be a 10,000-watt job, with transmitter atop San Bruno Mountain just south of Frisco, and call letters will be KSFR . . . Charles A. Black has just became director of corporate relations for Ampex, in suburban Redwood City. He's Shirley Temple's husband . . KPNX's assistant program manager, John Highlander, spoke to the Oakland Ad Club . . . Heading KYA's new Hollywood office is Jack Miller, former assistant manager of KTVR, Denver . . . Hal Chase, ex-KHUB, Watsonville, and KAST, Astoria, Gre, to H-R Representatives, Inc . Don Sherwood grabbed himself some pretty funny promotion when he took his KSFO mike into Stockton after "invading" the valley city—one result was to draw 240 sportscars, 162 light planes and a single cabin cruiser into the "bombed" town before signing his "peace treaty."

IN DETROIT . .

had eased, each web only carried two feeds apiece. Talent was pooled, with Smith and NBC's Herb Kaplow sharing the mike (with Smith, for perhaps the first time anywhere, introing a rival newsman as 'here is my colleague, Herb Kaplow.' On Friday, all was quiet, but NBC did one feed anyway, and offered it to CBS, which decided to turn it down. NBC, incidentally, worked with Two new programs go before the WWJ-TV cameras this week—
"The Arbitrator," a haifhour show featuring Hy Parker, a hearing officer and mediator with the Michigan State Mediation Board in reenactments of actual cases; and "Marriage Counselor," featuring Dr.
Katharine B. Greene, Wayne County Marriage Counselor, who will
present typical examples of marital difficulties and her advice on how
they could be resolved... WWJ and WWJ-TV was presented a YMCA
award for emphasizing present day moral and spiritual values through
its programs . . New WWJ-TV entry is "Fimland's Finest," a twice
weekly feature film show sponsored by Shifrin & Willens Jewelers . .
"Big Ten Football Highlights," with sportscaster Chick Hearn, is a new
Monday night feature of WWJ-TV,

IN PHILADELPHIA

IN PHILADELPHIA

Joe Grady and Ed Hurst, WVUE-TV deejays appear as guest with Pattl Page (2) on the "Big Record." Appearance was arranged by pair's sponsor—Pillsbury, also "Record" to bankroller . . Alan S. Kalish, on the WCAU sales staff since 1955, named national advertising manager for station . . WFIL-TV's du Pont Award winning "University of the Air" series returns for the eighth season. Ten institutions in area participate . . Joe Tinney Jr., who directs the NBC "Dean Martin Show" (5) is the son of the veepee and assistant manager of the WCAU stations . . Barry Gray, slotted against WPEN's gabber Frank Ford, preemed his WIP local entry from the Warwick Hotel (Sept. 30) . . . Dick Clark, who hosts the WFIL-TV originated "American Bandstand" debuts "Talent Trends", a talent hunt session (12). Clark also emcees a new half ABC variety show (7).

IN WASHINGTON . . .

Don Beek, staffer at WARL, suburban country music station, takes over as station's morning man (6:45-7:15 a.m.) . . . Jimmy Dunne returns to WTTG-DuMont this week with his "Musically Yours" Saturday show after a summer hiatus . . . "Face the Nation," CBS newspanel show, moved into new time slot (1 p.m.) past Sunday, with program stepped up from 30 to 45 minutes. New time knocks show off schedule of WTOP. Jocal web affiliate . . . Guitarist Charlie Byrd made his tv debut on the Billy Johnson show, WTTG . . . New accordionist on Lawrence Welk show, 14 year old Steve Kenny, is a local boy . . . Bob Dalion, WTOP radio, has been named chairman of the 10th annual Arthur S. Flemming Awards Commission, which annually picks 10 outstanding young men in federal service.

3D APPLICATION FOR TOLL-TV IN DENVER

Denver, Oct. 1.

The city council has received its third application for toll-tv. The third is from John C. Mullins, president of TV-Denver. Inc., operating KBTV, Channel 9. Mullins left his application open, to cover one of several plans.

The city attorney has ruled that such applications would have to go to a vote of the people, the same as any other franchise application, Denver, Oct. 1.

New CBS Radio Biz

CBS Radio signed some \$250,000 in new business last week via the sale of a pair of its "impact plan" segmented packages to Ex-Lax and American Home Foods.

Memphis—Dotty Abbott, manager of WHER, the nation's only all-girl station, will exit here to work with several tv and film production centers in New York. The femme radio skipper has guided the reins of Memphis' all-girl daytime station for three years and before coming here served as program director of WHHM, WMC, Memphis and WIL, St. Louls.



Rod Serling's Collected Plays, Plus a Warning To Agency Hucksters

Rod Serling goes a step further than the usual anthologist in "Pat-Rod Serling goes a step further than the usual anthologist in "Patterns" (Simon & Schuster, \$3.95), a new collection of four of his top television plays. Serling annotates each play with commentary, for one thing, for another, he's written a tough loveletter to television in a 42-page introduction, and finally, he's provided stills of the television and/or motion picture productions of each of the works.

But the best of the reading matter in the books is the plays themselves, "Patterns." "The Rack." "Old MacDonald Had a Curve" and "Requiem for a Heavyweight." The commentary on each play isn't always very revealing, although occasionally Serling does some strong self-criticism as in condemming the last few scenes of "Requiem" as anticlimactic.

In his introduction to the collection, Serling looses a few blasts at "the sonosors agencies and net-

tion, Serling looses a few blasts at tion, Serling looses a rew blasts at "the sponsors, agencies and net-work," in whom, he believes, rests the responsibility for the occasions when television drama has been stripped of its adultness and maturstripped of its adultness and maturity in the interests of avoiding controversy. Fault is not the producer's, nor the audiences, but Madison Ave's, and cites some instances like the editing of his "Noon on Doomsday," and Reggie Rose's "Thunder on Sycamore "Noon on Doomsday," and Reggie Rose's "Thunder on Sycamore Street" to prove it also an incident where a cigaret sponsor insisted that the words "American" and "lucky" be deleted from the script.

Serling warns that unless Madi-son Ave's treatment of the tèlevision writer is changed, tv drama will degenerate into the same kind of sterility that characterized 20 years of radio dramatics. Chan.

CLANCY, GOIT NAMED AS TPA SALES EXECS

Television Programs of America, perking on the production front with at least five new telefilm proj-

with at least five new telefilm projects, has appointed Russell Clancy and Charles W. Goit national sales directors, both of whom will have equal responsibilities, reporting to Mickey Sillerman, exec v.p.
Plans are underway to augment the national sales staff under the two directors. Goit joined TPA as an account exec almost four years ago, previously being with Ziv and "Fortune," while Clancy, another former Ziv associate, joined TPA about a year ago. about a year ago.

Derel's 'Badge for Hire'

Derel Producing Associates has come up with a contract which should flood the private eye tele-film field. It has signed an agreenim field. It has signed an agree-ment with Associated Licensed Detectives of New York State, an organization of 300 private eyes, giving Derel exclusive rights to stories from the files of the organ-

ization's members.

Derel's planned series, based on the deal, will be called "Badge for Hire."

Hartford—Victor Brewer has been named commercial sales man-ager of WKNB, NBC o&o daytme-re of nearby New Britain. Brewer moves up from post of assistant sales manager of station.

NEED SOMEONE TO CARRY THE BALL?

To sell your product in the big Northwest market, KSTP-TV is a triple-threat performer.

The Northwest's first TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 615,000 TV families and \$4 BILLION in spendable income.



October 2nd, 1957

Dear Leonard Goldenson:

I am proud to be associated with you and your colleagues at the American Broadcasting Company.

Imogene Coca and I both look forward to our new relationship with you, Madame Helena Rubinstein and Ogilvy, Benson & Mather.

Sincerely, Sid Caesar

New SAG Contract

employers. Actors and writers have rerun arrangements, but directors (controlled by two strong unions) and cameramen do not. Nor do grips and carpenters—and there is concern that they, too, might seek some measure of residual satisfaction.

The 1955 contract provides a minimum to each actor in blurbs of 570 for eight hours work. That's uncomplicated enough, but the residual satisfaction.

FPA Org Moves In

According to some, all the abuse may not be limited to the bargaining table. Certain members of an organization which has only lately come to maturity, the Film Producers Assn. of New York (having somewhere over 30 member companies), feel that the 1955 commercial pact was too liberal. FPA organized a handful of producers to participate in the eral. FPA organized a handful of producers to participate in the SAG negotiations that year, but they didn't appear to have as much strength or say as the agencies, or so it has been alleged. So long as the agencies don't have to make more increases in blurb payments, it is quite possible they will not object to a 1958 contract along the same lines as the old one.

But FPA, which ironically ha But FPA, which ironically has less to lose in terms of immediate cash, since the agencies pay residuals, not the producers, are more fearful of the distant debilitating effect that increases will have on the film market. "If the agencies suffer, we all suffer," one producer observed.

producer observed.

With the actual negotiations still better than three months away, it is not with full conviction that tradesters can say what the issues will be. But three—all of them revolving around spot advertising payments—are said to have an excellent chance of forcing a continuation of dickers well beyond the March 1, 1958, deadline for a new contract.

Since they feel they are already

contract.

Since they feel they are already paying a great deal for blurbs used in spot, agencies, without asking any particular increase in payments, are expected to seek more use of the spots for the 1955 price. (Whether producers will go along without making demands for both lower payments and more plays cannot be determined.)

Screen Actors Guild, on the oth-

Screen Actors Guild, on the other hand, will fight for a clearer, better administered system of rebetter administered system of re-payments to members. There has long been a cry from within the guild that blurb performers, be-cause of an intricate and not total-ly clear bookkeeping setup, have not got all they are entitled to get.

not got all they are entitled to get.

SAG may also seek a higher
"dealer buyout." When national
advertisers make commercials and
then turn them over to local dealers for use, it is not always possible for the guild to check on the
number of runs each spiel gets
over a season or a year, because
the disposition of the prints falls
into the hands of many small merchandlsers over a wide expanse of
the nation. Right now, SAG is
guaranteed \$575 for each actor the nation. Right now, SAG is guaranteed \$575 for each actor when the blurb goes this route, but union members feel that this may be disproportionate to the extensive use the blurb gets, when com-



tail.

Essentially, there are the spot and program commercials, which in either case are divided into Class A, B and C payments. An A spot goes to over 20 cities, and that's most cases since New York and Los Angeles, when both play the spots, are deemed the equivalent of 20 cities. Class B is from six to 20 cities, and C from one to five. The number of cities is the amount played in any 13-week cycle.

In spot commercials, Class A en-

In spot commercials, Class A entitles an on-camera titles an on-camera actor to an added \$140 every 13 weeks; B. \$105 every 13, and C. \$70 every 13 and \$35 every 13 thereafter.

In program commercials, the rates are higher, ranging to \$1,150 for Class A use for on-camera work used in any two consecutive 13-week cycles.

Barrow

Continued from page 27 vision of chain regulations simul-

taneously.

It's also pointed out by some observers that the emphasis on network monopoly expected from the Barrow report may provide subscription promoters an incentive to push for the fee tv service as a competitive force to advertiser-supported video.

supported video.

Because of the extensive duplicating jobs, which prevented release of the report on its scheduled Sept. 30 date, mineographed copies of the document will be limited. However, it's expected the report will be made available later in printed form—at a price.

later in printed form—at a price,
A staff of experts assisted Dean
Barrow in the study. It comprises
Louis H. Mayo, Assistant Dean of
George Washington U. Law School;
Jesse W. Markham, Professor of
Economics, Princton U.; Charles
H. Sandage, Professor of the
School of Journalism and Communications, U. of Illinois; Hyman
H. Goldin, chief of the Economics
Division, FCC; Warren C. Baum,
economist; Ellis H. Crosker, statistical analyst. Robert D. J. Leahy
accountant-investigator; Harry J.
Nichols, advertising consultant;
Peter Gerlando, economist; Ashaccountant-investigator; Harry Michols, advertising consultant; Peter Gerlando, economist; Ashbrook P. Bryant, FCC attorney; Edward R. Eadeh, industry laison; and James F. Tierney, attorney-investigator.

Indies' Alliance

= Continued from page 29 = Continued from Page 23 —
house stations, or a Storer outlet,
and others, to tip the balance in
their favor as a buying group. And,
as if to forge the alliance even
stronger, they became co-financiers
with the syndicators. Of course, in
both instances, it was on properties,
the stations were "hot" about and
wanted as their very own.

In the "Decoy" deal, ten stations agreed to come up with \$15,000 per episode against a \$30,000 negative cost. When Official Films receives back \$30,000 in sales, plus the costs of prints, advertising,

commissions, and handling expenses, the 10 stations, in accordance with their graduated investment, will receive a portion of the 25% profit participation agreed for them. The 10 stations, besides WPIX and KTTV, involved in the deal are: WGN-TV, Chicago, sister station of New York Daily News, WBZ, Boston, KDKA, Pittsburgh, KYW, Cleveland, KPIX, San Francisco, all "Westinghouse outlets; WPFH, Philadelphia, Storer; WTIC, Hartford, indie, and KING, Seattle. Their total investment for the 39 episodes runs to about \$585,000.

In the initial Screen Gems deal,

\$585,000.

In the initial Screen Gems deal, WPIX and KTTV, plus four Westinghouse stations, plunked down nearly \$500,000 for "Casey Jones" for equity in the property, plus guaranteed exclusivity in their markate.

New TV Season

Continued from page 1

continues from page 1

chiefly by indifferent fare, creating bewilderment in the eyes of many as to just where the summer left off and the fall semester began (an appraisal predicted on the fact that the whole crop of new half-hour film entries, whether western, situation comedy, adventure or mystery in motif, are no worse-no better than the summertice reruns of last year's celluloid product). of last year's celluloid product).

Ole Debbie Ratings

Ole Debbie Ratings
Within the trade itself, practically all of the enthusiasm and interest is geared in one direction—the ratings, with far less attention focussed on the quality of the product itself than on how the program fared in relation to the competition. Thus if a new show has managed to top a rival network entry by two or three Trendex points, regardless of the critical evaluation in the dailes (and it's not uncommon now to read three not uncommon now to read three not uncomming how to lead the cor four pannings in a single day, the networks consider it a good day's work well done.

Estimates of the new shows may Estimates of the new shows may vary, give or take a little, depending chiefly on the person you're talking to and the network he's identified with, but there can be no quarrel with the end result the first unqualified hit has yet to emerge from the crop of new season entries. Thus in the area of the westerns (and how come everythe westerns and now come every-body winds up with a full house or four of a kind in those gun-slinging frontier saloon pokerfests?) some may prefer "Have Gun" over "Rest-less Gun," or "Wagon Train" over "Mayerick," or "Californians" over "Texas Rangers" But the pattern and quality over learn sheeten. "Texas Rangers." But the pattern (and quality) was long since established with "Cheyenne," "Wyatt Earp" and "Gunsmoke."

Earp" and "Gunsmoke."

Similarly in the area of situation comedy, such latecomers as "Sally," "Bachelor Father," "Five Arden Show," "Dick & the Duchess," among others, are variations (with slight varying degrees of popularity) of long familiar formats all of them done to a comparable turn, if not better, in the past, with the new ones taking up where the cream of last year's product left off in the summertime replay arena. play arena.

play arena.

As for all the flood of musicalvocal ventures hitting the home
screens thus far, whether it's Gisele MacKenzie, Polly Bergen,
Rosemary Clooney, Patti Page's
"Big Record", et al—whatever distinguishing characteristics they
possess to set them above or even
on a par with Perry Como and the
"Hit Parade" have singularly eluded the viewer.
Whether by coincidence or not

Whether by coincidence or not, thus far it's the "intellectual ghet-to" of Sunday afternoon, with its round-robin of sustainers, that has yielded up most of the new season's stimulating moments. Maybe not commercial, but not nearly as dull as so many of the \$5,000,000-per-season nighttime clinkers.

Telefilm Tax

Continued from page 28

continue from page 28

Is fickle and there are but few enduring tv film series. Recognition of this problem, compounded by the risk of sale, should qualify the tv industry for legislative action which would make allowances for this problem. There are at least 70 other industries which have been granted a depreciation. 70 other industries which nave been granted a depreciation al-lowance before computation of taxes ranging downward from ga-and oil at 27½% to clam and oys-ter shells at 5%... The ty industry

is entitled to the same consideration," said Morton.

He pointed out virtually all indies have operated on a cost recovery basis for years, then said "we understand that the Internal Revenue Department has recently taken the position that such a procedure is no longer acceptable and is turning its attention to a formula for amortization over a perioud of years on the théory that a od of years on the theory that a film has a useful life for more than one year. However, with the advent of color, tape, pay tv, as well as other factors, this theory is specious."

Juke Box Stations

Continued from page 39 hands down the most jukeboxy station in town.

The Plough "bible" forbids any ad libbing on the part of the deejays, makes a sin of personality or personal initiative and worships the top 40 tunes. Seven days a week from signon to signoff it programs, with the kind of efficiency expected from automation, the same top 40 records intermixed with a few "extras" (upcoming bets) and a few standards. Library works with about 100 disks sorted by six delinating to the same top 40 records in the same top 40 records intermixed with a few "extras" (Library works) and a few standards. Library works with about 100 disks sorted by six delinating to the same to the sa delineations of tempo (i.e. fast, moderately fast, moderately slow, etc.), and there's a strict caution against slotting two Negro artists

against slotting two Negro artists in a row.

The jocks are all staff announcers, each working an eight hour day, at least three hours a day on the air. Talk is held to the barest

ers, each working an eight hour day, at least three hours a day on the air. Talk is held to the barest minimum, merely a direct announcement of the records with no post announcing. Standard leadin is no more than this: "In just 60 seconds you will hear Debbie Reynolds. sing "Tammy." Then, for 60 seconds, a blurb or two (99% of those used by WJJD are transcribed), and if two are used the announcer separates them with a quickle weather, time, news or ball score report. It hasn't been clocked but the ratio of live talk to "canned" on the station can hardly be more than one-third.

WIND is operated less automatically than WJJD but still deals mainly in top disk entertainment, Station has three principal assets: Howard Miller, Chicago Cubs baseball, and the bottom-most position on the radio dial (560). Haying lost the baseball rights to WGN, either next season or in 1959, station will undoubtedly rely even more strongly on recorded pops and is already revamping its 24-hour schedule. Howard Miller, has added afternoon time on the station, from 3:30 to 5 (he has been doing a 90-minute early morning; strip, there for years), and five other jocks manage to carry the programming around the clock. Station recently tapped Bill Evans other jocks manage to carry the programming around the clock. Station recently tapped Bill Evans to replace Bob Porter on "Nite Watch," its all night program and is making do with Jay Trompeter who quit last month, and news director Jim Dale who was pink-slipped.

Despite its rise in the ratings, WJJD is also operating with a minimal staff of four jocks on weekdays and two weekend replacements. Station pared its regular staff from five last week.

'Pete' Cash

continued from page 30 =

cluding Revion (66% rise), Gencausing Revion (66% rise), General Foods (13%), American Home (26%), Bristol Myers (18%), Continental Baking (17%), Scott Paper (10%), Gillette (14%); and Heinz (6%).

(14%), canette (14%), and Heinz (6%).

Cash was "equally amazed at Carr's assertion that it will be a great day when a tv show lives 20 years." Cash said he was certain that magazines referred to in making this comparison "have changed content matter as well as editorial policy through their 20-plus years of existence to keep up with the times. Television shows continue to change to meet public demand and interest."

"Rather than blasting the ears of the advertiser, who really needs the finest of marketing data as profits are squeezed, why doesn't he Magazine Publishers Assn, tell the advertiser the size of his audience—now this audence builds in the course of a week or month, the number of different homes reached and the frequency of reach." Cash said it is "about time the magazine medium stopped wasting time with fiction-filled distribes." Rather than blasting the ears

Ed Shurick

Continued from page 39

Carl Ward, national manager of station relations for the past six months, and prior to that general manager of CBS' N. Y. radio flag-ship, WCBS. Another candidate is Bob Wood, head of the station re-lation department's contracts and records division and formerly Shurick's assistant. Shurick is no stranger to the

station rep business, having moved to CBS in 1950 from Peters, Grif-fin & Woodward (then Free & fin & Woodward (then Free & Peters) to become market research counsel. After stints in sales and sales development, he became director of station relations in 1954, and a v.p. last February. Shurick has been the chief operating exec in station relations. Bill Lodge is v.p. in charge of station relations and engineering, while Herb Ackerberg, v.p. in charge of station relations, has been relatively inactive due to illness.

There's been outle a two-day

tively inactive due to illiness.

There's been quite a two-day traffic in network station relations-to-station reps and back. Tom Knode, for example, moved back to NBC recently from Ed Petry, where he'd been v.p. and general manager in charge of television, to become v.p. for station relations hanager in charge of television, to become v.p. for station relations at NBC. And Lee Jahncke, former ABC station relations veep, joined Petry as Knode's replacement.

RCA Prez Burns

= Continued from page 39 =

The profit spiral thus can come only from increasing sales.

Burns feels that this Christmas will see a marked step forward in the public acceptance of color, and it should accelerate thereafter.

The resurgence of music all over the world gives the vast resources of the RCA Victor recorded cata-logs renewed vigor, and, with the new borlzons through stereophonic tape, Burns is of the opinion that tape, Burns is of the opinion that the sales potentials are limitless, Already 10% of the Victor's classical catalog has been transformed into tape. He concedes that tape will first really take-off when some simplified or "cartidge-form" of threading the reproducer is evolved. All companies are experimenting in that direction. Victor's disk sales are 20-25% ahead of last year.

Burns cited that RCA's new

Burns cited that RCA's new Burns cited that RAA's new phonograph reproducers will be geared essentially to the 33/45 speeds; the 78 rpm has been elim-inated in the new models. (The 16 rpm for Bible readings and the like is negligible at the moment.)

Burns seems assured by the strong RCA-NBC teamwork on all levels, stressing its stability, with awareness that the former turnover has now been stabilized.





PUBLIC RELATIONS NATIONAL PUBLICITY AND EXPLOITATION Personal Management • Special Projects

JACK GOLDSTEIN For the Past Five Years Director of Explaitation, CBS Television Network ANNOUNCES His Own Organization of

Publicity Manager, 20th Century-Fox Director Exploitation, David O. Seiznick Enterprises Eastern Studio Representative, RKO Radio Pictures

15 CENTRAL PARK WEST New York 23, New York COlumbus 5-0060

Celler

Continued from page 26

the experiments proved profitable. The local network affiliates would be impelled to protect their positions by also becoming applicants for the same privilege. At this point, the networks, which today oppose pay-television, would become directly involved. The vast existing concentration of knowhow, facilities, and talent already. under the control of the network organizations would ultimately force them to abandon their present opposition and to enter the field, in order to protect their investments and their positions of dominance in the industry."

In the end, he said, the networks would end up as the program suppliers for pay-tw, "subject to the same general market forces as at present" but with "this significant difference: such programming will be interconvently not a profit.

at present; but with "rins significant difference: such programming will be immeasurably more profitable for those who produce it and more costly to those who receive it. Free television, as we know it, will have been downgraded to a secondary, economically untenable position."

Oater Scripts

= Continued from page 27 = Grey" commitments, has been as-

signed to script pilots).

Also, Four Star story staff has turned to scripters outside of Hollywood to meet story shortage, and is scanning unsolicited contribu-

is scanning unsolicited contributions (after proper waivers are
signed), Spelling disclosed. Recent "Zane Grey" Claudette Colbert-starrer, "Blood in the Dust,"
was such an idea, submitted by
viewer in Sulphur Springs, Tex.
Aside from five originals and
two pilots he's to write for Four
Star, Spelling will write 39 intros
for host Dick Powell on "Zane
Grey"; will pen another "Wagon
Train" segment (he's already written one) for Revue; is currently
penning original pilot for "Steve
Canyon" telepic pilot being
prepped by David Dortort.
Additionally, Spelling is writing
screenplay, his first, for Fred Zinnemann's feature production of
"The Sundowners" and has accepted assignment to write another
feature; "The Last Man," possibly
to star Powell.

Canadian Vidfilms

Continued from page 29

and director later. Series of 39 half-hours is budgeted at \$35,000

per.
Title role will be played by Jared
Reed of N.Y., who appeared for 15
months in "Inherit the Wind" on
Broadway, and has done much to
work, live and on film He's brother
to ballad singer Susan Reed. Rest to ballad singer Susan Reed, Rest of east and most technicians are Canadian:

Bordley has full cooperation from Governme passaucnewan covernment Airways, including use of its bush planes, docks, etc. Its planes operate both on floats and skis. Only smoke-jumper school in Canada is



RAY PERKINS 825 Willow Lane, Deaver 15, Col

also located there. He has a written deal with the U. S. and Japan firms distrib offer from one of the largest U.S. distributors. He's backed by an Ottawa group including Morris Berlin, owner of Somerset Theater concerns a helicopter air freight Berlin, owner of Somerset Theater service in Africa, in the action-deventury playing "Around the World In 80 Days"). They've sup Bush Pilot Ltd. His Hollywood production rep is Josef von Stroheim, son of the late actor.

Already in full swing is Normandie Productions, subsid of TPA and with same head, Milt Gordon. They have \$1,000,000 budgeted for 39 "Tugboat Annie's," based on Norman Reilly Raine's SEP series. Shooting now on Toronto watersfront, they're also using Canadian Film Industries studios there. They made "Last of the Mohicans" in Canada last year. Canada last year.

Lewis

to "inquire more explicitly than we used to think was possible into many and varied aspects of every marketing problem." He said that He said that this was particularly true of broadcasting, since "here we have a pec-uliar combination of the most dy-namic and also the most hazardous of all means of selling." He pointed out that while the successes of radio and tv are great-er than those of any other medium,

er than most are numerous.

"Here we are dealing with forces that penetrate deeper than the printed page," Lewis observed. But there are certain tasks, he warned, for which print will never be supplement.

planted.

Lewis looked at the "shocking" rate at which to shows dropped from public favor last year. Of 32 half-hour new evening dramatic shows, only eight survived."

NTA Goes 'Live'

Continued from page 29 ; live programming area would be

buttressed by the programming needs of its o&o's.

Speaking of the new NTA Net-work, Nelson said that it would offer a flexibilit, as to markets and programming never before offered to advertisers. Taking an apparent poke at the three prime nets, Nelson said that NTA Film Network has no "must buy" list. As an iliustration, he pointed to NTA's "Premiere Performance" feature program where the sponsors use the web's full 134 station lineup and the Shirley Temple "holiday specials," where Ideal Toy is using only 64 selected markets. NTA's net, organized last year, although going commercial April I, 1957, has the following sponsor; riding "Premiere Performance": Warner-Lambert, Sunheam Corp., and Hazel Bishop. offer a flexibilit as to markets

St. Lee Switcheroo Continued from page 26 :

tiated, presumably due to the impending loss of its CBS affiliation), CBS retains its regular Channel 4 identity in St. Louis and at the same time gets into operation with its fifth VHF outlet sooner than anticipated. As part of the deal, lift-gation by 220 Television, St. Louis Telecast Inc. and Broadcast House Inc. is dropped and the Channel 11 CP reverts to 220, which has formed a merger with the other two companies. CBS is reportedly negotiating a deal with 220 under which it will take over the land and partially complete facilities which CBS was constructing to house its prospective Channel 11 operations. anticipated. As part of the deal, liti-

Hackett

Continued from page 25

the H. G. Wells novel, but to be treated as a mystery-comedy, and to be made in England. Hanna Weinstein's Sapphire crew will be bypassed on "Invisible Man," with Hackett prepared to assemble a nackett prepared to assemble a production unit hep on trick photography. Sapphire currently is making "Robin Hood" in its tie with Official, as well as "Sword of Freedom" in syndication.

Another project involves a contemplated series on the Tokyo police, repping the first co-production

VARIETY

with decisions due in on those in a few weeks.

On the sales end, "Tonight" has a couple of big ones hanging fire, but meanwhile grabbed off some bits and -pieces, including five participations from General Time Corp., and a pair from Mystik Adhesive, for November and December.

Tanger's Hub Slot

Boston, Oct. 1.

Alexander M. Tanger, commercial manager of WHDH radio since 1953, has become a veep of WHDH Inc. He's been given the sales command of the AM and FM stations and WHDH-TV, due to come on as the third video outlet in the market in November as an ABC-TV

Kiddie Shows

NBC-TV is sustaining "Mr. Wiz-ard" as a public affairs program and is carrying "Gumby" only half rold although "Furv" and "How-but the help of a network."

New show would give Quinlan's station over to the little tykes three hours a day, and he's not de-tone hours a day, and he's not deand is carrying "Gumby" only half sold, although "Fury" and "How-dy Doody" are paid for. Because ay Doody" are paid for. Because kiddle fare is getting hard to move on the national markets, the webs apparently aren't interested in new ones, and WBKB is having a hard time getting ABC-TV to open an eye to the Hartline onus

Breakdown among the four stations here has WGN-TV going with 18:30 hours per week of moppet fare, WBKB with 15 (including a five hour block on Saturdays but not including network shows), WBBM-TV with 3:30 and WNBQ

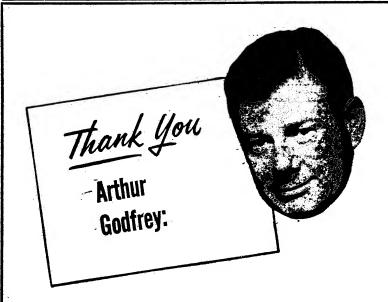
wBBM-1V with 3:30 and wNBQ with none. In the blteprint stages now are two more kiddle shows at WBKB, designed for 10 a.m. hourlong strip now occupied by the faitering "Bob and Kay." If it comes to be, it'll withing the block of the comes to be, the comes to be the strip of the comes to be and the strip of the strip Boston, Oct. 1.

Alexander M. Tanger, commercial manager of WHDH radio since 1953, has become a veep of WHDH Stracke, Art Hern and Terry. Inc. He's been given the sales command of the AM and FM stations and WHDH-TV, due to come on as the third video outlet in the market in November as an ABC-TV affiliate, Leslie Arries Jr. becomes director of television.

WJR's SRO on Grid

Detroit, Oct. 1.

WJR has hung the SRO sign on its schedule of professional and collegiate football broadcasts. Marlboro cigs, Goebel beer and Speedboro cigs, Goebel beer and Speedway gasoline co-sponsor the Detroit
Lions games. The U. of Michigan
and Michigan State U. games are
sponsored by the Detroit Plymouth
dealers. "Pigskin Preview." preceding all college games, is sponsored by Standard Oil.
"Football Flashes" following
games has been purchased by J. L.
Hudson department store. "Lion's
Press Box," preceding pro games,
is sponsored by the Detroit Ice and
Fuel Co., while R. G. Dun cigars
pick up the nut on "Football
Scores" following pro games.



for a week of wonderful CBS Network Radio and Television Shows out of Omaha, Nebraska

> -because of your personal appearances with GOLDIE, each of the eight performances of the Ak-Sar-Ben World Championship Rodeo in the mammoth Ak-Sar-Ben Coliseum was sold out.

> > Come again!

CBS. In Omaha WOW RADIO 590 OMAHA WOW - TV CHANNEL 6 MAHA'S MEREDITH STATIONS

Decca Capitol
Vanguard
London
Verve
Columbia

Columbia /
RCA Victor
RCA Victor
RCA Victor
Capitol
Verve

MGM Verve Capitol Mercury Contemporary ABC-Paramount

RCA Victor

Kapp MGM

Jocks, Jukes and Disks

By MIKE GROSS

Elvis Presley (RCA Victor):
"JAILHOUSE ROCK" (Presley)
is a wild blues rocker that can't help but be another hit for Elvis Presley. "TREAT ME NICE" (ROWN UP" (Carrie*) proves that Presley is in the Presley mumbling tradition and will grab his ready-made aud. Both tunes are from Metro's "Jailhouse Rock"

Enable Lymen (Populatia). "MAY Tranking Lymen (Populatia)." "MAY Tranking L

Elvis Presley (RCA Victor):
"JAILHOUSE ROCK" (Presleyf)
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Presley. "TREAT ME NICE"
(Presleyf) is in the Presley anumbiling tradition and will grab his
ready-made aud. Both tunes are
from Metro's "Jailhouse Rock."
Frankie Lymon (Roulette): "MY
GRIL" (Planetary*) sets Frankie
Lymon in a nitty rhythm pattern
and he swings it into the winner's
circle. "SO GOES MY LOVE"
(Favorite*) gives the juve singer a
chance to get romantically dramatic.
Roger Williams (Kapp): "TILL"
(Chappell*) is a standout ballad
that's been kicking around on wax
for some time. The Roger Williams' version with choral assist
will push it to the top. "BIG
TOWN" (Garlands') is just a showcase for Williams' keyboard capers.
Mindy Carson (Colum bia):
"SWEET GEORGE BROWN" (Remick*) has the rhythmic pep that
could pull it into the big spinning
circle, especially the way Mindy
Carson hist it. "WATER WHEEL"
(Joy*) has a romantic turn which
she rolls into a pleasing side.
Eddie Fisher (RCA Victor):
"SAYONARA" (Berlin*) is a melodic ballad that could give Eddie
"CHICK-A-CHICK" (Steinway!) is

LAWKENUE WELLA
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV-Sat. 3-10 P.M., E.S.T.,
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dorde and Plymouth
Coral Records
Thesaurus Transcriptions.

Thesaurus Transcriptions

ing to some fans. "JUST ONE MORE SMILE" (Lowell†) rocks in a way that's got to attract juke action.

Joe Leahy Orch (National): "BE-YOND THE STARS" (Cromwell*) is a quietly appealing instrumental. "TWICE AROUND THE WORLD" (Manlowe*) has some ear-pleasing instrumental qualities.

ASCAP * BMI f

COURT GIVES RCA NOD ON GOGI-'MORGAN' SET

Los Angeles, Oct. 1. Legal barriers to the distribution of the RCA Victor soundtrack al-bum from "The Helen Morgan Story," were cleared when Feder-al Judge Ben Harrison dissolved

12. Ella Fitzgerald 13. Roger Williams 14. Three Penny Opera 15. Fitzgerald-Armstrong 16. Nat King Cole 17. Sarah Vaughan 18. Shelly Manne 19. Eydle Gorme 20. New Girl in Town Original Cast Louis Love Is The Thing Sings Gershwin My Fair Lady Swings The Blues Original Cast **Album Reviews**

Artist
Title
Around World 80 Days
Frank Sinatra
A Swingin' Affair
At Carnegle Hall
Film Encores
Jest at Hollywood Bowl' All Stars
My Fair Lady
Bells Are Ringing
Lena Horne
Harry Belafonte
Harry Belafonte
Calypso
This Is Nat King Co.

Artist

Harry Belafonte Harry Belafonte Nat King Cole Ella Fitzgerald

1. 2. 3. 4.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Sings of Caribbean Calypso This Is Nat King Cole Sings Rodgers & Hart Fabulous Forties Original Cast

Pipes and Drum's and Regimental Band of The Black Waich: "Highland Pageantry" (RCA Victor). Tied in with The Black Watch's current U. S. and Canadian tour, this shapes a top seller all over. Of course the Royal Highland Regiment's big draw is based on the pageantry and color of its parading but there's a lot to be said about its military tootling. With the bagpipes highlighting, the band marches bravely through a series of spirited melodies.

Jimmy Dean: "Hour of Prayer"

Ited melodies.

Jimmy Dean: "Hour of Prayer"
(Columbia). Jimmy Dean has taken
the religioso route for his Columbia album debut. It's put together
with effective simplicity and Dean
handles each of the hymns with
warmth and appreciation. Set's impact should reach beyong the Bible
Belt.

Bett.

Jimmy Dorsey: "The Fabulous Jimmy Dorsey: (Fraternity): "The Great Jimmy Dorsey" (Decca). Both Liberty and Decca have come up with wax tributes to the late Jimmy Dorsey. The Liberty package is of more recent cutting vintage but the Decca set is a standout compilation of the JD, style when the orch was riding high with such vocalists as Helen O'Connell, Bob Eberly and Kitty Kallen. Liberty has the JD band in its 1957 comeback stage, including the Dorsey platter click, at the time of his death, "So Rare," Both are nifty entries for the JD file.

Gordon MacRae: "Motion Picture a tasty instrumental that rates a good share of the deeiay turntable all udge Ben Harrison dissolved temporary restraining order and generally in the first of the first power of the fi

Jimmy RodgersRoulette

Ann Gilbert: "In A Swinging Mood" (Vik), Ann Gilbert's popiazz blending savvy turns the dozen tunes here into a topflight musical package. She handles the rhythm tune and the mellow ballad with a lyric understanding and a sense of beat that give the standards a fresh and intriguing quality. Ellot Lawrence orch supplies the backing.

backing.

Gracle Fields: "Our Gracle"
(Liberty). The Gracle Fields song styling already has made its show bix mark and this package just confirms it again. Here, she runs the gamut from the inspiring "London Pride" to the wistful "How Are Things In Glocca Mora" with such sundries as "Sally In Our Alley," "Nature Boy" and "The Woodpecker Song" thrown in for good messure. pecker Song" good measure.

The Hi-Lo's: "Now Hear This" (Columbia). Few vocal groups can jazz up a standard with the tates and imagination that the Hi-Lo's put into each effort. It's all witty, flavorsome and appealing throughout.

Howard Lanin Orch: "Dance Till Dawn" (Decca). The society dance beat apparently is making its way on wax and Howard Lanin's offering will continue the upbeat. Formula, like the others which preceded, is to pile lots of familiars (there are 25 tunes in this one) and give an easy, danceable beat. Set will find a big audience among the terpat-home crowd.

an easy, danceable beat. Set will find a big audience among the terpat-home crowd.

Benedict Silberman Orch: "Jewish Music" (Capitol). This is a varied roundup of familiar Jewish melodies played with taste by Benedict Silberman's orchestra. It includes such faves as "Kol Midrel," "Hatikah," the nursery rhyme "A Flame Is Burning in The Fireplace" and even the Sophie Tucker trademark "My Yiddishe Momme."

Teddi King: "A Ghri and Her Songs" (RCA Victor). There's plenty of evidence here that Teddi King: developing as a potent song purveyor. Here, with intelligence of phrasing and rich vocal style, she belts across such varied items as "Porgy" (out of Dorothy Fields and Jimmy McHughs). "A Sallboat in The Moonlight," "Alone Together" and "Autumn in New York", among others. It's all a tiptop tune blending.

Ferrante & Teicher: "Sound-blast" (Westminsfer). This is an-

others. It's all a tiptop tune blending.

Ferrante & Telcher: "Soundblast" (Westinister), This is another of (Arthur) Ferrante & (Louis) Telcher sound experiments to follow up their previously successful "Soundproof." The hi-fi fans should flock to it in a big way. Using a dozen Latino faves, the duo pianists have whipped up some electronic magic with a sound technique that gives the 88s new dimension.

Lionel Newman Orch: "The Roaring Twenties in Hi-Ft" (Liberty). To represent "The Roaring Twenties" in music, Lionel Newman has culled from the DySylva, Brown & Henderson catalog. He couldn't have made a better choice. "Black Bottom." "Button Up Your Overcoat," "Varsity Drag" and "Sunny Side Up" easily conjure up a picture of that period. With lively arrangements by Billy May, Newman's orch really gets that picture across. ture across.

Jazz Releases

Theleniesi Mosk: "Thelenious Himself" (Riyerside). A standout sampling of Thelonious Monk's keyboard styling on some standards and some of his own tunes.

Red Allen: "Ride, Red, Ride In Hi-Fi". (RCA Victor). Lots of jazz

(Continued on page 62)

Best Bets

ELVIS PRESLEY	
FRANKIE LYMON	
ROGER WILLIAMS	TILL
MINDY CARSON(Columbia)	

workover of a German click.

Four Aces (Deccal: "HOW DO
YOU SAY GOODBYE" (Chappell*)
is a showtune out of "Rumple" but
the Aces give it a pop touch to
help it make the deejay rounds.
"I WOULD LOVE YOU STILL"
(Frank*) is the ballad push from
the upcoming tuner, "Carefree
Heart," and it's given a pop zing
that rates it a spinning potential.

MeGuire Sisters (Coral): "KISS

McGuire Sisters (Coral): "KISS THEM FOR ME" (Millers) has a marching tempo that's brightened for a pop takeover by the McGuires. "FORGIVE ME" (Montauki) is a neatly constructed balad which should see lots a turntable action.

ble action.

Dick Haymes (Jubilee): "I'LL
STILL BE TRUE" (Commonwealth-Cinema*) is an attractive
ballad that could mean new spinning action for Dick Haymes.
"LONESOME AND SORRY"
(Mills*) gives the crooner a rhythm
opportunity and he makes the most
of it.

(Millis*) gives the crooner a rhythm opportunity and he makes the most of it.

Lex Baxter Orch (Capitol):
"SEARCH FOR PARADISE" (Witmark*) gets the familiar Les Baxter lush orch and singing chorus treatment* for okay results. "RI-CORDATE MARCELINO" (Ediziono Paladium*) is a happy whisting item that will appeal to many. Hush O'Brian (ABC-Paramount): "DON'T MOVE" (Longridge*) is a light western-flavored item that introduces Hugh (W y at t Earp) C'Brian to the crooning corral. "I'M WALKIN" (Longridge*) continues the western motif in O'Brian's easy crooning style. "I'M WALKIN" (Longridge*) continues the western motif in O'Brian's easy crooning style. The Glorytones (Epic: "YOU O'NLY COME BACK TO HURT ME' (Mellin') is a blues ballad with some rocking overtones that give it a spinning chance. "WAS THAT THE RIGHT THING TO DO" (Mellin') is in a similar veh and it's a tossup as to which way the spins will go.

Robbin Hood (MGM): "SALTY, SALTY IS THE SEA" (Bourne*) is a likeable folk-flavored ballad which Robbin Hood builds into a jock & juke pleaser. "LIKE CRAZY" (World*) swings hard and probably means something to the teenage set.

Kay Armen (Decca): "HAI HAI HAI HAI" (Heeds*) has a brisk, catchy mood and Kay Armen turns it into a side that will attract play. "TILL" (Chappell*) has a lot of vocal wax to its credit already but Kay Armen will get herself heard.

The Cole (Bally): "IEBAR ME GOOD" (Famous*) has a rocking spirit that's good enough to keep it busy on the turnitables. "YOU MELT ME" (Crosstown*) won't

Fisher a chance to regain some of this spinning stature. "THAT'S good share of the deejay turntable the WAY IT GOES" (Symphony time. "THE LEANING TOWER HOUSE*) is a smart American lyric workover of a German click.

Four Aces (Decca): "HOW DO YOU SAY GOODBYE" (Chappell*)



VARIETY 10 Best Sellers on Coin Machines......

2. TAMMY (9)	Debbie ReynoldsCoral Ames BrosVictor
3. FASCINATION (4)	Jane Morgan
4. DIANA (8)	Paul AnkaABC-Par,
5. THAT'LL BE THE DAY (3)	Crickets Brunswick
6. WHOLE LOT OF SHAKING (4)	Jerry Lee LewisSun
7. CHANCES ARE (1)	Johnny Mathis Columbia
8. IN THE MIDDLE OF THE ISLAND (5)	Tony Bennett Columbia Tennessee Ernie Capitol
9. AND THAT REMINDS ME (1)	Della ReeseJubilee
10. BLACKSLACKS	Sparkle TonesABC-Par.
Second Group	
Second Group	Andy Williams Cadence
LIPS OF WINE WAKEUP LITTLE SUSIE	Andy Williams Cadence Everly Bros Cadence
1	
LIPS OF WINE WAKEUP LITTLE SUSIE RAINBOW GONNA SIT RIGHT DOWN	Everly BrosCodence
LIPS OF WINE WAKEUP LITTLE SUSIE RAINBOW GONNA SIT RIGHT DOWN	Everly Bros Codence Russ Hamilton
LIPS OF WINE WAKEUP LITTLE SUSIE RAINBOW GONNA SIT RIGHT DOWN BON VOYAGE WONDERFUL, WONDERFUL	Everly Bros
LIPS OF WINE WAKEUP LITTLE SUSIE RAINBOW GONNA SIT RIGHT DOWN BON VOYAGE WONDERFUL, WONDERFUL STARDUST	Everly Bros
LIPS OF WINE WAKEUP LITTLE SUSIE BAINBOW GONNA SIT RIGHT DOWN BON VOYAGE WONDERFUL, WONDERFUL STARDUST HULA LOVE	Everly Bros
LIPS OF WINE WAKEUP LITTLE SUSIE RAINBOW GONNA SIT RIGHT DOWN BON VOYAGE WONDERFUL, WONDERFUL STARDUST	Everly Bros

lFigures in parentheses indicate number of weeks song has been in the Top 101

JAZZ AS STEPCHILD ON TV

Miller Overall Pop A&R Boss at Col, 'BEAT' GETTING NBOA Sets Drive at N.Y. Meet; Seek Putting Sets & Singles in 1 Basket

direction of all of Columbia Records' popular artists & repertoire activities. Heretofore, Miller has been in charge of the pop singles

division only.

In this newly formed post, Miller will act as chief exec in the coordination and supervision of non albums, singles and country & westbums, singles and country & western material. Reporting to him will
be George Avakian, director of pop
albums, who will continue his present activities; Percy Faith, east
coast musical director; Paul Weston, west coast musical director,
and Don Law, director of country
& western artists & repertoire.
Miller will continue his pop single
activities with an assist from Faith,
Weston, Law and Al Ham.
Putting all phases of non produc-

Putting all phases of pop produc-tion under one roof has been made to keep pace with the rapid growth of albums and singles. According to Col prexy Goddard Lieberson, "there can be no separation of these two phases of popular music.

A fellow student with Miller at the Eastman School of Music, Rochester, N. Y., Lieberson brought him to Columbia in 1950 from Mer-cury Records, as director of pop artcury Records, as director of pop artists & repertoire, a position which then involved single disks almost exclusively. During his Col tenure, Miller produced 25 records that hit the 1,000,000 sales mark with four platters going over the 2,000,000 bracket.

ABC-Par's Sister For 'Lucky Seven'

seven new packages for Oct. 15 release exclusive of its "Lucky 7" The promotion fall promotion. gave dealers one free album for every seven purchased. Diskery placed 20 albums in this promotion and held out seven for the current regular pitch.

regular pitch.

Highlighting the new series is the first album appearance of Hugh O'Brian, tv's Wyatt Earp. In addition to the O'Brian package are "Christmas in a Monastery," featuring the Franciscan Frilars of Wappingers Falls, N.Y., duo-pianists Larry Green & Mike DiNapoli, Vinnie Burké's All-Stars, "Lucky Thompson Features Oscar Pettiford," "The Empire City Six Salutes the Colleges" and Burt Buhrman on the special Connelectronic organ in New York's Madison Square Garden.

Harry Levine, ABC-Paramount

Maduson Square Garden.

Harry Levine, ABC-Paramount
veep in charge of album product,
has increased the initial pressing
allocation on the seven packages
which will include a special promotional series to be allocated to
diskery's distributors around the
country.

Dudley Manners Cuts Flock of Tunes O'Seas

Dudley Manners, retired U. S. Army medico turned songwriter, cut a flock of his tunes in the European capitals during his recent trip overseas. Manners, who also operates the So Deska diskery here, recorded his tunes in Milan, with the La Scala Opera House musicians; in Vienna, with musi-cians from the Vienna State Opera House; and in London, with the Ralph Elman Gypsy orch.

naiph Elman Gypsy orch.

In France, he leased six of his masters to Disques Versailles, a Ray Ventura company. Manners, who spent much of his time while in the Army in Japan, is returning to that country in the fall. As a result of his travels, he's planning a new So Deska album, "The Vagabond" Doctor Around The World."

Singing Messenger

Lou Monte doubled as crooner and messenger boy for RCA Victor last week. He put "Hal Ha! Ha!" into the groove at Victor's homeoffice Thursday (26) afternoon and hustled the tape to Victor's plant in Rockaway, N.J., which is near his home.

The first Monte pressings hit the New York disk jockeys the next day.

Aberbachs Split With Reg Connelly In GB, Maybe US

Reg Connelly, Campbell-Connelly topper, has relinquished his 50% holding in the Aberbach (London) catalog. The decision was reached by mutual agreement" after board meetings, at which Jean Aberbach and his attorney Ben Starr were bresent, prior to their sailing for the U.S. last Thursday (26).

Conselly has held a share in the American setup for almost five years, but the contract was due to terminate within the next few

months.

The operation of the Aberbach (London) outfit as a complete Yank concern took effect yesterday (Mon.). The company has moved from its old premises in Denmark Street, which are owned by Connelly, to share the offices of Bellinda (London) Ltd., a music publishing company set up by Aberbach on July 1 in the nearby Charing Cross Road. It will operate as an entirely independent publishing usiness but will come under the administrative wing of Cyril Baker, manager of Belinda, which is the technical purchaser of Connelly's interest. The price involved in the transaction has not been disclosed. transaction has not been disclosed.

transaction has not been disclosed.

Persistent rumors in Tin Pan
Alley that Connelly was dickering
to sell out all his music publishing
interests to the Aberbachs' were
firmly denied by the British publisher. "Nothing could be further
from my-mind," he said. Before
sailing for New York, Aberbach
confirmed that the rumor was completely unfounded and that the
matter had never been discussed.

Belinda London Ltd. a wholly

Belinda London Ltd., a wholly owned Aberbach operation, was set up a few months ago by Freddie Blenatock, veepee in the Hill & Range operation run by the Aber-bachs in the U.S. The Belinda tag stems from the name of Julian's

daughter.

Connelly's ties with the Aberbachs in the U.S. continue through Canford Music (BMI) and Reg Connelly Music (ASCAP). He's 50-50 partner with the Aberbachs in both firms. However, it's expected that this situation will be looked into, too; when Connelly arrives in New York at the end of October and probably be severed.

VIK BRASS TO ETCH 'EM ON COAST AND MIDWEST

Ben Rosner, Bob Rolontz and Herman Diaz, Vik execs, are heading to the Coast on a promotion and cutting trek with stopovers in

Chicago, Cleveland and Detroit. In Detroit, they'll cut Vic Faraci, a local bandleader. The disk will be tested in the Detroit area before national release. On the Coast an album session has been lined up for Joanne Gilbert.

By MIKE GROSS

Jazz can't get to first base on tv. Aside from a few vet topliners such as Louis Armstrong and Ella Fitzgerald, there's a virtual tv plackout on jazz in the face of the music-variety shows' hot scramble for guest musical names.

According to several jazz artists' managers, the tv producers and the agency boys are still afraid to go out on a limb with a jazz name despite the inroads jazz has made in the nitery field, concerts and records. The tv punjabs are living in the past, one manager claimed, and they still have memories of "jazz joints" which they don't want to expose to tv.

The apparent jazz taboo on tv jist in step with the jazz upbeat in other areas. More and more jazz festivals drew SRO bir and the fall jazz concert tours are pulling in hig crowds everywhere. And it's been estimated that 60% of the LP record husiness comes from 'jazz albums. Even the U.S. State Dept, has gotten into the act, sending jazz groups overseas as goodwill musical ambassadors.

Jazz B.O. Elsewhere

The tv producers and agency

musical ambassadors.

Jazz B.O. Elsewhere

The tv producers and agency boys, a jazz manager pointed out, are continuing their crush on the flash pop disk name despite the steady performance on the in-person circuit by the jazz artists. Most of the jazzsters are earning three to five times as much as the pop disk singers who are in the catbird seat as far as tv guests shots go. Chris Connor, for example, who pulls in about \$3,000 a week at niteries, \$1,500 a night at con(Continued on page 58)

(Continued on page 58)

Sholes Sizing Up RCA Victor Roster

Steve Sholes, chief of artists & repertoire at RCA Victor, is giving

Steve Smoles, chief of artists & repertoire at RCA Victor, is giving a sharp eye to his artists roster. It's part of a periodic examination and reappraisal of who should stay and who should go.

There have been no cancellations set as yet. Sholes took over the top spot at Victor when Joe Carlton exited Sept. 1.

Breakdown of Victor's pop roster is as follows: Male vocalists—14; female vocalists—18: orceistras—16; vocal groups—9; and instrumentalists—120. In the country & western field, Victor has 14 male vocalists, three femme vocalists, four vocal groups and one instrumentalist. In the "specialty" division there are 20 single artists and four groups.

BUDDY KNOX IN CIVVIES: ROULETTE SETS DISKS

RUULLILE JLID JUNA)
Buddy Knox gets back into mufti
this week after a six-month tour
of duty in the U. S. Army. Knox
is a lieutenant in the reserve.
Hugo Peretti and Luigi Creatore,
a&r toppers at Roulette Records,
already have set recording plans
for Knox. The crooner broke into
the big time with "Party Doll" and
currently is riding strong with
"Hula Love." He's also set to join
the Trying Feld tour of "The Biggest Show of Stars for '57."

Jubilee's L.A. Gabs

The Coast edition of Jubilee Rec ne coast ention of Jubilee Rec-ords' 10th anni celebration will kick off today (Wed.) with confabs at the Beverly Hills Hotel, L. A. Diskery's eastern meet was held last Friday(27). Jerry Blaine, Jubilee prexy, Mor-ty Palitz, artists & repertoire chief, and other Jubilee exers will pre-

album session has been lined up for Joanne Gilbert.

Rosner is Vik's sales chief, while Rolontz and Dlaz akr the pop and album divisions, respectively.

I P Palitz, artists & repertoire chief, and other Jubilee execs will present the album program consisting of special distributor-dealer offer-lines, previews of new album releases, etc.

BIG BRUSHOFF AFM Waiver on Minimum, New Bands

Guided Muscles

Guided Muscles
Les & Larry Elgart, bandleader brothers, beat their own drum at the National Ballroom Operators Assin meet at New York's Park Sheraton Hotel last week (23-23).
The brothers rented exhibit space, displaying their albums and piping records and tapes throughout the meetings. They handed out 750 albums from their Columbia catalog. They distributed leaflets on their analysis of the "why" of the booming business of their just concluded midwest tour. And they hired model Charlene Holt to dance each operator over to the booth to meet the Elgarts.

Col's Self-Owned **Distribution For** N.Y., Chi and L.A.

Columbia Records is getting a "new look" in its distribution setup. Beginning Jan. 1, the diskery will launch its factory-owned branch operations in New York, Chicago and Los Angeles. It's part of the sweeping conversion in distribution which began two years ago under the aegis of Hal B. Cook, Col's veepee in charge of sales.

Already in operation are nine branches throughout the U. S. With the addition of the three new branches, Col will be represented with company-owned outlets in areas covering 60% of the country's sales potential.

According to Goddard Liebergen

According to Goddard Lieberson,
Col prexy, decision to initiate a
company-owned distribution operation stemmed from the necessity
for a more concentrated and greater sales, "It reflects absolutely no
criticism of our former independenticism of our former independent distributors who have all done remarkable sales jobs, Lieberson said. "The program was undertaken with reluctance in order to maintain the company's competitive position."

tive position."

In the three newest branches, as in previous instances, there will be no disruption of operations with the change of ownership. The full present personnel of record sales departments will be retained. Billing and other financial affairs will be maintained continuously through the transition period. the transition period.

The new branches will follow previously established patterns; headquarters will be selected in prime commercial locations; company-designed displays in each cen-tre will serve as dealer guides to maximum display effectiveness.

Overall direction of sales and promotion activities of the branches will be handled by William Gallagher, Col's field sales manager, Administrative matters will be supervised by Jack Loetz, manager of sales administration.

The National Ballroom Opera-tors Assn, closed its three-day meet at New York's Park Sheraton Hotel last week (25) geared to tackle five key problems. These are: (1) getkey problems. key problems. These are: (1) getting more people dancing in ball-rooms; (2), reducing the American Federation of Musicians "minimum rule"; (3), getting AFM permission to finance, organize and promote new dance bands; (4), standardization of dance tempos; (5), reduction of amusement tax on admissions up to \$1.25.

A plan of action will be outlined by Carl Braun, operator of the Commodore Ballroom, Lowell, Mass., who was elected NBOA's new prexy.

new prexy.

George Clancy, AFM treasurer
in a speech to the NBOA last Tuesday (24) expressed the union's willlagness to cooperate for the mutual benefit of the dance industry.
He said that the AFM's local are
being surveyed about lowering the
"minimum number of musicians" minimum number of musicians rule" if the AFM should allow the ballroom operators to organize and promote dance bands. The results are expected soon, at which time a joint NBOA-AFM committee will attempt to iron out the problems.

The operators want an interest in new dance bands to assure a reasonable price tag and availability of the band when and if the group makes the bigtime.

Eyeing P.R. Company

A committee also was named to look into engaging a public rela-tions firm to develop a longrange program to develop a longrange program to get more people dancing in ballrooms and to tell the public that "ballrooms are clean, well-run amusement centers that are a healthier place to dance than the average country club or local social club."

"The music, floors and prices are better," Braun said, "One old George Raft movie on a tv late show which shows loose women and hoodlums in 'dance halls' way back in the '20s can harm the entire dance industry and the good work the ballrooms have done in the last 20 years."

the last 20 years."

"Ballrooms are an important part of their communities," he added, "from one end of the country to the other. We're proud of our ballrooms and more people are dancing to them today than in recent years and we feel that if we present our story to the public broadly and often enough we'll improve the dance business."

Standards in a La UK.

Standardization a La UK

Another committee was named examine the advantages of (Continued on page 62)

'Around World In 34 Decca Albums'

Decca Records is going on a global kick to push 34 of its LP packages. The diskery's drive will carry the theme "Around the World in 34 Decca Albums." Theme is based on the Decca best-seller "Around the World In 80 Days."

DECCA LONGTERMS

LONGTIME CAVALLARO

Decca Records has repacted Carmen Cavallero to another longterm exclusive deal. He's been with the diskery since 1939.

Cavallero currently is on a personal appearance trek on the nitery circuit with a trio. His soundtrack album, "The Eddy Duchin Story," has been a Decca bestseller for the past year.

San Antonio Symphony will do 15 subscription, concerts during the 1937-58 season, opening in San Antonio on Oct. 19 with the guest appearance of Rise Stevens. Victor Alessandro returns for his seventh year as conductor for the group. Days."
Of the 34 sets included in the

Up Boston Way It Ain't Proper To Call Them Disk Jockeys; Call 'Em 'Hosts'

With fall programming bustir out all over the Hub, and with st tions vieing with each other i boosting their "personalities," is evident the sun of the dis

is evident the sun of the disk jockey per se has sunk in Boston.

Few of the stations refer to their platter spinners as disk jocks anymore. They are now "hosts," "directors of music," "personalities," "music authorities," "record interpreters" and even "moderators."

The move toward seciol "hitter"

The move toward assimilation of The move toward assimilation of the disk jock phrase has been going on ever since a series of unpleasant events connected with record hops made the connotation of disk jock not too favorable in the public mind; one station offi-cial revealed.

TV has had its impact on the deejay fraternity in stations which have both sides of the house. Doubling on tv, they become "hosts," emcees, or simply, the the "... Show," using the name of the former disk jock—oops, "personality."

Uncomplimentary articles in national magazines on disk jocks and "payola" have also contributed to the radio brass' decision to refer to them by other names, it was indicated.

indicated.

And whether "the rose by any other name smells as sweet" question makes the rounds, the dealyay, for the most part, are taking their new positions seriously. Filppancy has been toned down along with flashy dress and zany stunts.

Telefunken Claims 28% Of W. Berlin Disk Market: 'Dark Moon' Out in Front

Berlin, Oct. 1.

One of the most successful disk eries in West Berlin is currently Telefunken whose sales have been on a steady upbeat here since its tieup with RCA last year. While in recent years company's percentage on the local market came never much higher than 15-20%, it's now between 28 and 30%.

Lothar Rembatcz, Telefunken's publicity man in Berlin, told VARIETY that "other local companies (such as Polydor or Electrola) will probably object to this percentage, but we have statistics available which prove that."

A recent checkup with Ton and Telefunken whose sales have been

percentage, but we have statistics available which prove that."

A recent checkup with Ton and welle, one of West Berlin's leading record shops, revealed that at least six of its current 10 bestselling disks are coming out of the local Telefunken stable. (Telefunken is also the manufacturer of Teledec, a liaison of Telefunken and British Decca, and also the outlet for RCA and London Records.) Ton und Welle, which means Sound and Wave, cited, "Dark Moon" (Gale Storm/London) as its current bestseller. "Moon" is definitely the most popular tune in Berlin right now. It holds the No. 1 position on the RIAS (local radio station) hit parade and is undoubtedly also one of the most requested tunes over AFN-Berlin. "Our best names in Berlin," according to Telefunker." "re- poculation to Telefunker." "re- page

quested tunes over AFN-Berlin.
"Our best names in Berlin," according to Telefunken, "are now,
as before, Harry Belatonte (RCA),
Pat Boone (London here), Elvis
Presley (RCA) and, more recently,
Little Richard (RCA) and Gale
Storm (London), while a steadily
strong position is also held by Fats
Domino (London." Latter is particularly successful with "Blue
Monday" and "If's You I Love." ticularly successful with "B Monday" and "It's You I Love.

Fred Day in New York For FD&H-Big 3 Talks

Fred Day, chief of Francis, Day & Hunter, arrived in New York yesterday (Tues.) for confabs with the Big Three Music Corp. The Big Three (Robbins, Feist & Miller) recently tied up with the British firms, Francis, Day & Hunter, B. Feldman and Robbins Music Ltd.

Day also plans to huddle with other publishers on the further international exchange of material.

NORMAN LUBOFF (Columbia) Songs of the Sea (CL 948)....

JACKIE GLEASON (Capitol)

World Disk Recording Co., an in-die label, has been set up in New York by Jerry Lynn.

Sam Clarke's O'seas 0.0.

Sam Clark, ABC-Paramount prexy, heads overseas Sunday (6) or confabs with diskery's Euro-pean affiliates. During his tre-knough England, France, Hol-land, Italy and Germany, Clark will also prowl new material for the label.

He's expected to be gone from his N.Y. desk for a month.

'Grand Ole Opry' Singer Bond-Free in Reefer Rap

Bond-free in Keeler Kap

San Antonio, Oct. 1.
T. Texas Tyler, hillbilly singer
with the "Grand Ole Opry," was
freed from county jail here on
\$5,000 bond. Tyler, whose real
name is David Luke Myrick, was
jailed Sept. 22 after his arrest for
possession of narcotics and was
formally charged with such possession in a complaint filed by city
detectives. detectives.

The singer's bond was signed by local attorney Emmett Rahm. The performer immediately left the city to rejoin the troupe.

Columbia Records' district managers. Paul McKimmie (northwest territory) and Paul Peppin (Los Angeles, Honolulu and Salt Lake City) in New York for huddles with Col's sales veep Hal Cook.

British Disk Bestsellers

London, Sept. 24. Diana Anka (Columbia) Love Letters in Sand . . Boone (London) Last Train S. Fern'do Duncan (Columbia) Island in Sun Belafonte (RCA) With All My Heart. , Clark (Pye-Nixa) Water, Water, Steele, (Decca) All Shook UpPresley (HMV) Wanderin' Eyes Gracie (London) ParalyzedPreslex (HMV)

Everyone in the Family Making Hay for Decca

The Decca family, which includes Coral, Brunswick and Northern Music, is cleaning up in the music biz.

The parent company is running hot with its soundtrack set of "Around The World In 80 Days," "Around The World In 80 Days," while its publishing arm, Northern Music, has a top sheet seller in "Tammy." Latter tune also leads the Coral catalog with the etching by Debbie Reynolds. Decca also has a country & western click with Bobby Helms' "Fraulein," while its other subsid label, Brunswick, is mopping up with "That'll Be The Day" by the Crickets.

Jazz A TV Stepchild

sale with her jazz LPs, has tough soing finding a fy exposure.

Many of the agency boys and ty producers have held back on the jazz performers claiming that they attract a limited audience. In pitching a jazz client at an ad agency last week, one manager was rebuked with, "Will they dig ft in Kansas City?" The manager retaliated with, "All the jazz dates in Kansas City have been sold out," but it didn't help him make a sale.

Some managers believe that one of the important reasons for the jazz brushoft on ty stems from the fact that most of the guest shot bookings come through the top agencies, Music Corp. and William Morris. The bulk of the jazz performers are controlled by Joe Glaser's Associated Booking Corp. and the Shaw Agency, who have to buck the larger agencies' ty grip.

Switching Risky

It's also been pointed out that it would be suicidal for a jazz name to switch over to MCA, GAC or the Morris office in order to open up avenues for tv guest ahots. The jazzster may get the crack at tv but he'll lose out in the jazz nitery and jazz concert fields which are virtually dominated by Glaser and Shaw.

tually commance.

Shaw.

Pete Kameron and Monte Kay,
who manage.such jazzsters as Chris
Conner, the Modern Jazz Quartet
and Dizzy Gillespie, feel that there
are many factors now at work
which may finally open the ty doors

cetits and racks up a 50,000 album to jazz LPs, has tough going finding a ty exposure.

Many of the agency boys and ty producers have held back on the jazz performers claiming that they attract a limited audience. In pitching a jazz client at an ad agency last week, one manager was rebuked with, "Will they dig it in Kansas City?" The manager retaliated with, "Sayu're, Playboy and sundry fashion theip him make a sale.

Some managers believe that one

Elektra Adds Distribs, Sets 1957 Album Output

Elektra Records has widened its distribution setup. New distribs handling the indie line are: Tracy-Mitchell, Buffalo; A&I, Cincinnati; Custom, Cleveland; Arc, Detroit; Binkley, Miami; Circle, Denver; Midwest, St. Louis; Garmisa, Chicago; Laredy, Newark; Record Distributors, Pittsburgh, and Ar-nold, Charlotte, N.C.

nold, Charlotte, N.C.

Diskery recently completed the conversion of its 10-inch line to 12-inch LP's and has set a series of new albums for release before the end of the year. Among them are the second edition of "When Dalliance Was in Flower" by Ed McCurdy, "Here We Go, Baby" by Glenn Yarbrough, The Original Trinidad Steel Band, The Delta Rhythm Boys, Susan Reed, and Theodore Bikel.

12

RETAIL ALBUM BEST SELLERS

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Inside Stuff—Music

Perhaps the first and certainly one of the few rare times that a disk label, in recent years, has edited the lyrics of an "original cast" album took place; this past Sunday (29) when Columbia Records prexy Goddard Lieberson switched a vivid Yiddishism (that rhymes with "cluck") in waxing. "The West Side Story." Its variation, now colloquially used as "schmo," has been more or less accepted in the patols of earthy conversation pieces. The Arthur Laurents-Leonard Berstein-Stephen Sohheim musical, set in the Puerto Rico belt of Manhattan, got rave notices and is enjoying booming advance sale. The networks, of course, have banned or caused "special broadcast versions" to be written, but the "original cast" albums have always implied a 100% faithful reproduction of words and music, no matter how "sophisticated,"

Incidentally, the "Romeo and Juliet", theme, in its 1957 setting, started out as a Jewish maiden-Italian youth romance but was switched to the "rumbles" (street gang fights) between the "spiks" (among the other vivid dialog utilized) and the white boys.

Sondheim, the youthful lyricist, is actually more interested in composing. He studied on musical fellowships; has written words and music, but has expressed himself that "at least this is one way of getting in," meaning a Broadway show, hence confined himself to the words to Bernstein's score. Another footnote: the composer's contractual tie to G. Schirmer & Co. will see that house in a "popular" plugging campaign, under Abe Olman's aegis.

The N.Y. Times' medical authority, Dr. Howard A. Rusk, did an off-teef trailer for "WSS" in a startume in Carolar (30) till did "The Fatigue for "WSS" in a startume in Carolar (30) tilled "The Fatigue Toward and the startume in Carolar (30) tilled "The Fatigue Toward and the startume in Carolar (30) tilled "The Fatigue Toward and the startume in Carolar (30) tilled "The Fatigue Toward and The Schrift of the words to Bernstein's score.

phigging campaign, under Abe Olman's aegis.

The N.Y. Times' medical authority, Dr. Howard A. Rusk, did an off-beat trailer for "WSS" in a feature on Sunday (29) titled "The Facts Don't Rhyme." Lyricist Sonheim's couplet that Puerto Rico is an "issland of tropical breezes... island of tropical diseases" is disputed by Dr. Rusk who commends the fine Health Department job that has been done by the Caribbean authorities. However, the good doctor sadly concludes, "Would that we in N.Y. City could find, as effective measures to control our social bight of juvenile delinquency, island of tropical breezes, has found in controlling its 'tropical diseases'."

Promotion, via musle, of New York State and of the Hudson-Champlain 350th anniversary in 1959 was discussed during a conference of tv and radio broadcasters with State Commissioner Edward T. Dickinson, in the Assembly Chamber at Albany, last week Leo McDevitt, WOKO program manager and deejay, brought up the toplc, with a reference to the boost given Cape Cod this season by the Patti Page hitrecord of "Old Cape Cod." He proposed that a contest be conducted for a song as the themer for the coming celebration and said that disk jockeys in and out of New York State would spin it.

Author Carl Carmer, who has been appointed chalman of the state-wide commission for the year-long observance, disclosed that three numbers had already been submitted and commented, "They all have the same title, 'Hudson Moon',' Zez Confrey, composer-planist of "Kit-Continued on page 62)

(Continued on page 62)

VARIETY Survey of retail disk best

Jack Teagarden Group SRO in London Debut

SRO in London Debut

London, Oct. 1.

Jack Teagarden, together with an all-star quintet, now, in the opening stages of their 16-day tour of major cities and towns here, played to capacity at their debut concerts at the Royal Festival Hall, London, Satunday (28). A spokesman for the National Jazz Federation, which is, presenting the band here, said that advance bookings throughout the country were more than promising.

It's the first time Teagarden has ever played in this country, but a long line of jazz disk hits have made him the idol of British enthusiasts. With Teagarden are Earl Hines, who's getting equal billing, Cozy Cole, Max Kaminsky, Peanuts Hucko and Jack Lesberg.

W Rerlin Diek Resteellers

Dark Moon Storm (London) Calypse Dance Anthony (Capitol) It's You I Love Domino (London) World Waiting for Sunrise. (Decca) Barber Blumenmaedel von Parma Torriani Stern von Afrika Lehn (Columbia) Rock & Roll Trinidad Cole (Capitol) Casetta in Canada Umiliani (RCA) Marusziella Francesco (Polydor) Ames (RCA) Comme ci—Comme ca (Polydor) Alexander	A. Dettill Disk Descretici.
(Capitol) World Waiting for Sunrise. (Decca) Bunnenmaedel von Barber Blumenmaedel von Torriani Stern von Afrika Lehn (Columbia) Rock & Roll Trinidad Cole (Capitol) Casetta in Canada Umiliani (RCA) Marusziella Francesco (Polydor) Tammy Ames (RCA) Comme ci—Comme ca	
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(RCA) Comme ci—Comme ca	(Polydor)
	(RCA)

Biggest Show of Stars' Wham 400G 1st 3 Wks.; Drop 'Whites' in Dixie

Cornpone Contest

Hollywood, Oct. 1.
Albert C. Gannaway, prexy
Gannaway International Albert C. Gannaway, prexy of Gannaway International Corp., is launching first national contest to pick top hill-billy howlers. Stunt is to promote his upcoming indie on country music, "Howdy Elmer." Top, 15 winners of poll, in which 2,000 deejays around nation will solicit votes from listeners, will receive "Elmer" awards and be flown to Coast for appearance in film. Con-

for appearance in film. Con-test starts this week and runs

Unprecedented \$5 Top For Harry James in Paris

Paris, Oct. 1.

Paris, Oct. 1.

Harry James orchestra, which will make a 25-day swing through Europe, has been booked for threeday, five-performance stand at Alhambra here Oct. 25 by Ben Carlin and Claud Giraud. House has been, scaled at 2,000 franc (\$5) top, highest for any attraction in history of house. Yma Sumac, currently starring in music hall show there, is in at 700-franc top.

Carlin and Giraud have also booked Les Ballets Africains de Keita Fodeba for Alhambra for three weeks starting Nov. 22. Senegalese troupe was recently at Edinburgh Festival.

Washington, Oct. 1.

"Biggest Show of Stars," the Feld Bros. touring rock 'n' roll show, rolled up a huge \$400,000 gross for the first 21 days of its 80-day trip.

gross for the first 21 days of its 80-day trip.

For 11 of the 21 days, says Irv. Feld who is out with his unit, business was capacity and turnaway. On each of the other 10 days, the gate ran from 80% of capacity upwards. Biggest day was a matines and evening stand at the Forum in Montreal where the boxoffice climbed to a fantastic \$51,890. There were turnaways at both shows and Feld has rerouted to do another two-a-day Montreal stand Nov. 17.

Other such days were at Toronto, Rochester, N. Y.: Pittsburgh, Richmond and Norfolk, Va., and Charlotte and Winston-Salem, N. C.

"Biggest Show of Stars" is a fexible troupe. For the first half, it has consisted of Fats Domino orch, Lavern Baker, Clyde McPhatter, Frankie Lymon, the Crickets, Chuck Berry, Paul Anka, Johnnie & Joe, the Bobbettes the Drifters, the Spanlels, "Crying" Tommy Brown, Harold Cromer as emcee, and Paul Williams orch.

In the deep south, where colored and whife acts are not per-

liams orch,

In the deep south, where colored and white acts are not permitted on the same bill, the two white acts—the Crickets and Paul Anka—were dropped. On the west coast, the unit will change to almost a 50-50 balance between white and colored acts. Leaving the troupe in California will be Johnnie & Joe, the Bobbettes, the Spaniels and "Crying" Tommy Brown. For the vacancies, Feld has slated Eddie Cochran, Buddy Knox, the Diamonds, and Jimmy Bowen & Rhythm Orchides.

"There were no incidents of any

"There were no incidents of any kind in the south," reported Irv. Feld on a quick visit back to his office here, although white persons make up a large part of the audiences for the rock 'n' roller.

All-Negro in South

"The Biggest Show of Stars" is currently operating with an all-Negro cast in its tour of southern cities. The Everly Bros. left the unit following its stand in Winston-Salem and will rejoin the show when it plays Coast territory in about three weeks. Paul Anka was dropped from the roster presumably to make the show lighter for some of the promoters who bought the layout.

The unit is constantly changing personnel because performers have made commitments elsewhere and because some of the show buyers cannot go for the guarantees. Fats Domino is also slated to leave the package for a few days to take a rest.

Satchma Big in Roch.

Satchme Big in Roch.

Rochester, Minn., Oct. 1.

Louis Armstrong drew an audience of 2,200, big for this town, in the local Auditorium. This came on the heels of his Grand Forks, N. D., press conference when he attacked President Elsenhower because of the latter's failure to take an immediate firm stand against the Little Rock, Ark., integration developments.

Armstrong's Grand Forks remarks were played up prominently on the local daily newspaper's front page the day before the concert. Apparently, however, this had no adverse effect on the attendance at the concert here or the audience reception.

IBEW Sets Pacts With 7 Out of 9 L.A. Diskers

RETAIL DISK BEST SELLERS

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1	1	DEBBIE REYNOLDS (Cors	ıl) 1	. 8	6	9	1	1	i	2			2	1	7	· 3			3		6	5	2	1	128
2	2	JIMMY RODGERS (Roulett	te)		10		3	6	7	1	4	2	3	3	3	•••	1	9		2	3	2	1	5	128
3		PAUL ANKA (ABC-Par)	137			1				6	3.	6	.4	2	8	• • •	2	5		5	1	4	3		102
-	8	JOHNNY MATHIS (Colum Chances Are	bia)	1	2			1.	8					10		1	5		1			1	•••		_
	-	CRICKETS (Brúnswick)	10.			1.		4 :			9			5									8	•	_
-	3	That'll Be the Day JANE MORGAN (Kapp)	•	•				٧.	5						4	9	-								83
6	6	Fascination		2							٠.	4										•••			'
7	5*	PUPPI V PPOS (Cadence)				••				-;		•••				·.		111	•••	-			• •	-	
8	11	Wake Up Little Suzy RUSS HAMILTON (Kapp)			-															:-		•••	*-		
8	7	Rainbew	··· · ·	••	4	8	9	8	••	4	7	9		. 6_	··-	•••		••	••	••	8	<u></u>	6	7	45
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10B	9	Happy, Happy Birthday, Bal	by	2		••	•••	••	••	<u></u>	٠	••	7	٠	6	2	••.	·· <u> </u>	••	<u>··</u>	9	••		8	32
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13	18	DELLA REESE (Jubilee) And That Reminds Me		- 9	. 7 4	.2	••	4		••		••	•••	• :	9	4			••	9	••-	••	··_	<u></u>	29
14	13	BUDDY KNOX (Roulette)	9	5	9		6	٠.	••			••			•••	· ··		2		<u></u>		··		9	26
15		RICKY NELSON (Verve) Be Bop Baby				٠.			٠.		1.						3	••	8						21
16	14"	SPARKLETONES (ABC-Par Black Slacks																ż	•••	1					18
17	19	VICTOR YOUNG (Decca) Around the World													. :							~~			13
18		VIC DAMONE (Columbia) Affair to Remember		-				7	•	10					-								4		12
19A					•			·	÷		 -	··-	•		••		•••	12	•	<u></u>	10	<u></u>			- 1
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HOHEN MONZES

Paul Coburn-KLUB-Salt Lake City Bob Liddle-KXL-Portland, Ore. Tony Larson-KilDY-Denver-Littleton

Frank Evans-KDAY-Sonta Monica Bill Browning-KEMB-San Diego

Andy Wilson-KPAL-Palm Springs Johnny Magnus-KGFJ-Los Angeles Dake Norton-KLAC-Hollywood Al Radka-KFRE-Fresno Robb Thomas-WEMP-Milwaukee Bill Mertz-WVRO-Columbus, O. Bob Engel-WJW-Cleveland

Bob Braun-WLW-Cincinnati Frank Allen-KOWH-Omsha Chuck Norman-KSTI-St. Louis

ziloqsənnil/-YDCY-nimespolis Dick Drury-WBRB-Detroit-Mt. Clemens Eddie Hubbard-WGN-Chicago CIRCK-WACK-NOTION

> Frank Bell-KSTA-San Antonio Chuck Blore-KELP-El Paso

Wrisley-WIS-Columbia, S. C.

Letty Spelghts-WBKH-Hattiesburg

Bob Elitott-KENT-Shreveport Paul Drew-WGST-Atlanta Jim Carley-WPIN-St. Petersburg Beb N. Perry-WCKR-Miami Desn Slack-WJOY-Burlington

Lou Barile-WIBX-Utica-Rome Al Meltzer-WHEN-Syracuse Ed Meath-WHEC-Rochester Sandy Beach-WKNE-Kcene, N. H. Jack Frost-WSPR-Springfield, Mass.

Lee La Brache-WMOO-Milford

WCOP-Boston

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*Remember You're Mine

Atlantic

Bobettes Pat Boone

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Capital +Lotta Loving Cadence + Wake Up Little

Cadence....†Just Between You & Me

.... *Fascination

Buddy Knox

27

.....*My Heart Reminds Me

....Victor

Sun †Whole Lot of

Checker ... : Happy, Happy Birthday

*Fascination

...*Affair to Remember

Nat King Cole

41 42A 30

.....*My One & Only Love

....*Moonlight Swim

..... tYou on My Mind

Nat King Cole

Billy Ward Nick Noble Sam Cooke

ole Capitol TYou on My Mind
Liberty Deep Purple
Mercury tMoonlight Swim

..... Decca.....*Around the World *Goldmine in the

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Victor Young Ricky Nelson

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26E 33

Tony Perkins

31A. 31B 34

*What You've Done to Mr

Victor ABC-Par

..... *Day Dreaming

.........MGM.

Sating

2

To the Aisle

Kapp. "Rainbow
Cadence...tips of Wine
Coral....*Gonna Sit Right Down.

Columbia...*Eyes of God Kapp.....*Rainbow

19A 20 11 Vio Damone 19B 19 4 Sparicikones 21 39 4 Four Lads. 22 10 12 Russ Hemilton 23 24 3 Andy Williams 24A 18 17 Billy Williams

: Mean Woman Blues

nns Coral *Gonna Sit Right Dov
y Victor *Mean Woman Blues
Epic *My One Sin
Jubilee †White Silvey Sands

Elvis Presley

Don Rondo Nick Todd 8 Pat Boone

2 22

24B 41 26A 29 26B 43

nnc—WJZ—Baltimore	Buddy De
isty-WIDE-Biddeford, Me.	George Fr
zicWWDCWashington	Jack Rows
inkman—WELI—Hamden, Co	Chuck Br
11—МИЕМ—Исм Холк	Lonny Sta
	·
This compilation is designed to indicate those records rising in This compilation is designed to indicate those records rising in popularity as well as those on top. Rathings are computed on the basis of ten points for a No. 1 mention, whice for a No. 2, and so on flow to not point. Wherever possible, only records with two or more mentions are listed, even though their total points were less in some cases than those which receive only one mention. Cities and sockers will wray from week to week to present a comprehensive pickure of all sectors of the country regionally.	t Label Song
ttion is well as with a point. I are list an those any from rectors of the BMI	Artiet
This compilation is designed to the propularity as usell as those on 10p. basis of ten points for a 10.1 mentl down to one point, Wherever possion or one point, Wherever possion cases than those which receive some cases than those which receive picture of all sectors of the country of ASCAP + BMI	os, Pos. No.

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On The Upbeat

New York

reports Contrary to previous reports cleffer Larry Coleman is a free-lance BMI-affiliated writer and not exclusively pacted to Roosevelt Music . . The Mello-Larks have been pacted to the Vik label Alan Levitt, president of San Francisco Records, has been granted permission by the FCC to build a new radio station in S.F. . . . a new radio station in S.F. . . . Walt Ostermeyer has joined Tri-State Distributors, Fort Wayne, Ind., as general manager. He's the brother of Tri-State prexy Cliff Ayers Ostermeyer . . John Burt, director of advertising and promotion at WPAT, Paterson, N. J., wrote the spoken verse for the Westminster disking of Saint-Saens' "Carnival of the Animals" . . . Melvin Balliet named general manager of Theodore Presser's retail music store.

Ted Bayly will present Daye

tail music store.

Ted Bayly will present Dave
Bruebeck Oct. 13 in the second of
a Sunday afternoon jazz series at
the 1,252-seat Music Hall, Troy,
N. Y.

the 1,252-Seat Music Hall, 110y, N. Y.

Mrs. Theodora Zavin, assistant public relations veepee at BMI, named chairman of the constitution and bylaws committee of American Women in Radio & Television ... Erroll Garner set for two shots on CBS-TV's "The Big Record" Oct. 9 and Nov. 27 ... Tribute dinner for W. C, Handy's 85th birthday set for Nov. 17 ... Betty Johnson, Bally thrush, set as featured singer on the Jack Paar. MBC-TV show on alternate weeks beginning Oct. 28 ... Teddy Wilson and Jimmy McPartland moved into Jazz City yesterday (Tues). ... Bob McGonzfle, deejay at WWRL, Woodside (L.I.), will double as night manager.

The Sugar Hill, new jazz spot in

Woodside (L.I.), will double as night manager.

The Sugar Hill, new jazz spot in Newark, N.J., set Cannonball Addlery for a stand beginning Friday (4). Art Blakely follows, Spot is run by Gil Blum. "The Jazz Makers," edited by Nat Shapiro and Nat Renoft, due in November via Reinhart. Mr. & Mrs. Al Radka celebrated their 15th wedding anni Sept. 19. He's a disk jockey at KFRE, Fresno, Calif . Audio Devices has leased additional factory space in Glenbrock, Conn. . Chris Comer goes into Birdland tomorrow (Thurs.).

Columbia Records promoting the "Simply Heavenly" tuner via deepay interviews with Claudia McNeil. Col has the original cast set see well as a single by Miss McNeil. Thrush, incidentally, is now managed by John Levy . . Jeha Allison, composer of children's songs and novelties, has signed with BMI . . Allied Records acquired the Clayson Plastics Products recording plant.

London

London

Paddy Creskshank, director of
the Feldman Music Co., to Geneva
for the music publishing confab on
the international handling of pop
music. Tessy Spivakovsky in
for a BBC-TV concert date on Sun.
(6). Mel Torme headed for the
U.S. after winding his British
vaude tour... Cyrll Ornadel, London
fon Palladium musical director
who's landed the baton job for the
London production of "My Fair
Lady," planes to New York Sun.
(6) for confabr on the score ...
Follard Music Co. of New York
completed a deal with Robbins
Music in London whereby the entire Yank catalog will be represented by Robbins in Europe ...
Jack Teagarden band here for its
16-day concert tour.

Chicago

Chicago
Pat Meran Quartet moves into
Cloister Inn for indefinite stay Oct.
16... Dube Billiagton returns to
Blue Note Dec. 20-31... Jimmy
Palmer orch opens Sunday (6) at
Melody Mill Ballroom. for two
frames to be followed by Eraie
Rudy Oct. 30 for four frames...
Je Ann Milles and Ben Arden orch
cutting. album for Audio Fidelity
this month... Gene Pringle orch
set for Kansas City Club, K.C.,
Nov. 30 for four weeks.... Virgil
Massan orch into Van Orman Hotel
Oct. 14.

Pittsburgh

Dave Brabeck quartet giving concert at Carnegie Music Hall Oct. 18. . . Gabe-A-Toses Trie has checked in at Sportsmen's Mural Lounge with Gabe D'Amise on Sau, Clair McClinteck on drums and Eddie Andrews at the piano.

... Carl Pettics, former drummer with Tiny Welfe and Deuces Wild, has joined Everett Neill orch at Yogue Terrace ... Reid Jaynes, pianist, has formed a partnership with Jimmy Spaniel, whose band has been picked up again at the Jacktown Hotel ... Teny Little, organist who singled at Carlton House's Town & Country Lounge all summer, heading a threesome there now, with Dick Heller on flute and bass and George Tomero, guitarist ... Steve Seventy orch into the Chez Dee for an indefinite stretch ... 5 Keys at the Rock 'n' Roll Room downtown this week ... Jimmy Rizzo, organist, being featured nightly at Dellas Rendezvous.

Philadelphia

Philadelphia

The Celbrity Room, threatened with having its show pulled (23), opened as skedded with the two-week run of Biackburn Twins and Trudy Richards. The local AGVA office wanted the amount of the bond upped. Owner Sam Lerner straightened out the hassle after phoning the union's N. Y. headquarters. . Miles Davis works Pep's for a week (30-Oct. 5). October' bookings for the Erie Social Club, uptown private spot, include Four Aces (4-5), Johnsy Mathis (12-13), and the Billy Williams orch into Sunnybrook Ballroom, Pottstown, Pa (3). Meyer Davis will baton his orch for the Phila Fashion Group at the Art Museum . . Chuck Gerden playing the Brookine Oaks Ballroom . Publicist Joe Brooks named promotion director for Deca Records in Philly area . . North-

San Francisco

Andre Philippe, French ballad singer, opened yesterday (Tues.) at Romanoff's Crown Room, replacing Hadds Brooks . . Fred Waring show booked into Berkeley Community Theatre Nov. 8 . . hungry munity Theatre Nov. 8 . . . hungry i's Enrice Banducci and Gene Norman, of Los Angeles' Interlude and Crescendo, have banded together in talent hunt—Shelly Berman was first signed and will go into the hungry I early in November. Ray Gorum, late of Jazz Workshop and Jazz Showcase, opening his own Offbeat Room today (Wed.) with the Mastersounds . Fats Doming, La Vern Baker, Clyde McPhatter and Edde Cachran booked into Frisco Civic Auditorium Oct. 19.

Kansas City

Kansas City

Deal for Dick Barlow orch has them in the Terrace Grill of Hotel Muehlebach for seven weeks, opening Sept. 27, following which the crew returns to The Club, Birmingham, Nov. 18... Henny Youngman will play the Park Lane, Denver, beginning Oct. 25 and has a round of club dates between that and his current Hotel Muehlebach stand... Larry Wiley orch opens the Elms Hotel, Excelsior Springs, Oct. 1. Wiley moves over from the U.S. Mile Motor Hotel where has been this summer. And Carol & Counie moved in at the Motor Hotel lounge Monday (30)... Bea Vera and crew due back in the Kansas City Club, replacing Gary Marquis... George Rico (4) opened in the Picardy Cafe of Hotel Muehlebach Monday (30), replacing Carmen Le Faye who had held the room for many weeks.

east Catholic High School has inked Ray McKinley's Glenn Miller orch for winter dance at Broadwood Hotel. Vik's Sound Buy' Drive Running Ahead In 1st Round; Finish Label X Rewrap

Levantine Cycle?

Levantine Cycle?

Washington, Oct. 1.
Possibly reflecting public interest in Middle East affairs, Washington radio audience is going strong for an album called "Port Said" with Mohamed El-Bakkar and his Oriental Ensemble, selected last week at WWDC's "Pick Album." It is drawing more listener response than any album on the station in recent years. "This Mohamed cat," says WWDC disk jockey Jack Rowrie, "Is making Elvis Presley look like as quare."
Album is produced by Audio Fidelity Records and carries such titles as "Greena Channeelak," "Bint II Geran" and "Banat Iskandarla" which identify the Syrian folk music it

tify the Syrian folk music it contains. Sales of the album, priced at \$6, are reported brisk.

Cap-Col's Kaye Spots

Hollywood, Oct. 1.
Capitol Records, which has Danny Kaye under contract, and Columbia Records last week shared the tab for a series of radio spots transcribed last week by Danny Kaye, for upcoming fund-raising drive for UN Children's Fund. Kaye holds rank as an unofficial U. S. ambassador to UNICEF.

Jingles were composed and arranged by Mitch Miller, Col's a&r chief.

the diskery forecast. The drive is on its first lap with only three weeks of a planned two-month run

passed.

Leading the Vik sprce are the packages by Eddie Cantor, Helen O'Connell and Gisele MacKenzie.

Label's EP line is rolling along at a clip estimated by sales chief Ben Rosner as 100% ahead of anticipation.

tion.

Diskery also has completed the conversion and repackaging of 17 albums out of the now defunct Label X catalog. Most of the packages were originally cut by Jimmy Hilliard, then a&r chief at X and now head of the indie Bally label. In the repackaging process new liner notes have been written and new covers put on the albums. They'll be ready for this week.

Irate at Satchmo Shutout, Granz Bids Dixie Station Ban All His Verve Artists

Editor, Variety:

I read in last week' Variety that WBKH, Hattiesburg 'Miss.), banned all Louis Armstrong records as well as Eartha Kitt's and Lena Horne's because they voiced their opinions of President Eisenhower's handling of the desegregation issue—opinions shared by many of the nation's leading columnists.

I am interested in this not only because I feel Armstrong as a citizen of this country has as much citizen of this country has as much right to his opinion as anyone else but also because he happens to be an important artist on my label. I think it is unfair that he. Lena Horne and Eartha Kitt should bear the brunt of WBKH's prejudice, and so I suggest that WBKH ban my entire label from their so-called radio station. I recommend, instead that they play only Samup Davis Jr. records since, according to another Variery story, he apparently shares WBKH's point of view.

Norman Granz (President Verve Records)

Washington's Cultural Subscriptions Promising

Washington, Oct. 1.

Washington, Oct. 1.

National Symphony teed off its annual subscription drive past week with an advance sale already well ahead of last year's record season. Following pattern initiated by manager Ralph Black when he took over in '56, concerts are skedded in identical pairs Tuesdays and Wednesday nights for 15 alternate weeks, rather than weekly non-identical concerts as in past.

Two impositions this year are

identical concerts as in past.

Two innovations this year are expected to hypo b.o. One is a \$9 student season rate for the \$13.50 seats. The other, a system of exchange between subscription nights, is expected to lure customers by offering flexibility in ticket exchanges.

exchanges.

Line-up includes soprano Elizabeth Schwarzkopf, pianists Rudolph Serkin and Philippe Entremont, and violinists Issac Stern and Nathan Milstein. In addition, two visiting orchs, the Boston Symphony and the Philadelphia, will appear.

Drobbibly greatest single attrace.

phia, will appear.

Probably greatest single attraction is the New York City Ballet's performance of entire "Nuteracker" ballet Jan. 21-22. This is sole evening attraction which will play Loew's Capitol Theatre, rather than the 4,000 seat DAR-owned Constitution Hall.

Decca Taps Dick Williams

Decca Taps Dick Williams
Dick Williams, one of the Williams Bros. who at one time worked
with Kay Thompson, has been
inked to a disk deal by Decca
Records. Another of the Williams
freres, Andy, has hit on wax via
his Cadenee deal. Dick Williams
now has a featured role in the upcoming Broadway musical, "Copper
and Brass," to which Decca has the
original cast rights.
His first sides will be a couple
of tunes from the Broadway show
score.

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines

ARTIST AND LABEL

TANE MODGAN (Konn)

POSITIONS This Last Week Week

Retail Disks

Retail Sheet Music

TUNE

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

JIMMY RODGERS (Roulette) Honeycomb* DEBBIE REYNOLDS (Coral)...... Tammy* PAUL ANKA (ABC-Par.) Diana†

3	Ð	JANE MURGAN (Kapp) rascination
5	4	CRICKETS (Brunswick) That'll Be The Day†
6	7 `	JOHNNY MATHIS (Columbia)\text{7t's Not for Me to Say*} \text{Chances Are*}
7	5	JERRY LEE LEWIS (Sun) Whole Lot Of Shaking†
8		EVERLY BROS. (Cadence) Wake Up Little Suzy†
9	8	RUSS HAMILTON (Kapp) Rainbow*
10	10	TONY BENNETT (Columbia) Middle of The Island*
POSIT This Week	IONS Last Week	TUNES TUNE PUBLISHER
1	1	*TAMMY—"Tammy & Bachelor"-F
· 2	4	FASCINATION—"Love In The Afternoon"-F Southern
3	2	*HONEYCOMB Joy
4	3	†DIANA
5		*CHANCES ARE
6	5	THAT'LL BE THE DAY Southern
7	6	*AROUND THE WORLD-"Around World In 80 Days"-F Young
.8	9	†MIDDLE OF THE ISLAND Morris
9	7	WHOLE LOT OF SHAKING
10	8	*RAINBOW Robbins
		(*ASCAP †BMI F-Films)

NBOA Sets Drive

basis for dance competition.

Robert Weems, of General Artlsts Corp., said in an address to the
meet that bookers are willing to
talk about taking advertising and
promotion expenses off the top
before the bands take their percentage. In this way the operator
would be encouraged to do more
promotion with the bands sharing
the costs.

The NBOA's second annual dancing championships were run off be-fore 2,000 persons at the Arcadia of directors Ballroom Wednesday (25) night. dricks, Ind

standardizing dance tempos and The Aragon Ballroom, Ocean Park, steps throughout the country, as it is now done throughout the British Empire. The British have said Santa Ana, Calif., who walked off that standardization stimulates the dance business and gives a solid basis for dance competition.

Robert Weems, of General Artists Corp., said in an address to the meet that bookers are willing to talk about taking advertising and the said Edward Kish, the Aragdia's entires.

Lineup of Officers

Other officers elected were Milt Magel of Castle Farm, Cincinnati, vicepresident; Jot Malec, Peony Park Ballroom, Oakland, Calif., re-elected treasurer, while Kirk Hayes, All Baba Ballroom, Oak-land, Calif., was renamed exec alif., was renamed execy. Reelected to the board tors was Mrs. Alice Hen-Indiana Roof Ballroom,

Indianapolis. New member is Joe Barry, Ritz Ballroom, Bridgeport, Conn.

The 1956 meeting has been set for Chicago with dates to be an-

St. Paul Pops' Payoff St. Paul, Oct. 1.

St. Paul's municipal two-night-a week summer pop concerts in the municipal Muditorium drew 52,869 patrons who paid a total of \$41,103, according to figures released by S.

Mortinson, libraries and auditorium commissioner.

um commissioner.

Net earnings were \$39,803 which was apportioned in the sum of \$13,267 to the Auditorium, the St. Paul Musicians Assn., which provided the music and the St. Paul Civic Opera-Figure Skating club for their contributions. Each also received \$560 from concessions profits.

Inside Stuff-Music

ten On the Keys" and other hits of the '20's, is still cleffing at Elm-hurst, N.Y. So Ed Manning reported in a tribute to him last week on "Roll Back the Years," a Canadian Broadcasting Corp. weekly radio

A decision in the Carmen Lombardo-John Jacob Loeb suit against the American Society of Composers, Authors & Publishers isn't expected to be reached until about December. Supreme Court Judge Marion Pittoni gave Judge Ferniand Pecora (for ASCAP) and B. B. Fensterstock (for the plaintiffs) until Oct. 31 to submit additional briefs on the dispute and granted a further extension until Nov. 15 to file reply briefs.

Case, which is being tried in the Mineola (Nassau County) Supreme Court, involves the ASCAP payoff system on theme music and particularly the Lombardo-Loeb "It's Seems Like Old Times," the Arthur Godfrey theme.

The RCA Victor-Canon Camera photo album contest wound up last week with A. M. Baunach, Bethlehem (Pa.) photographer, selected winner. Winning photo will be used for Chet Atkins' upcoming Victor album "Hi-Fl in Focus." Winner received \$5,000 worth of RCA Victor and Canon Camera merchandise. Other winners were Kokei Kaitsuka of Ibaragi-ken and Nobuo Tabata of Osaka, Japan; Albert James Vaughan of Chicago, and Mrs. Nancy Yung of New Rochelle, N.Y. In addition to the U.S. and Japan, entries came in from India, Spain, Switzerland, France and Germany.

Ben Selvin, a&r exec for RCA Victor, recently did two guesters on N.Y. radio (Barry Gray, over WMCA) and tv (for Joe Franklin, WABC-TV), on his 40th anniversary as a bandleader. As a result he has received several invitations (1), to pick up his fiddle and lead a band again and (2) a couple of deejay spots. Selvin has declined all. Maestro-exec was a pioneer pop dance band leader, with over 9,000 recordings (some under noms-de-disk) to his credit. He is now a&r manager for RCA Victor's custom record division, ditto of the RCA Thesauras (the radio transcription library service) and is also responsible for pleking the RCA Camden reissues from the Victor vaults.

Broadcast Music Inc. and BMI, Canada, have kicked off the sixth annual Student Composer Radio Awards (SCRA) to spark the creation of concert music. The awards total \$13,500 and are divided into sums ranging from \$500 to \$2,000. Contest closes Feb. 15, 1958. Judges will be William Schuman, composer and president of the Juilliard School of Music; Earl V. Moore, dean of the U. of Michigan's school of music; Henry Cowell, composer, and Claude Champagne, assistant director of the Quebec Provincial Conservatory.

Epic Records is going to let the disk buyer play artists & repertoire man. It's launching a contest via disk jockeys in which the listener is asked to pick two tunes for Somethin' Smith's next release and to guess the number of singles their coupling would sell. Winner gets a trip to New York Jockey who turns in winning contestant gets a \$200 gift certificate. In addition there will be a special prize for the station and deejay drawing the greatest mail response.

Collegian Paul Hampton Hits Paydirt on Disks Via 'Agent' Carmel Myers

Paul Hampton, Dartmouth seni-or, is a male Cinderella music biz story since Carmel Myers, former film star (now the wife of mo-tion picture executive Alfred W. Schwalberg), "agented" him into a Famous Music (Eddie Wolpin) and Columbia Records (Mitch Miller) contract. Result is that, within a period of two weeks, Hampton waxed four sides for Columbia which are being rushed out this week, and placed six with Famous. He writes and sings his own ma-

terial.

When young Hampton was advised by Miss Myers to "take singing lessons," instead of going back to Oklahoma where his folks reside, on summer holiday, he said he "wouldn't know what taking yoice lessons mean." Apparently Columbia Records agrees with him.

Miss Myers got to know him when Hampton dated her teenage daughter and was impressed with his songwriting and natural yocal talents, whereupon she set the wheels in motion with her show bix contacts.

biz contacts.

Album Reviews

Continued from page 36

excitement here sparked by Red Allen's trumpet and a handful of topline tottlers.

Allen's trumpet and a handful of topline tottlers.

J. J. Johnson: "First Place" (Columbia): A first place regular in jazz polis for trombonists, J. J. Johnson shows: just why he's been up there, with a mest assist from Mar Roach, drums-Paul Chamber, bass, and Tony Flanaga, plano.

Kenny Drew: "This Is New" (Riverside). Drew's modern jazz ideas are well presented in a rundown of four standards and three originals. Drew's piano is backed by Donald Byrd, trumpet; Hank Mobley, tenor sax; Wilbur Ware, bass, and G. T. Hogan, drums.

Dave Brubeck Quartet: "Jam Gees Te Junior Cellege" (Columbia). On-the-spot recordings of Brubeck sessions at two Coast junior colleges in which the boys (Brubeck, Paul Deamond, Norman)

(on 45 and 78 RPM)

Bates, Joe Morello) toy with "Bru's Blues," "These Foolish Things," "The Masquerade Is Over," "One Moment Worth Years" and "St. Louis Blues" in their familiar smooth flowing jazz pattern.

Herble Mann: "Sultry Serenade" (Riverside). Some nifty jazz shadings are developed by Herbie Mann's flute and clarinet with a happy, sasist from Jack Nimitz (claimet, and sax), Urbie Green (trombene), Joe Puma (guitar), Oscar, Pstitiord (bass) and Charlie Smiths (drums). Smith (drums).



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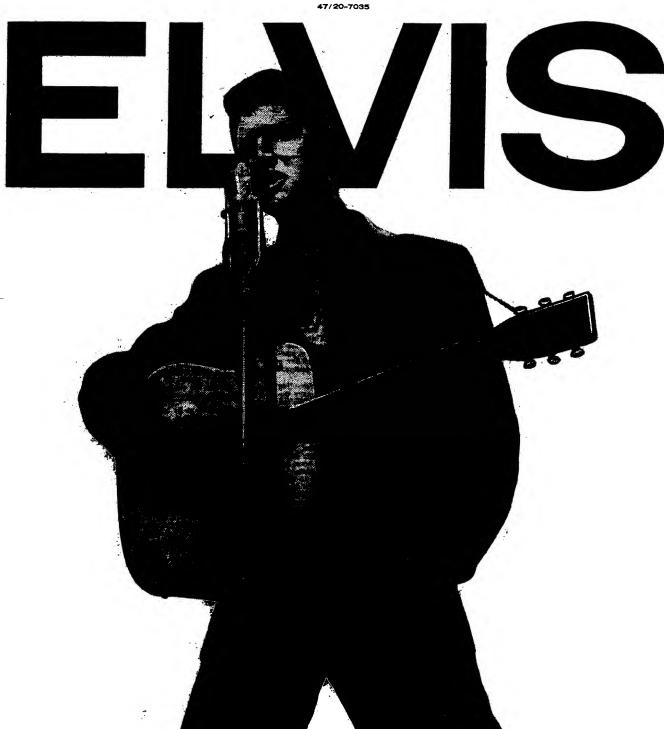
ALL GROWN UP

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From his new Ayon Productions movie, an M-G-M release...

JAIL HOUSE ROCK TREAT ME NICE



Watch for these NBC-TV network shows: PERRY COMO, GEORGE GOBEL, EDDIE FISHER, PRICE IS RIGHT, TIC TAC DOUGH, They'll all be sponsored by...





-(Jenkins

Bert Kelly Stakes Claim To Heading 1st Jazz Band In Chicago Back In '14

As I conceived the idea of using the Far West slangword, "jazz, as a name for an original dance as a name for an original dance band and my original style of playing a dance rhythm, at the College Inn, Chicago, in 1914, it is my wish to unravel the skein of ridiculous falsehoods concocted by overanxious writers, publishers and music critics who start with the erroneous premise that the jazzband and jazz style of dance music were originated in New Orleans and the etymology of the word jazz could be found in New Orleans or Africa instead of in the 'Agers mining-camp dancehalls of the Far West.

Regarding New Orleans, accord-

the Far West.

Regarding New Orleans, according to Louis Armstrong in his blography, "Horn of Plenty," the word 'jazz' was first heard in that city when Joe (King) Oliver received a letter from Freddie Keppard of "Freddie Keppard's Creole Orchestra." with which he left New Orleans in 1911 to four the U. S. and disbanded at Chicago in 1918. The first Dixleland Rand to come

and dispanded at Chicago in 1918.

The first Dixieland Band to come
to Chicago was (Tom) "Browns
Band From Dixieland" which arrived about 1916. They did not
play jazz rhythm nor claim it; in
fact Tom and his musicians told
me they had never heard the word
jazz in New Orleans.

jazz in New Orleans.

The second Dixieland Band came later to Schiller's Cafe, a southside dive on 30th Street in Chicago and plagiarized my idea of calling my entirely different style of instrumentation and dance rhythm a jazz band. They were neither The Original Dixieland Band or a 4zz band.

Jazz band. I remember very distinctly that your representative, Johnny O'Connor, came regularly to The College Inn at Chicago to hear Bert Kelly's Jazz Band and no doubt must have written articles about us in Variety.

I have a copy of one of your 1918 editions containing a nice comment about my jazz bands

"THE THINGS WE DID LAST SUMMER

After - ? acreese . Ch. Styne and Cahn Music Co

LEROY ANDERSON

Another Big Hit

FORGOTTEN DREAMS

Recorded by: LEROY ANDERSON (Decca) CYRIL STAPLETON (London) FREDERICK FENNELL (Mercury) MILLS MUSIC, INC.

New York.

When I originated the jazz band in 1914, there were just three dance bands of any note to the music and theatrical world in America, samely; Bert Kelly's Jazz. Band at The Coflege Inn, Chicago; Earl Fuller's Orchestra at Rector's in New York; and Art Hickman's Orchestra at the St. Francis Hotel in San Erancisco. in San Francisco.

Today, books are filled with pic-tures of any white or colored musitures of any white or colored musi-cian who even owns a brass born, a reed instrument, bass fiddle or set of drums. If he was born in New Orleans or claims that dis-tinction and can blast or squeal loudly in a down-beat, noisy tem-po, fit only for the low dives from which such monotonous types of music was conceived, in the slums of the red-light district called Storyville in New Orleans.

Posterity should have a source

Storyville in New Orleans.

Posterity should have a source of accurate data on jazz to which they may refer to in the future, such as the dictionaries and encyclopedias and I hope that you will join me in debunking the New Orleans myth and expose the fraudulent claims of the fakers who boldly advertise "Jazz Concerts" and "Jass Festivals," et cetera at which not one iota of jazz rhythm will be played by one so-called jazz band.

Bert Kelly.

Band Review

DICK BARLOW ORCH (7)

DICK BARLOW ORCH (7) Hotel Muchlebach, Kanasa City
Although new in these parts, the
Dick Barlow orch is long established in hotel and club circles,
and its first date in the Terrace
Grill marks the hotel's swing into
the fall season. Barlow has his
work cut out for him in following
Joe Reichman, was held forth during the summer and who ranks
with the alltime favorites in the
room.

with the alltime favorites in the room.

Like Reichman, Barlow is a master of the keyboard, although the two are considerably apart in individual styles. Barlow possibly leans to a more formal style, although his arranging stresses versatility and variety in all of his instrumentation, including the plano. Patterned for hotel and society work, Barlow has tenor sax, violin, accordion, trumpet, string hass and drums lined up with his plano. There's some solo work from the reed, string and horn, but the overall styling is a fuller effect, which has the plano and accordion prominently supporting the other efforts, although each of these also have their innings.

In the early evening Barlow tosses in some lighter classics as his keyboard entries, but for dancing the effort is toward a full orchestra effect. Crew has a large assortment of pops, musical comedy numbers and Latins and keeps the tempos varied throughout. First efforts indicate crew fits this deluxe room as if filling a special order.

Levy-Stryker Pubbery

Hollywood, Oct. 1.
Leeway Music Inc., has been formed by Hal Levy and Fred Stryker, prexy and v.p., respectively.
New publishing firm will concentrate on music in the country & western field, although not exclusively.

MURRAY

Continuing

CONRAD HILTON, CHICAGO

Boulevard Room

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RETAIL SHEET BEST SELLERS

Music (

Cyon-Healy

-(Alamo Plano

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

Rai	ing Last wk.	Title and Publisher	New York	Boston	Philadelpi	San Antos	Chicago	Detroit-	Indianapo	Minneapo	Kansas Ci	Los Angel	San Franc	Seattle-	O I N T S
1	1	*Tammy (Northern)	1	2	1	1	3	1	1	1	1	. 2	1	1	116
2	2	*Around the World (Young)	2	1	3	3	1	3	3	2	2	1	2	2	107
3	3	*Fascination (Southern)	3		2	2	2	2	2	3		3	3	4	75
.4	4	*Affair to Remember (Feist),	6	- 5	4.	. 8	7		5	9		5	6		44
5	6	*Middle of Island (Morris)	8	٠	- 6	4.	٠.	.5	4	٠.	4	4	·		42
6	7	*Honeycomb (Joy)	4		8	9	4		7	4		6	9	9	39
7	8	†Diana (Mellin)	• • •			7	5	4	6	7		10	4		34
8	5 .	*Love Letters Sand (Bourne)				6	8		. 9		3	٠,	8	-,	21
9.	9	*Rainbow (Robbins)	7		• • •		10	6		5	4		7	Test	20
10		*Goldmine in Sky (Bourne)	• • •	7			• • •				· 8		٠,	- 3	15
11A		That'll Be the Day (Melody Lane)		6				7				٠,	10	7	14
11B	15	†Bon Voyage (Ardmore)	···	3	5				۸			٠.			14
13A	10	White Silver Sands (Southern)				5		10	10	•••	6	•••		٠	13
13B	12	*Gonna Sit Right Down (Chappell)				10	٠		8	• • •		8	5	• •	13
15	11	*Not For Me to Say (Korwin)	·:	•••	10	•••	••		•	6	•	7	••	••	10
			_						· , ,				· .		77

Caterina Valente No. 1 Disk Seller in Sweden On Germany's DGG Label

Stockholm, Sept. 24. Eric Nyholm, chief of Deutsche Grammophon Gesellschaft in the Swedish territory, says his com-pany has in Caterina Valente its biggest money-making singer at present. Her "Breeze and I" present. Her "Breeze and I" (Polydor, DGG's pop label) has emerged as top seller registered by this diskery within the past 10 by this diskery within the past 10 years. Miss Valente, who also sings Swedish on Polydor platters issued by DGG in Sweden, is a foremost fave with the Swedes. This Italian-French songstress, who became a German national after her marriage, has now been pacted for a Swedish film opposite domestic star, Evert Taube.

star Evert Taube.

Nyholm said that the recording bix in Sweden is satisfactory despite the handleap of a limited (7.500,000 population) market. He pointed out that actually no company is really on top, but that it is a neck-and-neck race among the strongly competing diskeries. Decca, Swedish Mefranome, RCA Victor, HMV as well as his DGG, which also handles Coral here are victor, HMV as well as his DGG, which also handles Coral here, are the strongest. Present status of DGG in Sweden is about 10-15%. (In West Germany, DGG's home country, it has roughly 50% of the entire market.)

entire market.)

Aside from Miss Valente's various records, Freddy's German version of "Memories Are Made Of This" (Heimweh) also is doing top biz., Coming up is Anita Lindblom, 19-year-old songstress. Swedish Bibl Johns, whose German Electrola contract expired, also becomes a Polydor disker soon. Alice Babs, Sweden's most prominent songstress, is with Polydor in Germany and her records are selling here. Her Swedish repertory, however, is exclusively, with Metronome.

Interesting to note that Nyholm's

is exclusively with Metronome.

Interesting to note that Nyholin's gompany once waxed two songs by Signe Hasso (from one of her American pix) and that it has just released four old recordings (via an EP) of Sweden's Lars Gulin, top-ranking baritone whose contract with this diskery, however, doesn't exist any longer.

With regard to the Coral repertory, handled by DGG in Sweden, "Tammy". (Debbie Reynolds) is currently one of the better items. DGG's forte in Sweden is also its classical repertory (with DGG and Archiv as labels). In this respect, it doesn't have too much competition.

'JATP' \$7,400, Mpls. Dip

Minneapolis, Oct. 1.
The "Jazz At the Philharmonic" troupe played its 10th annual onemighter Saturday (28) at the 5,000seat Auditorium Music Hall to a
\$7,400 gross. Take was about
\$1,600 off from last year.
The concert drew about 3,000
rustomers.

EXCELLENT BIOGRAPHY OF RICHARD RODGERS

"Richard Rodgers", by David Ewen (Holt; \$4.95), is a warm-hearted comprehensive biography of the celebrated American composer. Since his first success with the "1925 Garrick Gaieties" and his first song hit, "Manhaffan," Rodgers has produced scores for 34 stage musicals, 16 of which were major boxoffice successes. Of his 1,000 songs, at least 200 have become hits; and perhaps 100 are pop music classics.

With such collaborators as Lo-

come hits; and perhaps 100 are pop music classics.

With such collaborators as Lorenz Hart, Herbert Fields, George Abbott and Oscar Hammerstein 2d, Rodgers has helped to reshape the American musical stage. In the development of his career, spanning some 40 years, Rodgers has grown from an emiment creator of popular songs into his present status as a great writer of the American "lied", which, as Ewen observes, entitles the composer to "a unique place in American music."

This biography is at its best an-alyzing the two principal partner-ships in-Rodgers' professional life; first his collaboration with the late Larry Hart; later, his work with

ships in Rodgers' professional life; first his collaboration with the late Larry Hart; later, his work with Hammerstein.

The mutual fuffillment the second R & H team have known is their happy association is given dimension in Ewen's account by sufficient attention given to the theatre that the two men have served, as well as to the many peepel who have contributed to their joint careers.

Credibility in reporting the manner in which Rodgers writes (often with astonishing swiftness) is achieved by liberal use of direct quotes. Thus, speaking of his efforts to create music of an Eastern favor for "The King and I," although he was totally unfamiliar with Oriental music, Rodgers say: "What I tried to do was to say what the Far East suggests to me musically, to write a score that would be analogous in sound to the look of a series of Slamese paintings by Grant Wood. I myself remained a froadway-character, not somebody disguised in Oriental getup."

Few passages in literature about the stage make more exciting reading than Ewen's descriptions of the birth of "Oklahomai" And there is excellent reporting on other productions, especially on "Carousel," the R & H all-time personal favor-inc Ewen is less successful in trying to complets the record by including the best-possible reaction for various movies made from R & H shows; and in commenting on the composer's away-from B'way activities.

"Say I'm a guy who's in love with the theatre," is the; best Rodgers' quote to sum up this book

B'way activities.

"Say I'm a guy who's in love with the theatre," is the best Rodgers' quote to sum up this book about the composer. "What would I do with myself if I didn't keep writing for the stage?" And most readers in show biz will close this volume willing to attest that it would be difficult to know what the stage would do without Rodgers to write for it,

Down.

Johnny Costa on Leave From Pitt's KDKA-TV To Give the Road a Whirl

Pittsvurgh, Oct. 1. Pittsvurgh, Oct. 1.

Johnny Costa, staff pianlst at
KDKA-TV for several years, is on
an indefinite leave of absence from
the station to see whether the road
is what he wants. Music Corp. of
America signed Costa some time
ago, but then he was interested
only in working with a trio during
his vacation periods and told the
agency he had no intention of leaving Pittsburgh. At that time, Costa played only a couple of bookings
annually at the Embers in N. Y.
Since then, however, his ty spots

annually at the Embers in N. Y. Since then, however, his tv spots here have shortened up, cutting into his income, and Costa decided to try the travel route before making any definite decision. He worked the Eden Roc in Miami for several weeks this summer, went from there to the Theatrical Lounge in Cleveland and is returning to the Embers again. His job on KDKA-TV-is open for him any time he wishes to return, but so far Costa hasn't made up his mind.

"SEARCH FOR PARADISE"

Hugo Winterhalter and Orchestra R.C.A. Victor Robert Merrill R.C.A. Victor Jack Pleis and Chorus Decca Records David Rose with Dean Jones M.G.M. Records Les Baxfer and Chorus Capitol Records

"THE HAPPY LAND OF HUNZA"

Robert Merrill R.C.A, Victor Robert Meirin Walter Schuman Singers R.C.A, Victor Tito Puente and Orchestra R.C.A. Victor

"KASHMIR"

Hugo Winterhalter and Orchestra R.C.A. Victor Robert Merrill R.C.A. Victor

"SHALIMAR"

Robert Merrill R.C.A. Victor Robert merrin. Walter Schuman Singers R.C.A. Victor

SOUND TRACK ALBUM

by R.C.A. Victor MANY MORE TO COME

M. WITMARK & SONS

CANADA'S 'GLASSY' SHOW BIZ

Revenooers Step In On Toledo Cafe; Another Spot Sues Govt. In Test

Assets of the Kin Wa Low The- Rescue Nitery Dancer atre Restaurant, a Toledo entertainment centre for 38 years, will he sold soon to satisfy an Interna Revenue tax lien. The U.S. is seeking cabaret taxes totaling \$49,-486. The tax lien said the taxes were not paid for the period from June 1, 1952, to July 31, 1956. The restaurant has been closed since spring. Owner of the spot is listed as Fong Foy Chong, whose last known address was Hong Kong.

known address was Hong Kong.

The only assets available for sale will be the night club license, furniture, equipment, and inventory of bottled goods. Gilbert C. Hooks, district director of Internal Revenue, is negotiating with the Ohio liquor control board to work out a method of disposing of the liquor inventory and the night club license. He said internal revenue has never had a similar situation where a liquor license was involved.

Meanwhile Yo Said- 14.

wolved.

Meanwhile, Ka-See's nitery here has filed a suit in U. S. District Court to test the assessment practices of the Internal Revenue Service. The suit pointed out that Ka-See's has been assessed \$20,327 in added cabaret taxes for the period July 1, 1953, to March 31, 1956. One-fourth of the assessment, \$1,853, for the period July 1 to Sept. 30, 1953, has been paid by the club owners, and the suit seeks to recover this amount from the Governer to the suit seeks to recover this amount from the Governer the suit seeks to recover owners, and the suit seeks to re-cover this amount from the Gov-

"The assessment is based on presumed sales during a period of time when the place of business is not in fact a cabarct and in consequence is not subject to collection of cabarct tax," the suit contended.

U.S.' Christopher in Brit.'s Magico-Vaude for 'Circle'

London, Oct. 1.

iondon, Oct. 1.

American majician, Milbourne Christopher will be strongly featured along with a host of other magicos from distant parts in the "10th Festival of Magic," presented by the Magic Chrole at the Scala Theatre, London, for one week from Oct. '14:

Theatre. London, for one week from Oct. 14:

Although a mejor part of the show will be based on illusion, legerdemain, levitation and other forms of magic, it will have a strong vaude influence with music, dancing and spectacle. British artists taking part will include Benson Dulay with his company, and Albert Burdon & Company of Crackpot Conjurers.

A blending of the musichall sketch with magic will be supplied by Michael & Valerie Beiley aided by Henry Francis and John Peake, the "drunk magician," in a domestic sketch. Also in the British contingent will be Geoff Gregson & Doren, Johnny & Suma Lamonte, and Phili Darben & Wendy.

Coming specially from Paris

Coming specially from Paris with his company is Helaug, the illusionist, while Australia will be represented by female escapologist Esme Levante. A team of dancers, Esme Levante. A team of cancers, the Carnivalettes, will appear and the Sydney Jerome orch will supply the music. Harold Taylor will emcee the show, proceeds of which will be Poughed back into the Magic Circle organization.

London Stork's Imports

London, Oct. 1.

A new revue opening at the Stork Room Friday (4) will feature one Canadian act and two Amer-icans, The show, presented by Al Burnett, is set for a four weeks

The Canadian act will be the Three Edwards Bros. from Morrices, an acrobatic belancing fund. Heverly Hills office to handle gentres, an acrobatic belancing tuning the state of the Calaboratic Control of the Calaboratic Control of the Stock of the Calaboratic Control of the Stock of the Calaboratic Control of the Cala

In Boston Hotel Fire

Boston, Oct. 1. June Knight, 22, nitery dancer was saved in a hotel fire here Sunday (29) morning when firemen rescued her over an 80-foot ladder. The dancer, standing in an eighth floor window of the Berkeley Hotel, threatened to jump and threw her makeup kit out the window, striking a fireman on the shoulder.

Firemen talked her out of jump-ing by shouting words of encour-agement as they scrambled up the ladder. She was taken to City Hospital and treated for smoke inhala-

'Damn Yankees' To **Vegas From B'way**

intact from Broadway to Las Vegas when "Damn Yankees" starts its road tour at the Riviera Hotel Oct.
30. Show closes in New York City
Oct. 19 after a run of nearly twoand a-half years. Sets and costumes will be flown out to rehearse anew. Parts of the show will have to be restaged for the nitery.

Deal was completed last week when Ben Goffstein, hotel's general manager, Sammy Lewis, inn's book-er, and agent Jack Davies complet-ed the details.

ed the details.

Hotel recently played "Pajama Game" successfully and will probably be on the lookout for more legit musicals. Inn. is looking into more of the legit packages as a substitute for the dwindling supply of names and as one means of keeping show budgets within bounds. It's figured that the name value of the show is sufficient to carry at the boxoffice in many instances.

Las Vegas first used full-scale musicals with "Guys and Dolls" some years ago, opening at the Royal Nevada Hotel. Having proved that the musicals draw traffic into the nitery room and adjacent casi-nos, the resort has played legiters periodically ever since.

Dorothy Collins SRO's Hub Blinstrub's Preem

Boston, Oct. 1.

Blinstrub's kicked off its first big name attraction of the season, Dorothy' Collins, here last night (Mon.), which also marked return of the Moro Landis line (10), and nabbed a packed house in the 1,700-seater. 700-seater.

Other booking inked by boniface Stanley Blinstrub include the Mills Bros., Tony Martin, Frankie Laine, Jimmy Durante,

BERNIE THALL'S INDUSTRIAL

Then Joins Marilyn Ross at 1-2-3

Conductor-vocal toach Bernie Thail will conduct the Lincoln-Mer-cury, industrial show which opens Oct. 3 at the Waldorf-Astoria, He'll travel thereafter for repeats. Oct. 7 at New Orleans, Oct. 16 at San Francisco, Oct. 16 at Detroit, and Oct. 18 at St. Louis.

In Detroit he'll be day-date with his singer-wife, Marilyn Ross, cur-rently touring with the Ford indus-rial revue. Pair team for her Oct. 28 cafe date at the Club 1-2-3 in

Montreal, Oct. 1.

With the purchase last week of the Canadian Arena Co. by Mol-son's Brewery here in Montreal, it son's Brewery nere in Montreal, it becomes more evident that the major patrons of entertainment, sport and culture in Canada are the distillery and brewing interests. At least, that's the way it looks in the Quebec-Ontario area.

the Quebec-Ontario area.

The Canadian Arena Co. owns the Forum, Montreal's biggest arena and a spot that has played practically every form of entertainment. However, it is best known as the home of Les Canadiens, the pro hockey champs of the world who, with their farm clubs, were included in the deal. The same brewery is also deen in The same brewery, is also deep in television and radio with drama and sport shows and exclusive rights to the Grey Cup game, Canada's big national pro football show.

snow.

Because of the complicated provincial laws of Canada governing the advertising methods to be used by the distillery and brewing companies for the sale and promotion of their products, the indirect approach in an institutional manner is proving of benefit to both the entertainment-sport-culture world and themselves.

The Dominion Drama Festival is sponsored by the Calvert Distillery (Continued on page 67)

Retail Druggists Use Film House For Own Revue

Minneapolis, Oct. I.
During its convention here Oct.
6-10 the National Association of
Retail Druggists will take over a

Retail Druggists will take over a leading loop film house, Paramount's State, on two nights for shows to entertain delegates. For the first show the lineup will include Morton Downey, Elaine Malbin, the local Fox quartet, dancer Betty Luster and puppeteer Bob Clark. Gordon MacRae will headline the second show which will have a half-dozen other acts, now being booked.

This is on top of last week's Minnesota Mining Co. party in St. Paul that had Jack Paar, Marton Marlowe, Ronnie Eastman and Rickie Layne providing the entertainment.

PHILLY N.G. FOR JUDY: TAKE IN D.C. INFLATED

Judy Garland is having diffi-culty in racking up profitable grosses on her present tour. A bad start was registered in Philadelphia where she opened Thursday (26) at the Mastbaum Theatre. Wads of paper had to be distributed to spark the proceed-

ings.
The Philadelphia stand follows The Philadelphia stand follows a losing week at the Capitol Theatre, Washington, in which theatre officials exaggerated the gross by Mashington was \$43.860 and not \$63,500 officially given. House lost a hefty amount on the deal. The potential gate in Washington was \$138.000. potential \$108,000.

\$108,000.

Miss Garland and troupe are slated to start a run at the Dommon Theatre, London, Oct. 16.

Coast Friars' Cole Roast

Hollywood, Oct. 1. The Friars of California will honor Nat King Cole Oct. 21 at roastmaster dinner in clubhouse.

Proceeds will go to annual Thanksgiving dinner for approxi-mately 350 residents of Motion Picture Country House as well as disabled vaudevillians.

BREWERIES HOLD Berle Set For 12 Weeks in N.Y. & Fla. SIZABLE STAKE Latin Quarters; Stays With Wm. Morris

Aerialist Falls 35 Ft.

In Toronto, Recovering

In Toronto, Recovering
Toronto, Oct. 1.
Trapeze artist Betty Pasco of the
Hamid-Morton Circus fell 35 feet
to the floor of Maphe Leaf Gardens
here last night (Mon.) but was
saved from serious injury when
her husband Bud ran out to the
ring to catch her, with both the
rolling from the concrete to an
adjoining carpet. She was taken
to a hospital in a stunned condition but will recover, it was reported by medicos.

Aerialist was at climax of her

Aerialist was at climax of her act in which she swings from one foot on a trapeze without a net. She fell without a cry.

Jack Factor Eyes Vegas Stardust

Deal is in the works for realtor Jack Factor to take over the Stardust Hotel, Las Vegas, which was started by the late Tony Carnero Sralla and which has been languishing near completion and in idleness for a couple of years. The Sheraton chain was to have taken over the Stardust. However, that deal fell, through, although possibility remains that Sheraton will run. the inn if Fac'or takes hold. Deal is being negotiated in the name of Mrs. Factor.

There's also likelihood that if

There's also likelihood that if the Factor deal jells, the Desert Inn operators will take over the casino. Dual operation has long been the aim of some operators in Las Vegas. However, bulk of the dual operations worked out.

Ink Spots Skip Tex. Date Due to Misunderstanding

San Antonio, Oct. 1.
Failure of the Ink' Spots to appear at the Sevenoaks Country Club.here on Thursday (26). as scheduled was attributed by Russ Gary, orch leader, to the group's misunderstanding of their contract.

misunderstanding tract.
They refused to perform because they had not been paid for a Houston engagement Wednesday evening, Deek Watson, leader and a member of the original Ink Spo's stated.

Gary said the group is operating Gary said the group is operating under a seven-engagement contract with the International Artists of El Paso, beginning Sept. 25, that the Ink Spo's' agent, Paul Kalet of New York, has been paid a \$1,250 advance on the \$2,500 due the act for the week, and that the singers are due to collect the remainder next week.

Collins Buys UK Vauder

London, Oct. 1.

One of London's oldest and most famous vaude theatres, Collins Music Hall in Islington, threatened with demolition to make room for an office block and a warehouse, has been bought by John Collins, proprietor of the "Big Dipper" at the Battersea Fun Fair, London, from Lew Lake. Latter will continue to manage the theatre in its old tradition. old tradition.

old tradition.

Collins refused to name the exact price, but said that \$140,000 would be a fair estimate. He now intends to make the theatre a tourist attraction.

Manna's Double Manna

Charles Manna will double from the Bon Soir to the Radio City Music Hall, N. Y., starting tomor-row (Thurs.) during the run of Metro's "Les Girls."

Milton Berle is remaining with the William Morris Agency. Situation came to light with the Moris office's pacting of the comic to a 12-week deal for the Latin Quarters in New York and Miami Beach, Berle is to start some time in November and it's up to LQ operator E. M. Loew and his general manager Ed Risman as to how Berle will be played. He'll get \$22,500, out of which he will pay the cost of his surrounding talent, Berle elected to play niteries over several hotel offers.

The Berle booking indicates that

The Berle booking indicates that the Latin Quarters will go for the top dollar, talent expenditures as a means of getting top grosses. Berle, incidentally, holds the record in the N. Y. edition of the Latin Quarter.

Latin Quarter.

The Miami Beach LQ booking marks the first major date in the Florida niteries, except for the Louis Armstrong booking at the Cotton Club (nee Beachcomber). The Casino de Paris (ex-Copa City, now to be operated by Lou Walters, former LQ op), has signed Senor Wences. However, that project will depend on novelty rather than names, with various gimmicks along the lines of shows at the Lido, Paris.

The Berle booking represents

at the Lido, Paris,

The Berle booking represents
the highest amount ever paid out
by any Manhattan nitery. Berle
about a decade ago worked the
now defunct Carnival, and averaged about \$10,000 in a 40-week
deal in which his basic salary was
\$7,500 plus overages.

Berle had been in negotiation with Music Corp. of America on a management agreement. However, according to MCA, talks were dropped because comic insisted upon certain clauses against the company's policy.

Capitol Relights Stage (For Joe E. Lewis Kudos)

The Capitol Theatre, N.Y., had a brief stage presentation Monday (30) when comedian Joe E. Lewis was presented a plaque by the American Guild of Variety Artists. The Capitol was formerly a top presentation house in New York, Lewis was given the award for his services as president of the union.

services as president of the union. On stage for the ceremonies were Sophie Tucker, Ted Lewis, June Havoc, Fran Warren and Georgie Price. Latter is Lewis' successor as AGVA prexy. Ceremonies were in conjunction with Paramount's filmbiog of Lewis, "The Joker Is Wild." Mack Rogers emceed the event Lewis, current at the Copacabana, made his stage appearance after the dinner show at the nitery.

Honolulu Cops Gotta Give Up 'Night' Beat

Honolulu, Oct. 1.
City Police Commission has issued an edict that all cops holding outside part-time jobs will have to give them up. give them up.

give them up.

Immediately affected is Sterling
Mossman, one of Hawaii's top ranking nitery entertainers. He's a Mossman, one of Hawaii's top rank-ing nitery entertainers. He's a master of ceremonies, singer and comic hula dancer—and a police detective. Also affected is Earl Si-merson, traffic policeman who doubles in Alfred Apaka's Hawai-ian Village Hotel floorshows as a Polynesian fire and sword dancer.

Rain Hurts Ky. Fair Louisville, Oct. 1.

Attendance at the 10-day Kentucky State Fair was 471,544, or 28,749 below last year's nine-day run of 500,000 which was a record. There were several rainy days.

Pro game between Baltimore Colts-Chicago Cardinals drew 17,-216 to the Fairgrounds Stadium. Take was \$58,000. Profit of \$10,553 Metros Les clins. Take was \$08,000. Front or \$10,000 Manna was originally set for a will go to charity via the Louistwo-week period at the Greenwich ville Kiwanis Club, sponsor of the Village nitery, but additional options were picked up by the man weather, drew 21,876 and netted about \$24,000.

Lone Ranger and Lassie 'Play Dead' | Lower Plane Fares For Two Ways at N.Y.'s Annual Rodeo

deo is making a renewed bid for boxoffice in an entirely different direction on this trip to Madison Square Garden, N.Y. It's starting its weekday shows at 7:30 p.m. in an obvious effort to get the moppets. It's Sunday shows go on at 6 p.m., and only the Friday-Saturday shows start at the normal 8:30 time. Thus, the kids can get out at an early enough hour that it will interefer minimally with their normal sleeping hours. It seems to be working out in that respect as can be seen from the upped evening attendance.

This year, the rodeo is doing business despite an obvious deterioration in the calibre of headliner. It seems that filmed and live video has been producing a new type of showtopper whose particular distinction seems to be lack of talent; and an even more pronounced failure to come equipped with an Time was when the filmsters act. Time was when the himsters used to come in with a "glad to see you type of turn," but with whole-sale rebellion at the boxoffice, the Hollywoodites got themselves a passable act, and thus the paying customer became accustomed to having his headliners come in with something. The direction is now going in reverse something. The going in reverse.

going in reverse.

It seems pecular that both The
Lone Ranger, accomped by his
horse Silver, his faithful Indian
friend and his horse, along with a
narrator, and Lassie accomped by
her trainer and narrator, have acts



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BILLY GLASON 200 W. 54 \$t., New York 19 climax. In both cases the commen-tators have to prod the audience to applaud because of the minimal entertainment values. The highsnot of the Lone Ranger's contribution is a couple of highschool steps on his charger, while Lassie does a couple of things that fail to show the years of hard work and deprivation that went into the act. As a matter of fact there's probably less action in this dog act than there is in the Bob Williams and Red Dust bit.

Red Dust bit.

As far as boxoffice value is concerned, the kids seems to feel that they have their money's worth when these headliners go around the arena to display their bodies.

However, there is one act of note L. D. Keller & His Ozark Promenaders, a youthful mixed octet of square dancers, accomped by a caller and instrumental-vocal trio. These kids have a spirited turn, their accompanists sing well, and they seem to restore the customers faith in performers. ers faith in performers.

The Valkyries, a trio of young-femmes who ride horses over hurd-les in Roman style, do well in the applause department.

applause department.

The Rodeo, which started last Wednesday (25) and continues through Oct. 13, has a sufficient incentive to the 200-odd buckskin participants with purses totalling \$100,000. There are a lot of expert riders, ropers and throwers to stimulate excitement. The rodeo's managing director, Everett Coburn, has brought in a lot of excellent stock to guarantee that the cowpokes earn their purses, and staff of judges includes Toots Mansfield, who until fairly recently participated in the Garden events as one of the top top hands. The rodeo's events comprise the

The rodeo's events comprise the time honored segments such as bareback and saddle riding, steer wrestling, calf-roping, wild Brahma bull riding and the wild horse race. The femme contingent participates in a barrel race, and there's always the quadrille for an excellent touch of color.

The dangerous assignment of distracting the bulls from the fallen cowboys fall to D. J. (Kajun Kidd) Gaudin and Buck LeGrand, who earn their keep also with some comedy between events. James Cimmeron directs the band and Cimmeron directs the Dalla ... Chuck Parkinson announces effe Jose.

Black Watch, \$12,500

Troy, N .Y., Oct. 1.

Troy, N. Y., Oct. 1.

Black Watch Regimental Band drew a capacity audience of 6,000, at \$1.50 to \$3.50 (children under 12, half price) in the R. P. I. Field House Sunday afternoon (29). It was the largest crowd to attend an attractions in the college arena during the past several years. To accommodate an overflow—the floor was used for the marching—300 chairs were placed at one end, in a section normally used as a basin a section normally used as a basketball court.

Gross for the Sol Hurok presen-ation was estimated around

CAB CALLOWAY

En Route to HOLLYWOOD for PARAMOUNT'S "ST. LOUIS BLUES"

Mgt. BILL MITTLER, 1619 Broadway, New York

Yanks Makes 'Em Real Paris Nitery Spenders

Paris, Oct. 1.

Paris, Oct. 1.

Consensus among nitery owners here is that increased American travel and solvency means more biz for them because the entertainment-minded. Yanks are filling the flesh and offbeat boites around town. However, they feel this increased patronage is even in the face of the Yank fear that he may be taken. Constant warnings have him on guard, and some spend only the minimum amount of coin.

In fact, one big boite manager felt that in the long run, Gallic trade was more lucrative. However, the cheaper travel rates are

ever, the cheaper travel rates are allowing many people to travel who could never afford to before. This helps apparently to overcome the Yank tendency to watch expenses. Despite these reservations a Variery check showed the Lido packed nightly with Americans, as well as the many strip and flesh joints. They may be oversensitive to being fall guys but Yanks make up in numbers whatever they may lack in the pre-war free spending attitudes.

may lack in the pre-war rice spending attitudes.

It is also felt that cheaper transcean rates may even start more European trips to the U.S. This perhaps could change the face of New York nitery methods.

Cafe Ops Among 101 Indicted In **Texas Cleanup**

Galveston, Oct. 1.

The Galveston County Grand Jury provided the tail-lash to Texas Attorney General Will Wilson's Galveston cleanup campaign when it returned 101 felony garabling indictments against members of the Isle community.

Leading the list of the indicted was former Balinese Room topper, Anthony Fertitta. The others are brother Victor, Rosario Maceo, Sam T. Maceo, Joe T. Maceo, Santos Dispensa, Earl Llewellyn; Joe, Mike and Pete Salvato and Phil and Joe Barbara—all w.k. gambling and liquor-by-the-drink (il-legal in Texas, except in privaterys) figures.

legal in Texas, except in privaterys) figures.
Attorney for Fertitta and others is R. Richard Thornton who said Anthony Fertitta, now working in Las Vegas, will return voluntarily to face charges.
"Anthony told me over the telephone that he will voluntarily return for trial. He is a man of his word," Thornton said.
From three to five indictments have been returned against his clients, Thornton also said. A conviction on any of them could mean jail time.
Thornton, former County Demo-

viction on any of them could mean jall time.

Thornton, former County Democratic Committee chairman, took advantage of grand jury's action to blast Wilson, who closed Calveston gambling operations last June with a series of civil injunctions.

"We have grown tired of the dual system of law for Calveston County and the rest of Texas," he said. "It is for the aggrandizement of one state official." Thornton said he was referring to the enforcement of the law in Galveston when it was not being enforced in other countries.

"Houston is one of the places where gambling is going on," he said.

Sheriff Paul Honking said he had.

Sheriff Paul Hopkins said he had

Sheriff Paul Hopkins said he had already placed some of the indicted under arrest, forcing them to make bond. Those for whom warrants have been issued included: John, Peter, Riley and Diamond Athanasiou, operators of the Ricksha Room; Mrs. Joila Walker of the Beach Club; Joe T. Hanson of the Imperial Club and Abe Rosenthal of the Anchor Club.

Inside Stuff—Vaude

The great Sir Harry Lauder decided to become a comedian just because he looked in a mirror one night. Story has just been revealed in Glasgow by his longtime friend and crony, Sir Patrick Dollan, writing his memoirs. "He often fold me," recall Sir Pat, "that when he went back to his 'digs' in the East End, he looked at himself in the mirror. His cuffs were too long, his tails were not just right. He looked into the glass and began to sing 'Come Into The Garden, Maud.' He began to smile at himself. Quickly he laughed at his own appearance. From that moment Harry Lauder decided to become a comic." According to Sir Patrick, the great secret of Lauder's success was that he never told a smutty story nor sang a suggestive song. he never told a smutty story nor sang a suggestive song

Assn. of Professional Sacred Singers which held an organizational meeting Sunday (29) in the Carnegie Hall (N.Y.) studio of its president, Floyd Worthington, set up committees to (1) formulate a printed contract and scale of fees to go into effect Jan. 1 next and (2) set criteria for auditioning those admitted to membership after Nov. 1 when an initiation fee, not presently demanded, will be assessed. Meanwhile, special efforts are afoot to circularize Jewish temples in the metropolitan area, second largest group after Protestant churches. Church singer agent Mrs. Russell Bliss addressed Sunday's meeting, endorsing idea of a professional organization for the much-abused church

Vaude, Cafe Dates

Marge Cameron opens at the Golden Slipper, Glen Cove, L.I., Oct. 8 for two weeks . . . Betty Munro has been added to the enlarged Ben Yost's Vikings . . . Irv-ing Fields opened the season at the Cafe de la Paix of the Hotel St. Mortiz yesterday (Tues.) . . . Rosalynda St. John started at the

MARIA, PHUSDUTGH, Oct. 25.

Jane Hutchinson of the William
Morris Agency and William Gilbert, NBC staff writer, to be married Oct. 25. "Continental
Rock 'n' Roll" show opened in Rio
de Janeiro. . Joe Sullivan, an
oldtime agent, visiting in New
York. de Jane oldtime York.

Chicago

Chicago

Lenny Colyer pacted for Chez
Paree, Montreal, Oct. 15 for two
frames... Shelley Berman set for
Thunderbird, Las Vegas, Oct. 7
for three weeks... Jimmy Conlin
& Dorothy Ryan inked for Billings,
Mont., Home Show, today (Wed.)
through Oct. 6... Trudy Adams
booked for Drake Hotel Dec. 27 for
four weeks... Step Bres. into
Chase Hotel, St. Louis, tomorrow
(Thurs.) for two weeks... Henny
Youngman into Park Lane Hotel,
Denver, for two weeks Oct. 25...
Anne Jeffreys & Bob Sterling play
Lake View Club, Minneapolls, Nov.
27-Dec. 21... Three Twing skedded for Embers, Ft. Wayne, Oct. 14
for two weeks... Jo Ann Miller
headed for Cleveland Statler, Dec.

N. C. Fair's 40th Anni

Henderson, N.C., Oct. 1.

Henderson, N.C., Oct. 1.
When its annual is offered next
week, Oct. 7-12, the Golden Belt
Fair here will be observing its 40th
anniversary. C. M. Hight, secretary of the fair, said all space in
the exhibit hall would be utilized.
Amusements of America will furnish the midway.

31-Jan, 11, and then for Detroit Statler, Jan. 13-25...Eydie Gorme set for International Harvester Show, Conrad Hilton Hotel here, Oct. 7... Johnny Mathis plays Casa Loma Ballroom, St. Louis, Oct 18-20 Oct. 18-20.

Hollywood

Hollywood

Bill Chadney, pianist at the
Sportsmen's Lodge in the San
Fernando valley, has been repacted
... Patti Moore & Ben Lessy will
open a six-day stand at Hesperia
Inn Friday (4) ... Frankie Ortega
opened a 12-week engagement at
the Encore Monday (30) ... 88er
Bud Herman's option picked up at
the Captain's Table ... Frank
Sennes signed The Treniers to remain on .as headliners of the
Moulin Rouge show after Marie
McDonald departs.



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• 15th WEEK • "The GOOPERS TRIUMPH ... the most spectacular and string foolery ever witnessed in any house of entertainment in the string of the Residence of the string o

ALLADIUM,

Direction: MCA

Menegement: MANNIE GREENFIELD

Montreal's Stripathon

which has bill of comics, singers and hoofers, as some other bonifaces predicted. Inside doorman downstairs separates incoming sheep from satyrs, calling, "Variety program upstairs," and, if some innocents persist, explaining, "This is just a girlle show." One nearby strippery, the Astor, has shucked that policy for comics since Chez Paree competition started, but other such spots seem unaffected. No other place offers more than eight other place offers more than eight

doffers.

Casablanca lineup, which started at 17, averages 20 and has briefly gone as high as 27, running three and a half hours, when outgoing and incoming contracts overlapped. Even then, sans cover or minimum but with beer 60c and mixed drinks \$1.15, it's highly profiable for operators Solly Silvers and Jack Luderman. An occasional five-minute intermission sends some customers out, to be replaced al five-minute intermission sends some customers out, to be replaced by fresh quaffers. Otherwise it's a grind from 10 p.m. till around 4:30 am., with two orchs alternating every half-hour. Emcee is gloster Johnson, longtime "Kiss Me Kate" hoofer. He first worked upstairs, dancing, and doubling downstairs while off. He's now fulltime emcee, teaches some of the peelers new steps and is opening a dance school in Montreal.

steps and is optimized.

Majority of strips are U.S. imports, getting up to \$300 a week. Most localites get \$100, with exception of Taika, the Primitive Girl, who's "internationally known." Current star is The Comet, from New Orleans. Co-featured are Taika, Dallas from Texas and

NICK LUGAS

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RAY ROMAINE Delightfully NOW APPEARING **OLYMPIA** HALL

A. TAVIL.



Running Hit on B'way; Boniface Dies at 69

Leo Lindemann, founder of Lindy's restaurant, who died last week at the age of 69, had the longest running hit on Broadway. His restaurant, famed for cheese-cake, matzo ball soup- and, above all, the personalities who gathered there from noon till 4 am, was as much of an attraction for out-of-towners as the Statue of Liberty and Radio City. Lindy, himself, was a saga of

Liberty and Radio City.

Lindy, himself, was a saga of what made Broadway great. Starting as a penniless immigrant who came to U.S. in 1913, Lindy worked in various restaurants as a bushoy and waiter before working at Gertner's Restaurant, which was at 1440 Broadway. He married Clara Gertner, who ran the spot with her brother. The duo invested their life savings after Peree customers backed them in a venture of their own, being impressed by Lindy's industry and expertness. The trio were bought out some years later.

Their initial Broadway venture,

out some years later.
Their initial Broadway venture, the old (or "little") Lindy's, was a small delicatessen, which soon attracted theatrical personalities, Out of this venture grew the larger Lindy's, probably the most famous restaurant in New York, if not the entire country. Damon Runyon's Mindy's restaurant was patterned after Lindy's

patterned after Lindy's

There was more drama ocurring
in Lindy's at any given time than
possibly in any of the theatres
along the Stem. It was in the old
place in which gambler-Arnold
Rothstein got the message which
lured him to his death in the old
Park Central (now Park Sheraton)
hotel. More theatrical deals were
made and broken in this spot. It
will is a fayored spot for press and made and broken in this spot. It still is a favored spot for press and personalities as a potent incubator of information. Lindy's is still a favored spot of the top syndicated columnists, where both pressagents and newspapermen congregate for exchanges of intelligence.

congregate for exchanges of intelligence.

The old Lindy's closed a couple of months ago, when it became unconomic to operate because of its physical setup. It was the favored hangout for the music publishing fraternity particularly. The closing forced them to change to the big Lindy's. Many of the lunchtime tables are occupied by coteries of writers, comedians, pressagents and radio exces.

The theatre is inextricably tied up with the history of Lindy's. Comics from the Winter Garden discovered the Lindy brand of (Continued on page 68)

(Continued on page 68)



DE.: WILLIAM MORRIS AGENCY



'Glassy' Show Biz

Chez Paree's Three-Hour Peelery-by-the-Ton Going of Strong in 9th Week

Montreal, Oct. 1.

Montreal Chez Paree's three-hour stripathon, in its Casablanca Room, still prospers after nine weeks. Nor has it cut into biz weeks. Nor has it cut into biz which has bill of comics, singers, and hoofers, as some other bonifaces predicted. Inside doorman downstairs separates incoming sheep from satyrs, calling, "Variety program upstairs," and, if some innocents persist, explaining, "This innocents persist, explaining, "This innocents persist, explaining," This innocents persist, explaining, "This innocents

et al.

Sportwise there are the two major golf tournaments which attract international players, the Seagram Gold Cup and the Labatt (Brewery) Open; the Schenley Trophy for the best footballer of the year and the Gold Cup for motorboat racing and the Dow company picks up the tab for all tv and radio broadcasts of the Montreal Alouttes football team on a contract deal which runs close to \$1,000,000. Directly or indirectly, these two industries are becoming like the patrons of another era with a commercialism that, so far, seems to have bothered no one or done any harm.

AGVA Fines Pair For RMS Cuffos

Chicago, Oct. 1.

American Guild of Variety Artists: here slapped \$1,000 fines on Nick Noble and Lola Dee for appearing gratis at a local meeting here of Recorded Music Service Assn. on Sept. 14. Other charges included working without contract, nonpayment to AGVA's welfare fund and working with non-union acts.

Earlier this year AGVA's mid-west chief Ernie Fast stopped disk west chief Erme Fast stopped disartists from appearing at the National RMS convention on a gratis basis. Fast indicates that there will be further clamping down on disk jockeys using record names on gratis appearances for record hops, etc.

Mario & Floria will start a long-term engagement at the Casa-blanca Hotel, Miami Beach, where they will appear in the floorshow and head the studio setup at the

Tex Expo Eyes B.O. Peak Via 'Lady', 'Capades', Boone, Savo, MacRae, Grid

Saturday (5) for its usual 16-day stand, has an entertainment lineup for the 72nd annual run that expo officials feel will top last year's record 2,672,253 attendance.

Top show lure for the Oct. 5-20 run is "My Fair Lady," in for 24 performances at the 4,100-seat airconditioned State Fair Music Hall. Touring company stars Brian Aherne and Anne Rogers, and there's been an unprecedented ad-

3G Refunded as Becaud 'Cracks Up' at Olympia, Paris: Returns Next Day

Paris, Oct. 1.

A cool \$3,000 had to be refunded when singer Gilbert Becaud broke down at the beginning of his starring stint at the newly refurbished Olympia Musichall last week (23). Olympia Musichall last week (23). Becaud a bombastic, dynamic singer who comblines vocal gymnastics with physical exuberance, had overworked himself on the road before hitting the Olympia to inaugurate the new season. He realized he could not go on after a while and the audience was reimbursed or given rainchecks.

given rainchecks.

Becaud; now breaking house records at this vaude flagship, was escorted home, put to bed, and allowed a full day's rest. In true trouper fashion he was back on the boards the next night. The show went on and the publicity is making for even greater takes with SRO now being registering for most performances.

Bellevue Casino, Mont'l, Taps Booker, Producer

Montreal, Oct. 1.

A new booking setup has gone into effect at the Bellevue Casino here. Roy Cooper, a local percenter, has succeeded Miles Ingalls of New York as booker and Dave Bines is set to produce.

Bines will succeed Mme. Natalie Komorova, who also did the chore-agraphy. He formerly handled production at the Palace, N.Y.

"Ice Capades of 1958," one of John H. Harris' touring icers, gets 20 showings in the Ice Arena during the expo's run, with seats scaled from \$3.30-\$1.50. Frozen water extravaganza, a regular here, annually draws more than 100,000.

Margo Jones Theatre '57, retaining use of its arena for the first time, will present pantomimist Jimmy Savo in his own show, "Two a Day." Comic will give 18 performances, matinee and evening, in the 198-seat theatre. Seats go at \$2.50 for mats and \$3 top.

Aut Swenson's "Thrillcade" will offer 27 performances of auto daredeviltry and circus acts in the grandstand. Added attraction is ragtime 88er Johnny Maddox, who'll play between shows. Thrill show is scaled from \$2 to 75c.

Pat Boone will headline a big Cotton Bowl show, backed by sup-porting acts, Oct. 13. Radio sta-tion KLIF is sponsoring, with tick-ets \$1.25 in advance and \$1.75 that night

Special free acts include Gordon MacRae, singing in the Cotton Bowl on East Texas Day, Oct. 15, backed by the dancing Apache Belles from Tyler (Tex.) Junior College, and queens from East Texas cities.

Hank Thompson & His Brazos Valley Boys will give one cuffo show daily in the Agriculture Bldg, and two free shows on the al fresco Magnolia Stage,

Magnolia Stage,
Cotton Bowl's grid games for expo's run include Southern Methodist U-Missouri U, Oct. 11; Texas U-Oklahoma U, Oct. 12 (an annual 75,500 sellout); Prairie View A&M-Texas Southern, Oct. 14; Southern Methodist U-Rice Institute, Oct. 19, and several highschool and junior college pigskin tilts in between.

tilts in between.

Monorall, unique suspended overhead railway, will run offer rides from fairgrounds entrance to Midway Plaza, priced at 25c oneway and 40c round trip.

The "million dollar midway," again refurbished, will again offer two solid blocks of rides, concessions and pitch tents for the carnival atmosphere.



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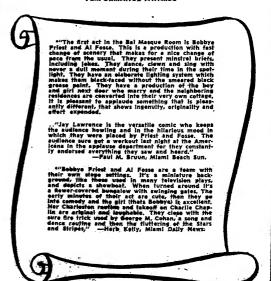
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(Thanks, Larry Tisch) PERFORMANCE AWARDS



Best of Burlesque' Looks Down Its Nose in Carnegie Hall Midnite Series

New York's Carnegie Hall Playhouse has now housed everything. Orce strictly a longhair and lecture forum, in recent years this emporium has had jazz, rock 'n' roll vandeville, but until Friday (27) at midnight, it stayed close to thate Mayor Fiorello H. LaGuardia's 'no burlesque' edict. The ban was broken with this show, but it's unlikely that any furor will result. A group of night people with this

broken with this show, but it's unlikely that any furor will result.

A group of night people with this production cast a cold and clever eye at the Minsky era Jack Yaughan's writing and staging had a lot of humor and called for well-directed reprises of some of the most famous sketches of burlesque including "Flugel Street" and a variation of "Pork Chops."

Perhaps the most important segment of the ayem presentation is the commentary delivered by Sherry Britton who, in days past, knew her way around such centres of culture as 52d St. and some of the better known burlesque parlors. In a highly cultivated voice that now bespeaks more of legit than of Minsky, Miss Britton read commentaries that not only set the stage for the various sketches and dances but were excellent entertainment in themselves.

But like much of the cast now

But like much of the cast now engaged in recalling this lusty part of the American theatre, there was much of an air of condescension



8 REHEARSAL HALLS 2 DINING ROOMS-

SPECIAL WEEKLY | SINGLE - \$30. THEATRICAL RATES | DOUBLE - \$40.

Nelle Fisher's satirical choreog-raphy had a lot of historical au-thenticity as far as staging is con-cerned, and what's more, extracted the last ounce of humor in each of

Best of Burlesque

BIGSL OI BUFFLESQUE
Banner Productions presentation,
"Best of Burlesque," narrated by
Sherry Britton, with Tom Poston,
Nelle Fisher, Vini Faye, Jean
Pierce, Lilly White, Sugar Glaze,
Nancee Ward. Writer-stager, Jack
Vaughn; choreography, Nellie Fisher, At Carnegie Hall Plaghouse,
N. Y., Sept. 27-28, '57 (Fri. Sat.
midmicht, series), '82 50 tom midnight series); \$2.50 top.

the turns allotted her and Nelle's Belles. However, she has over-drawn many of her characters so that the satirical aspects are sharp, but historical relationship is lost.

that the satirical aspects are sharp, but historical relationship is lost.

In the comedy sector, Tom Poston would make an excellent top banana, if only he didn't give the impression of looking down his schnoz at the bits he was doing. He seems to feel so superior to this kind of work. Vini Faye who straighted and seconded Poston, threw himself a little more deeply into his art. Miss Fisher is an excellent talking woman as well as a clever dancer. Her cohorts include such euphoniously named lookers as Lilly White and Sugar Glaze, along with Jean Plerce and Nancee Ward, and turns includes such nostalgic bits as a snake dance, and a pseudo strip which seemingly had to be abandoned at the last minute by a faulty zipper. There's also a still vital part of the American burlesque scene, the spleler and candy butcher who sold Hershey Bars with the nuts inside, and who distributed pictures in an envelope with each purchase.

It must be remembered that burlesque is still the only form of

It must be remembered that burlesque is still the only form of permanent live theatre in about 20 communities in the United States. There are many sections

of the country where both the old and younger part of the male population along with a few curious femmes can see first-hand the remnants of the Minsky legacy. Some still regard burlesque as a place where it's possible to be discovered, and where a legitimate brand of entertainment can still be dispensed. But at midnight, who can get historical? So the Sherry Britton-Nelle Fisher and Jack Yaughan effort could possibly be an SRO rendezvous for the smart set on Friday and Saturday nights, the only nights this magnum opus is available. It's got laughs and it has an air and not much more is apparently needed to sustain business on the weekend nights.

Jose.

Lindy

Continued from page 67 comestibles. When he worried over his \$180,000 investment in the new spot, the theatre again came to his rescue. Nearby was housed "S range Interlude" which ran several times longer than a regulation play. Patrons of that house ate there to be near the the atre, and discovered the culinary accomplishments of that spot. Since then, it has been a luncheon and dinner hangout for theatrical personalities and workers. Women on matinee days flood the spot so that table of the regulars are endangered. After-theatre business is also sizeable, and when the "civilian" after-theatre trade departs, the Lindy regulars have the place to themselves. They are a pecular brand of night people who find themselves at their best in the stimulation of the atmosphere and food provided by the Lindy staff. The waiters in themselves are also a special breed of characters. Since then, it has been a luncheon acters.

Lindy is survived by his res-taurant, widow and a sister.

Clown Stricken in Court

Reidsville, N. C., Oct. 1.

Eugene Harry Sinclair, 67-year-old circus clown, was stricken with a heart attack in court here last week while waiting for his case to be called on a traffic charge. He was taken to Annie Penn Memorial was taken to Annie Penn Memorial Hospital where he was reported resting well. The attending physician said Sinclair appeared to have suffered an attack of angina.

Sinclair was a clown with Ringling Bros., Barnum & Bailey Circus. The case against him, allowing an unlicensed person to drive his car, was continued.

Saranac Lake

By Happy Benway

Saranac Lake, Oct. 1,
Jack Norton received an all-clear
to resume work. Jean (Stuart)
West beat a serious rap to a definite cure. Bob Cosgrove returned
to Columbia Pictures in N.Y. with
a nifty ok. Pierre Rayon goes back
to Paramount as an office worker.
Frances (Ir.) Franks back to Washington D.C. to resume work. Joe
(RKO) Erwin took nine months and
three major operations to rate a
clean bill of health. Frank Lee
goes back to work. Saranac Lake, Oct. 1.

clean bill of health. Frank Lee goes back to work.

While on a short furlough out of the hospital your columnist was tendered a clambake and outdoor barbecue at the Raiph Portier farm in Brimfield, Mass. It was a family reunion that packed a wallop of entertainment, James Lee, theatrical columnist of the Worcester (Mass.) Evening Gazette ("The Old Back-Stager") kudosed us on being able to make the trip following one year of strict hospitalization. It year of strict hospitalization. It was a tonic for this old minstrel-

May Taft accompanied by her husband of the Loew circuit in from Rosedale, N.Y., for the annual checkup and was rated 100%. Henry "Hank" Hearn, former theatre owner and film executive, shot in from Jacksonville with an attack of virus flu and as a precaution he will rest here.

Lillian O'Connell, United World Films, checked in as a new guest for the observation and rest period. Ditto for Clara M. Greenwood, is the manager of the Joy Theatre, San Antonio.

And still the good clinics come

San Antonio.

And still the good clinics come in: Tom (Metro) Scotti, after a long period in bed, was upped for meals in main messhall. Louis Blanco, Allied Artists, and Herbert Gladney 29th-Fox Chicago office, also upped for meals.

Write to those who are ill.

20th Hires Lord Kilbracken

cial interviews and then lunch off. The ll. S. troops will take care with Lord Kilbracken, 37-year-old of Jayne.*

Day of rest till rehear-sals for her evening tv guest-still in Val Parnell's "Sunday Night at the London Palladium." Yesterday swain. Micky Hargitay. She conwith Lord Kilbracken, 37-year-old peer, who was hired for \$280 and expenses, to act as her social escort in the absence of her steady swain, Micky Hargitay. She confronted her first mass press-reception in the Dorchester Hotel, burst at the seams with eager reporters and photogs clamoring to quizz her on love and life. Somewhere in the mob could be seen Miss Mansfield's blonde head as she coped expertly with a fusillade of questions.

At 7 p. m. the bar closed, the

At 7 p. m. the bar closed, the press evaporated and at 7:05 Miss Mansfield was closeted for a stopwatch hour with commercial to scripters till she changed for supper with Bob Goldstein, 20th's U.K. production chief. Wistful comment from a bewildered Lord Kilbracken: "Just think—two days ago I was happily threshing barley on my farm in Ireland."

on my farm in Ireland."

Thursday, Tv-filming, tape-recording for Australia, then another Dorchester press huddle for famag scribes. Having expressed a wish for a Yorkshire terrier, a fan arrived with one but the pooch, being already nine years old, was regretfully declined. From 9-9:45 p. m. Miss Mansfeld was "At Home" in the theatre lobby dispensing ping champage and small talk to columnists. Then James F. Pattison, 20th's United Kingdom boss, hosted a party for the lady at the 400 Club.

Friday, more tv-filming, followed

at the 400 Club.

Friday, more tv-filming, followed by a visit to the Mansion House, where she presented a glad-hand message to the Lord Mayor of London from the Mayor of I. A. At moon the comedienne was hurtled off to the Tate Gallery for a quick breath of culture, under the wing of Sir Gerald Kelly, Royal Academyp prez. Lunch, more hair-dressing, tv rehearsals and an appearance with comedian Alam Young on Granada's "Personal Appearance" tv show.

Salurday, Morale-hoosting trips

ance" tv show.

Saturday, Morale-boosting trips by car and air to U. S. Air Force stations at Huislip, Surrey, and Sculthorpe, Norfolk, Miss Mansfield kicked off at a football match and, somewhat to 20th's painful surprise, thumbed down any publicity coverage. Lord Kilbracken, who had experienced some difficulty in penetrating her sound barrier of advisers in order to earn his \$280 escort money, stayed at home. He said: "This is my day

the London Palladium." Yesterday (Mon.) she filmed her Associated-Rediffusion's "Close Up" show. After lunch she had three hours alone before making two p.a.'s at Woolwich and Tooting Granada Theatre and another tv appearance in BBC's "Picture Parade."

N. Y. Hotels SRO

Continued from page 1;

learn which hotels will have rooms available. Normally, service is designed for hotelmen who want to know where to send their sur-plus bookings. However, during the Series visitors will be given the same service.

the same service.

The NYHA pointed out that even without the Series, October is a critical month for hotels because of an annual heavy influx. The Series just adds to the shortage. This year, the shortage is relieved somewhat by the addition of the Hotel Manhattan, which while not ready completely, has opened up the bulk of its 1,300 rooms because of the diamond classic.

During the fray, several niteries including the Latin Quarter will do three shows nightly.

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Thanks MR. JAMES J. GRADY for

eight GREAT weeks at the Emerald Beach and British Colonial Hótels-Nassau, Bahamas

Bette Black Ross Harvey The Renards

Sheila Reynolds Lou Seiler The Trotter Bros.

Manny Williams

... Jimmy, it's WONDERFUL!!

Orchs; \$6.50 minimum.

Ben & Doris Maksik, following some of the biggest business in night club history with the engagement of Jerry Lewis, have come up with another topliner in the Ritz Bros., on their third appearance in this kingsized spot. It was the Ritz Bros. who for the past two years practically pioneered in proving that headliners can pull in the remote sections of Brooklyn.

With this date, it's practically a with this date, it's practically a with this date, it's practically and the remote country of the Ritz freres. After many years, there's new material in the act. They have new lines, but no matter what they do, it comes out the same. It seems that it's the Ritz trademark and antics rather than lines or situations created for them that's the major cog of their turn. Harry, per usual, front-and centers the turn to maximum returns.

The trio. despite the new frame-

The trio, despite the new framework for their nonsense, still rely on the bits of business they've been pulling all these years. It's the something old, new and blue operation lacking the refinements of haut-monde culture that hits the risbilities of the customers. Harry sparks the proceedings working with beaverlike energy in his costume changes, eye-rolling, and the air of unrefined mayhem that keeps the crowd entertained. Of course, Jimmy and Al provide valued assistance.

The Ritz lads have come in with uch new times as "Low Noon at The trio. despite the new frame-

The Ritz lads have come in with such new tunes as "Low Noon at Coffee Corners," a rib of westerns, as Salvation Army lampoon, some satire on a variety of subjects, but it's still the same kind of Ritz Bros. act—not for grandma or for adolescents, but for the greater part of the nitery populace, potent entertainment.

part of the nitery populace, potent entertainment.

The other acts on the bill are Gogi Grant (New Acts) and the Haif Bros., to make a well-balanced layout. The Haif Bros. are an excellent pair of jugglers. Imported from Brazil, they handle hats and clubs dextrously and forming some exciting patterns of manipulation. At one point, they throw their clubs past an audience volunteer for an added touch to a skilful act.

The Buster Burnell Dancers, seven boys and three girls, provide some well-costumed and picturesque fillers between the acts, Ned Harvey's orth executes this intricate show without a hitch, and provides floor-filling dansapation as well. Soccaras does the Latin lulis.

Jose.

Fontainebleau, M. B'eh Mismi Beach, Sept. 26. Phil Foster, Dolores Perry, Ru-denko Bros., Murray Schlamm, Sacasas Orch; \$3.50 minimum.

Phil Foster is back for one of his four-time-a-year dates in the La Ronde and, on this trip, comes up with a batch of fresh material anent his Brooklyn playmates and other characters peculiar to that realm. Buttressed by his standard stuff and brash albeit winning approach to the auditors, he racks up a steady score on the laughmeter. Foster's penchant for becoming involved with the ringsiders adds more howl potential to the rapport engendered, to wind him into bow-off salvos.

more howl potential to the rapport engendered, to wind him into bow-off salvos.

New face here is Dolores Perry. She's an attractive thrush, well endowed physically as well as vocally to make for a highly satisfying addition to the roster of femme performers playing this area. Miss Perry is a refreshing change from the norm in that she utilizes a soaring soprano to project an off-beat cluster of semi-classic, operatic and pop standards, all blended intelligently for proper change of, pace and mood: End result is cheerful reception all the way.

Rudenko Bros. elick with their adroit juggling display. They work smoothly, at a brisk pace and without any of the hammy furbelows some acts of the type add, to get matters off at brisk tempo. Murray Schlamm, house emee, is his usual glib self while Sacasas and his musierew, per always, add values to the musical backings. Due midweek are Allen Drake and Enzo. Stuarti.

Bellevue Casine. Mens?

Thewn & Country, Bklyn.

Ritz Bros. (3), Gogi Grant, Half
Bros. (2), Buster Burnell Dancers
(10), Ned Harvey & Soccaras
Orchs; \$6.50 minimum.

Ben & Dorris Maksik, following some of the biggest business in night club history with the engagement of Jerry Lewis, have come up with another topliner in For added visual interest,

micked and rather cumbersome, lacking the finesse of his original dummy.

Lamouret does a Professor Lamberti with Fin as the scantily clade femme who strips while Lamouret offers a brace of corthall musicalitems. An over enthusiasm to please and too many gimmicks that don't quite come off upset general pacing of act; sharper routining would boost overall presentation.

The Three Mandarins, who have played this saloon before, score again with their precision tumbling and balancing. Their plate spinning in an upside-down position, a dive through a blazing hoop ringed with knives and double headstands garner solid mitting. Roger Coleman does a bigger than usual song session for plaudits and also handles emcee chores effectively.

The final Craig Daye productions for the Casino are colorful and given an added lift by dancer Dorothy Kramer and three male hoofers. As per usual, the Bix Belair band does show music with the Clayton combo on for customer dancing. Present offering holds until Oct. 9 when co-owers Harry Holmok and Jack Suz will preem an entirely new show formula for this cafe.

News.

Town Casino, Buffalo

Town Casino, Buffalo
Buffalo, Sept. 25.
Dorothy Colins, Frankie Scott,
Three Redheads, Escorts, Phyllis
Pons, Moe Balsom Orch; entertainment charge 80c weeknights; \$1.50\$3 minimum weekends.

Ment crarge our meaning, yaminum unelegends.

If her performance here is any criterion, the "new" Dorothy Colinis is going places. Unveiling a diversified repertoire of vocal selections, she appears to be projecting her talents into new areas, simultaneously with the word that she is set shortly for serious roles such as U. S. Steel's upcoming tw "Importance of Being Earnest" and in an Allied Artists film, "Mr. Boston." Running the gamut from moppet ditties to serious balladry, she delivers a dozen numbers with a simplicity of style that is unique for night spots.

Her grooming is meticulous, with a decided lift in gownings which enables her to change onstage from wholesome schoolgirl to red hot chantoosey for a maximum of Mentiveness.

For night spots.

Her grooming is meticulous, with a decided lift in gownings which enables her to change onstage from wholesome schoolgirl to red hot chantoosey for a maximum of effectiveness. Throughout, she maintains an aura of sincere hominess and good taste which registers with even the most hardened ringsiders. As of now, she is a happy combination of a Mary Martin (when her heart still belonged to daddy) and a June Allyson (with a mike). The fine hand of spouse Raymond Scott is apparent in selection, orchestration and pacing for a total combination which spotlights the act as one geared for the plushiest clubs.

Impresario Harry Altman has surrounded his headliner with an expensive and entertaining show. The Redheads are spotted for some eye - catching dance interludes which they coatribute with sharp dressing and precise delivery. The youthful Escorts Prove a smart quartet, well costumed but of average vocal accomplishments. The ballet numbers of Phyllis Pons, working solo, are in the classic line, except for her tee-lerping manbo encore.

Comedy honors to strictly to Frankie Scott who finds extra favor with the diners. Scott is a seasoned trouper, and with his energetic delivery he succeeded in warming up the early dinner crowd for load gaim; approval. He climaxes his reception with some tricky trumpeter impersonations at the close. Moe Balsom's boys continue to play no small part in the overall effectiveness of the proceedings.

tinue to play no small part overall effectiveness of the ceedings.

Christian's Hut. Honolulu

Honolulu, Sept. 20. Kimo McVay; no cover or mini

Cocoanut Grove, I. A.

Los Angeles, Sept. 26. Johnnie Ray, Mattison Freddy Martin Orch (12) cover. Mattiean

Johnnie Ray finally made itto the Grove. Seven years ago he said he strolled down Wilshire and saw Tony Martin's name in the lights. "Some day," he vowed to himself, "I'll make it." And that he did Wednesday (25) night and not as a paying customer. The crowd was sparse but the applause was large. He should have it made with this clientele despite the fact that he's one of the "pioneers" of the belting brigade and younger performers have caught the popular fancy with the steaming beat and the rocking roll.

lar fancy with the steaming beat and the rocking roll.

His appeal is not altogether in his physical prowess with a song, many of them in the gold record class, but his boyish manner and absence of actorish attitude in begging bows. He was brought back several times after his closing spiritual, yet his demeanor was disarming and ingratiating.

Almost every one of his 14 songs

spiritual, yet his demeanor was disarming and ingratiating.

Almost every one of his 14 songs is attacked with gusto, which, after all, is his trademark. On: "Such a Night" he writhes, contorts and almost prostrates himself with imagined romantic fervor for one of his most applauded numbers. Handicaps augment his beat of "To-night Josephine" and the sitters paw-pound with him, For the end he saves the songs that brought him early success—"Little White Cloud" and "Cry." Striking a friendly stance, he unhooks the mike and roams ringside, shaking hands with the men and kissing the women. He works himself into a streaming sweat and comes off his turn with the whole room with him. He should attract both the young-sters and middle-agers and make his engagement a profitable one for Gus Lampe's enterprise.

nis engagement a prontanie one for Gus Lampe's enterprise.

Tapping out "Bolero" and indulging their lithe physiques in other fast routines, the Mattison Trio scorch the boards after Freddy Martin and his crew give the horns a workout with David Rose's "Holiday For Trombones." Martin's blowers and percussionist had to keep up a steady pressure to match the bleating of Ray. Next into the Grove is Dorothy Collin.

Helm.

Eden Roe, Miami Beach Miami Beach, Sept. 24.

Romo Vincent, Enid Mosier Trinidad Steel Trio, Step Bros., Mal Malkin Orch; \$3.50-\$4.50 minimum.

Two standard and one offbeat acts were brought in for Teamster Union's convention week here with the vets adding up as the better ingredients of the package.

the vets adding up as the better ingredients of the package.

Enid Mosier and her steel-drumming aides would be more suitable to the rostrum of an intimery or one of the avant garde spots, but in this big layout they've lost. Best part of the stint is the music extracted by the steel drumsters, stirring the only evidence of heavy and enthusiasm during the act. Miss Mosier is a fair singer, but works too much a la Pearl Bailey (and not her style) to realize on only potentials she may possess.

Romo Vincent, a wily performer who knows his way around a cafe group, mixes his chiracter delineations, special songs and easy-doesit yarn spinning, to keep them intrigued throughout. He's played this room before and smartly slants his material to the wants of his auditors.

The Step Bros. have played other to a root on the Reach with this.

auditors.

The Step Bros, have played other top-spots on the Beach, with this their first outing in the cafe Pompeli. They're still ace hoofers, challenge and group, but are inceting too many attempts at comedy which do not come off; this only serves to slow up what could be fast reaction build. Withal, they grab callbacks, thanks to the spotk terping, Lonnie Satin comes in to join holdover Step Bros. Lary.

Modern Jazz Room, Chi Chicago, Oct. 1. Ken Nordine, Dick Campbell,

tional effects supplied by an elaborate stereo sound setup.

An eye-startling effect is added

by a unique light-throwing mechanism called the "Color Symphonlum" by its inventor C. E. Singletary. The moving color masses projected on a screen run continuously through the evening; with background music it is supposed to supply atmosphere and later it is presumed to provide a setting for the performers. However, more often than not it provides a distraction, not a background, for the personalities onstage. Only when Nordine places himself directly in front of the screen do the fluid colors and distorted shadows add to the effect of the performance. The moving color masses gletary.

mance.

The whole act shapes as a parlor room performance in a backroom atmosphere. Despite the sine sound equipment, the deadened accoustics of the room penalize the current performers as they did with the many jazz groups that preceded them here. The required intimacy for this act is lost in an arena-like sound due to the required amplification.

Also on the program is folk-

quired amplification.

Also on the program is folk-singer Bob Gibson. The accoustical problems have the same weakening effect on his act, which has been enthusistically received in another local spot for months on end. As with Nordine, the colored lights only distract from the act except when, on occasion, the performer immerses himself in them.

This show promises to decount.

immerses himself in them.

This show promises to draw a series of novelty seekers but needs further working out and better physical surroundings to develop its full potentialities as a nitery attraction.

Act is booked for an indefinite tryout stay at the Modern Jazz Room.

Dave.

Hotel Muchlebach, K. C. Kansas City, Sept. 27. Henny Youngman, Dick Barlow Orch (7); \$1.\$1.50 cover.

Fall season is underway at the Muehlebach's Terrace Grill with better names the rule. First call is to Henny Youngman, back after a stand here late last winter, this time holding the bill alone. Later the room probably will favor a two-act policy.

Like room probaby will ravor a twoact policy.

Drawing power in the Youngman
name was evident from a goodly
house, and opening night show
turned out to be chuckle-tilled for
40 minutes. The Brooklynite was
in fine form, taking off in relaxed
style with a flow of topicals and
following through with his renowned one-line catchers. No
doubt about his being the master
of the quip with the quick flip
which keeps the laughs spurting
about the room. Subjects such as
foreign cars, women drivers, Elvis,
hotel rooms come in for jousts with
his barbed wit, all much to the
customers' liking as they indicated
with a rousing hand at closing.

As part of the new fall policy

with a rousing hand at closing.
As part of the new fall policy the Dick Barlow orch has replaced Joe Reichman and crew on the stand. Barlow is due to stay several weeks. Following Youngman, King Christian and the Princess Lamont Calypso Revue come in for fortnight.

Village Vanguard, N. Y.
Bob Brookmeyer Quintet, Anita
O'Day, Slim Gaillard; \$3 minimum.

There's a lot of cool stuff blowing down at Max Gordon's Village Vanguard this stanza. It's a jazz style that's blown in from the Coast and should satisfy the students of that idiom.

ents of that idiom.

For the unitiated, however, it's a jazz dose that's not easy to take. There's a monotony in the riffs laid down by the Brookmeyer outfit that's completely lulling. He gets an effective sound out of his trombone but when he leads the boys away from the melodic line, it's hard to follow. In his repertoire are "I Got Rhythm," "Santa Claus Blues" and "I Can't Get Started." Lee Konitz's sax comes in for a couple of good rounds.

Thrush "Anita O'Day also keens."

Blue Angel, N. Y. Martha Davis & Spouse (3), George Matson, Carol Burnett, Anne Leonardo, Bart Howard, Jim-my Lyon Trio; \$5-\$6 minimum.

On the strength of Martha Davis & Spouse, this intimery is again jacking its rates. With the minimum brought up to \$5 per head the last time the chubby songstress and her team played the room on one of their many visits, the minimum goes to \$6 on weekends. And there is no reason why the Blue Angel won't get it.

the BA.

Her jazz planistics are sound and her voice and manner serve excellently in satisfying the guzzlers, mild and heavy. Her timing and her verbal interpolations satiate the sophisticate's demands for human. The club has a rep for mounting an excellent all-round show, and this outing, even in the introduction of a new talent, singer Anne Leonardo (see New Acts) maintains same to the fullest. It's a completely engaging hour and 45 minutes, with enough breaks in the entertainment, and of sufficient duration, to leave time for a hefty refueling.

Mime George Matson is uncanny.

refueling.

Mime George Matson is uncanny.
He may thank his stars that he has
Beatrice Lillie disks to borrow as
the sound to accompany his syncronized gymnastics, but he shows
great originality in how he uses
his own visual material to her
voice and the voices of others.

Convenience Care Ruynett is no

voice and the voices of others.

Comedienne Carol Burnett is no freak because of the publicity break she got by doing "I Made a Fool of Myself Over John Foster Dulles" when she first opened here several weeks ago. She's lucky to have whoever it is who prepares her top material, but she adds to it a superb sense of timing, a winning personality and a voice that undoubtedly could take a straight tune in hand without sacrificing an iota of punch.

Art.

Crescendo, Houston

Houston, Sept. 28.
Patsy Shaw, Jose Ortiz Orch (5)
with Charlene Morris; \$3 minimum. Sat. only.

Patsy Shaw must have what Crescendo customers want. After absence of only six months, she is drawing good houses with same batch of songs and gags that pleased privatery patrons on her first visit. Act has informality of evening at home in Flatbush, featuring long, long encores—she was on for staggering 70 minutes night caught (27)—and salted with occasional flights into Yiddish which reached only half the tab litters. King of the mambo; "Rodriquez Levine," was back as central character in "Man That I Married" parody, a number suited to Miss Shaw's matronly style and one that gets good returns. Another yak-getter is her interpretation of what Cuban mambo words really mean. Pātsy Shaw must have

mean.

Generally, gags about middle-ged men who ain't as virile as aged men who ain't as virile as they once were bring smiles to faces of middle-aged Crescendo customers, but applause for Miss Shaw's efforts is louder than laughter. Jose Ortiz group is strong on support and Charlene Morris is a pleaser. Blackburn Twins & Jerry Collins come in Oct. 9.

Berns Salongen, St'kh'm

Stockholm, Sept., 17. Nicholas Bros. (2), Bethe Doug-las, Wandy Tworek, Jorry Hoeg-stedt Orch (8); \$1 admission.

Schlamm, Bouse emce, is his usual glib self while Sacasas and his musicrew, per always, add yalues to the musical backings. Due midweek are Allen Drake and Endockail lounge of this new mid-towek are Allen Drake Stuarti.

Bellevne Casine, Ment?

Robert Lamouret (with Fift), Three Mandarins, Roger Coleman Dorofthy Kramer & Dancers (3), Casino Lovelies (6), Bix Belair Orch (11), Buddy Clayton Trio; 31 admission.

Might and radio personality kimo McVay is luring biz into the cockail lounge of this new mid-tower restaurant, not far from Waiting Hard and the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung up here a couple years ago, the series of new jazz spots that sprung u

New Acts

GOGI GRANT

GOGI GRANT
Songs
20 Mins.
Town & Country Club, Brooklyn
Gogi Grant has been around for
a spell, first coming to the fore
with her Era waxings. She has
taken a long turn around the
circuits before hitting New York,
and seemingly has attained enough
pollsh and experience to more than
pass muster in the metropolitan
circuits.
Miss Grant has well-developed
pipes, a personable mien and knowhow in delivery. She opens with
a set of standards that fall easily
on the ears, and then into her two
top record hits, "Suddenly There's
a Valley" and "Wayward Wind,"
which returned her the top mittings. However, excuse her inexperience in the big town for coming back with material that couldn't
top that which preceded her encores. A rib of novelty songs has
the quality of an artificial act or
something dreamed up for her by
writers, and a second encore,
"Without a Song," while better,
wasn't enough to retrieve her
former position.
For a first time around, Misc
Grant does excellently and had she
stuck to the first part of her act,
would have been remembered with
greater respect.

ANNE LEONARDO

ANNE LEGNARDO

ANNE LEONARDO
Songs
15 Mins.
Blue Angel, N.Y.
Principal limitation of this attractive and personable Italian-American post-teenager is an overly familiar repertoire. Even so, there's no gainsaying that she got a nice reception from this intimate little bistro for her handling of "Lonely Side" and "Little Girl Blue." Anne Leonardo couples an ingenuous nature, no matter how hard she sometimes tries to make like the veteran, with a small true, pop voice.

Some of her singing smacks a mite of Helen O'Connell, but all she needs is more time to develop a style of her own to match a sweet set of pipes. There's a tune she performs as taligate to her turn, called "Gypsy Trail," that isn't a gandard, but it isn't a good song either. It's too hokumed up.

Young thrush can go reasonably far with the proper handling from someone who, in addition to helping her with vocal material, could teach her to be less ersatz in her between-song patter. She tries, in a quiet but nevertheless inespably obvious way, to play aphilosophical role that is not in keeping with her young personality and appearance.

THE QUALLS (5)

THE QUAILS (5)

THE QUAILS (5)
Songs
6 Mins.
Apollo, N. Y.
Group of five Negro lads has little to offer at this stage, being a pale carbon copy of so many other rock 'n' roll teams. Apparently, though, they are just starting out, and there's that possibility that with more training and added experience they will shed some of the amateurish kinks.
They begin their stint with a poor rendition of "Hop Scotch Jump," are so-so with "Won't Be Long" and do much better, although with still much to be desired, with "Jungle Baby,"

Horo.

JERRY LEE LEWIS TRIO

Songs 9 Mins.
Apollo, N.Y.
There's a lot of animal vigor in the Jerry Lee Lewis Trio, an ofay rock 'n' roll team featuring the piano mitting and piping of Lewis and his associates on the drums and electric guitar.

Lewis, in the spotlight, carries the act. He has a style stimilar to that of Presley, using the piano though to beat on rather than a guitar. And beating on the piano is putting it mildiy. Rather he pounds, but to his credit he never misses a note or slips the beat, which all and all adds up to a showmanlike display.

He would be wise to cut out some of his antics, for example, that of combing his hair after a frenetic number, and blowing his comb free in the direction of the audience. He could be the hillbilly he boasts that he is with good manners, too.

The trio sing and play "Crazy," "Mean Woman," "Great Balls of Fire" and "Whole Lot of Shakin," to good effect.

BERNARD LANDY Miming 11 Mins.

Mining
11 Mins.
Empire, Glasgow
Here's a vigorous young mlme
performer who's not content to
dish up the same-as-before, and
merits U. S. bookers' attention.
Opens with travesty of couple of
honeymooners making love to each
other, using his own hands and
arms to comedy effect as they entwine round his own body. Segues
with bit on Johnnie Ray, "Oh What
A Night It Was," and then wins
strongest yocks by garbing the
microphone in dress and blonde
wig, naming it as Marilyn Monroe,
and embracing it as a slap-me-back
lover. Winds with standard impresh of 'Jimmy Durante in "Guy
Who Found Lost Chord."
Once further sharpened, act is

Who Found Lost Chord."

Once further sharpened, act is promising for general run of vauderies, tv and niteries. An original note can be detected. Exist o good palming.

Gord.

Gord.

SALLAYS (3)

SAILAYS (3)
Acro
15 Mins.
L'Olympia, Paris
This unusual sight act combines
dexterity and offbeat qualities to
put it in line for good chances for
U. S. showcasing in video, vaude or
large cafe revues. A man and two
children, a boy and girl of about 13
years of age, each mount on large
rubber balls and balance on it or
do some neat hand-to-hand bits.
Then they mount a teeterboard for
a solid finale.
This is top-drawer stuff. Group

This is top-drawer stuff. Group is from Hungary. Mosk.

Nitery Reviews

Continued from page 69

Berns Salongen, St'kh'm

prising results. He puts most emphasis on comedy, the right thing at this spot, yet his forte seems to be more the serious music.

Jerry Hoegstedt's orch contrib-Jerry Hoegsteat's oren contributes the accompanying music in its usual dependable manner, Biz is extremely good, ditto the press notices, with top appraisal for the Nicholas Bros.

Beverly Hills, Newport Newport, Ky., Sept. 27.

Newport, Ny., Sept. 21.

Don Cornell, Hal Leroy, 3 Tong
Bros., Donn Arden Dancers (10),
John Juliano & Mary Fassett,
Gardner Benedict Orch (10),
Jimmy Wilbur Trio, Larry Vincent;
\$3 minimum, \$4 Sat.

Comedy is noticeably missing in the current two-framer at Greater Cincy's ace cafe, reducing total entertainment value to fairly good rating after a long succession of clickos. Sharing top honors are Don Cornell, baritone, known locally mostly through his recordings, and hoofer Hal LeRoy who is not without fame in his home area. Variety lineup given a sock start

ings, and notice hat Leroy who is not without fame in his home area. Variety lineup given a sock start by the amazing head and hand hall-ancing and contortionistic feats of the Chinese Tong trio in five fast minutes, is sandwiched by production song & dance numbers of the class Donn Arden group. Mary Fassett, 18-year-old local soprano, the unit's newcomer, scores solidly on her own and in vocals with John Juliano, who doubles as emcee. She's a little gal with a big and great voice and pro polish.

LeRoy, following the Tongs, maintains zip for 20 minutes with his distinctive tap and softher coutines and impressions of Bill Robinson, Pat Rooney and a hepeat. His nimbleness has not slowed since his Charleston era start.

Cornell, back after a fill-in week

since his Charleston era start.

Cornell, back after a fill-in week six years ago, is pleasing in a 35-minute cycle of standards, pops and his biggest selling waxings. Clever arrangements are directed by his planist, Jerry Carretta. Finishes with an amusing five minutes of byplay with LeRoy. Gloria DeHaven heads the layout opening. Oct. 11.

Koll.

SurfRider, Honolulu Honolulu, Sept. 19. Lyle Weaver & Terry Peppin; o cover or minimum.

Take two competent solo pianists, seat them side by side at the same piano, and what have you got? In this case, you've got a crowd pleasing attraction.

Lyle Weaver & Terry Peppin, billed as "Four Hands on the Keyboard," are breaking in an act that could well win them some prestige stateside engagements, especially if Miss Peppin gets the chance to do a bit of singing from the keyboard. board.

Jack Borg, Matson Hotels' catering manager, suggested at their first meeting that they combine their talents for this room. They thought the idea preposterous—but three days and three auditions later, they agreed it was a good idea. They're a cluch to build up a warm following in the Captian Cook Room, Walt. Bow Seir Tony & Eddie Felicia Sanders Charles Manna Three Flames Jimmie Daniels Hal Schaeffer Blue Angel Martha Davis & Spoise Anne Leonarde Carol Burnett George Matson

on records and user training and added every the proof of the proof of

VARIETY BILLS

ils in connection with bills below indicate opening day of show whether full or split week a parenthesee indicates circuit: (1) Independent; (L) Leew; (M) Mess; (P) Paramount; (D) TKO; (S) Stell; (T) Tivell; (W) Warner

LEEDS
Empire (M) 38
Vipers
Fox Girls
Jim Dale
Jimmy Edmundson
Joan Hinde
Johnny Dallas
S & V Pardoe

LONDON LONDON Litan (i) 18

Skylons.

Skylons.

LoNDON

Metrapelitan (1)

G. H. Killott

Racky Carlot

Racky Carlo

Canfield Smill.
Les Brazilianos
Les Brazilianos
Mumford's Puppets
Frank Helder
Curron J Helder
Curron Helder
Curron Helder
Curron Helder
Tommy Fields
Right Frank Ce.
Richman & Jacks

Ken-Tones Richman & Jackson SHEFFIELD Empire (M), 30 Parkes & Garrett N & N Grant Victor Seaforth

Victor Seaforth
Tux
Winters & Fielding
White & Ann
Claudine
Rosinas
SUNDERLAND
Empire (A) 36
8 M Harrison
Ronnie Harris

Cabaret Bills

NEW YORK CITY

Music Half (P) 2
Geoffrey Holder
Charles Manna
Rockettes
Raymond Paige Ore
Roxy (3)
Fficate at Roxy'
Elans Giust
Ekaning Squires
Roxy orch
Roxy Orch

AUSTRALIA

MELBOURNE Tiveil (T) 7 Archie Robbins Marge 2" Bomb Boys of Mexico 2 Earls Christine & Moll Lebrac & Bernice Bobby Gonzales Delicados Bobby Limb
Dawn Lake
Riggoletto Bros. Riggoletto Bros.

& Aimee
Les Thaika
Medlock & Marlowe
Balladinis
Balladinis
Balladinis
Barryl Stewart
Johnny O'Connor
Edit Johnson
Advantage
And Modern
Pamela Godso
Olivia Daleyon (MZ)
WELL MEASI
AND MARIN (T)
Luigi Infantino Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance

BRITAIN BRITE PAIRS (I) SPAIRS (II) SPAIRS (II) SPAIRS (II) SPAIRS (III) SP

Nichas Annual Magnetic Markette Markett

Fayne & Evans
Don Fox.
Murray Campbell
Joe Church
GLASSOW
Empire (M), 36
Deep River Boys
Sid Plummer
Billy. Stutt.
Deak's Co.
Devel & Partner
L & V. Day
Aly Wilson.
Dernos.

Constant Corrections of the Correction of the Co

Frank Marti Ore

H Chice
Maria Antimes
Rosata Rios
Na. 1 Fifth Ave
Bob Downey III
Herbel Ambassador
Ciypales
Guilden Antimes
Rosar Rios
Gray Ore
Jani Sarkod
Gypales
Guilden Herbel Pierre
Stanley Melba Ore
Joe Rientdel Ore
Marilyn Mitchell
Joseppis Sudy
Lile
Lile

Lilo Ted Straeter Orc Mark Monte Orc

Black Orchid

Prances Faye

Joe Parnello (3)

Blue Angel

"Calypse Cruise"

CHICAGO

Al D'Lacy Ore
Blue Note
Geo. Shearing
Leon Sash
Chez Paree
Tony Martin
Jackie Kannon
Chaz Adorables (6)
Ted Flo Rite Ore 13

Claister inn Ramsey Lewis Trie Lorez Alexandria Corrad Hilton.

'Ice Review Spec''
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Gil Shepard & De
Soto Sisters (3)

Soto Sisters w, Paul Gibbon & Sully Kothman Fred Napler Norman Crider Tune Tattlers (4)

LOS ANGELES

B. Gray's Band Ben.
Rilly Gray
Leo Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Letterman (3)
Bo Cacener Grey
Johnnie Ray
Mattison Trio
F. Martin Orc
Crescende
Lill Crescende
Lill Ray Ray
Days Pell Octet
Days Pell Octet

Interiuse
Bohly Shori
Kitty White
Mecamba
Carol Channing
Faul-Rebert Ore
Marie McDonald
The Trenters
Marie McDonald
The Trenters
Builty Wells & 4 Fays
Ffottiaf Chariton
Stetler Hetrel
Rose Marie
De Matiazi
Ed. Bergman Ore

LAS YEGAS

Baser im Guy Lombarde & Royal Canad, Chonny O'Frien Schmitt Sisters Hansen was the Carwood Van O're "Mythady Follier" Garwood Van O're "Rythad Carwood Van O're "Rythad Carwood Van O're "Rythad Carwood Van O're El Ranche Vegas Mitton Borle Stan Flisher Met Bextett Hallst O're El Ranche Vegas Mitton Borle Duick Bitton Carwood Carwood

Freddie Morgan
Dorben D'ners
Ray Sinatra Ore
Raysi Newade
Art Meseney
Victor Boxes
Johan
Victor Boxes
Leein Prima &
Keely Smith
Nat Ming Cole
Josy Biblop
Ant Ming Cole
Josy Biblop
Antonio Morelli Ore
March & Adams Astonio Morell O'
Shewbest
Marah & Adams
Bounny Wars
Garr Nelson
Bellow
Garr Nelson
Bellow
Garr Nelson
Bellow
Garr
Hank Henry
Tons Mohr
Jamany Cavanaugh
Sparky Kaye
Mac Dennion
Geo. Redmann Orq
The Companion Orq
The Companion Orq
The Companion Orq

Thunderbit Elia Logan Don Tannes Thunderbird D Ad Johns Orch Tropicano

DEMO

Harolds Club Harolds Club
Jodimars
Twin Tunes
Herrebys
Matt Dennis
Dukes of Dixidiand
Denis & Rogers
Richard Bone Orc
Holiday
Wildor Bres.
Ho Hums
Lish Kabibble

Charlita Riviera Spike Jones Helen Grayco

Mapes Skyrsom
Helen Traubel
Amin Brishers
Skylets
Es Fitzpatrick Ore
New Godden
Billy Duke
Harry Ranch Ore
Greeke Rolm
Ricke Rolm
Ricke Lane
Starlets
Bill Clifford Ore

LAKE TAHOE

Bob Crosby
Jerry Lester
Teddi King
Will Osborne Ore.

Wegen Wheel
Bob Braman Trie
Krakerjacks
McClevertys
Fairways

MIAMI-MIAMI BEACH

Netel Recisvell Rammy Sammy Sa Americana
Joey Adams
Al Relly
Jode Sands
Lou Wills Jr.
Jackie Heller
Lee Martin Ore
Maya Orc
Balmeral
Billy Mitchell
Rosina Aston mitchell
Rosina Aston
Sonny Kendis Ore
Tana Lenie
Di Life
Mandy Campo Ore
Gloria Blake
Jane Moore
Bernia Gloria Blake
Jane Moore
Bernie Sager
Jack Bateenae
Jack Beteenae
Jack Burant
Karen Chandler
DeMay & Moore
Johnny Corta Trie
Mal Malkin Ore
Johnny Corta Trie
Mal Malkin Ore
Fentialnebbeay
Allen Drake
Enno Shuret
McKay & Charles
Jack Stuart Ore
Pupi Campo Ore

Paui manu
Lyviisse Barn
Lyviisse Barn
Lyviisse Barn
Lyry McMahon
Lyry

AMI BEACH

Natall-Fibide Trio
Lenden Tewne
Arthur Raha
Weela Galler
Hera Tourigny
Havana Mardi Gra
Diose Contello
Miles Velarde
Diose Contello
Miles Velarde
Diose Contello
Miles Velarde
Diose Contello
Miles Velarde
Dronia Flores
Tony & Francall
Juan Romero
David Triac
David Triac
Nastine
Sammy Shari
Harte Lonia
Sya Samty
Grancall
Marte Lonia
Sya Satello
Marte Lande
Marte Land

HAVANA

Roberto Barcelo Maria Magdaleno La Serie Ore

La Serie Ore
Ortega Ore
Tropicana
Luis Garcia
Alberto Rochi
Matzuko Miguel
Gladys & Freddi
Riseros

\$2 top.

Apollo, N. Y.
Titus Turner, The Qualls (5),
Margie Day, Billy Adams, Little
Beats (5), Claudia Swan, George
Kriby, Jerry Lee Lewis Trio, Rubin
Phillips Band (13); "Calypso Joe"

If it weren't for comedian-mimic George Kirby, a vet at this Harlem vaude house, and the frenetic rock 'n' roll Jerry Lee Lewis Trio, this sesh could be tagged less than in spiring, if not downright dull

n' roll Jerry Lee Lewis Trio, this sesh could be tagged less than inspiring, if not downright dull.

Kirby, the man with a thousand voices, makes the wait seem worthwhile. Some of his stiff is old, some new, but whatever the material on hand, he has a personality and savvy that sends it through. The Jerry Lee Lewis Trio, reviewed under New Acts, lift the ceiling with their r&r tempo, coming out for the finale. Also under New Acts are the Quaits and Little Beats, both r&r quintet groups.

The remaining turns range from a okay to poor. Blues singer Titus Turner opens with two songs. While his pipes are okay, he hasn't seemed to have made up his mind on whether he wants to play the tunes for laughs or straight resulting in an awkward display. Margie Day is a goodlooker, but unfortunately has a poor range, wisely depending more on her savvy stage sense to sock a number through than her near monotone voice. Billy Adams is a young, handsome Negro with alot of femme appeal, and goes through his songalog in okay fashion.

A sexy dish is Claudia Swan, who does three rhythm & blues numbers to good effect, getting yocks in a sophisticated minie of 'Stormy Weather.'' The Rubin Phillips Band (13) lend a good assist, as well as supplying some opening and interim beat music.

Francais, Ottawa

Ottawa, Sept. 27.
"Black & White Revue," with
Jean Grimaldi, 5 Avalons, Yvan
Daniel, Claude & Armande, Gordie
Sullivan, Mickie Vail, Bill Kersey
Rhythm Rockets Orch (4).

Five years ago Bob Maynard revived vaudeville, after 20 years in this capital, at his 1,000-seat Francais Theatre. It lasted three split weeks, but sparked a few months at Hye Bessin's Glebe Theatre, now an auto showroom. Two or three times a year he's tried again, with scant success. This time he's booked a two and one-half hour touring show, owned and produced by vet Montreal showman Jean Grimaidl, and things look brighter.

Jean Grimaldi, and things look brighter.

Previous Francais stageshows ran 75 minutes and top was 65c, including a double feature—Maynard feeling that was the most he could get. But even good shows like Foster Johnson's "Rockalypso Revue" last spring wouldn't draw, perhaps because low prices suggest a cheap outfit. Now, at \$1, he has two-thirds filled the house for two mights (with fair matinees at 75c), and expects a near-sellout Saturday. Encouraged, he's talking of trying a stageshow every Thurs.—Fri.—Sat. now that tv's death grip on his customers seems to be loosening a lttle. Dual bill on screen.

This is a good show for small cities and towns. Strictly for teen-

trying a stageshow every flutrs. Fri., Sat. now that tv's death grip on his customers seems to be loosening a little. Dual bill on screen. This is a good show for small cities and towns. Strictly for teenagers and there were few adults in the house when caught. Opens with two orch numbers, then Michiel will be seen the sound of the seems with two orch numbers, then Michiel will be seen to style as yet, except in her one Gallic selection, "C'est Si Bon," which she does well. Grimaldi, emceeing, milked her last three encores; but on her last, "Boll Weevil," she got 'em clapping the beat and had to beg off. Her eight songs, though, might better have been split into two spots. Claude, a Ken Murrayish comic with skillful pantonime, does 35 minutes of low comedy, almost all in French, with Grimaldi as an able straight and an assist near the end from his attractive brunette partner Armande. It convulses the house almost sfeadily.

Gordie Sullivan is coiffed and pancaked to look like the Pelvis but with a lean strong face and no bumps or grinds, though lots of movement, a gold houdon jacket and a chiefly decorative geetar. Good voice toe, as he suddenly shows in a switch from Presley standards to "Blue Moon." He draws screams and shutterbugs. Girls in the show then peddle a "Gordie Sullivan Songbook" to audience at two bits, with hundreds of takers.

Tea-minute intermish is followed by rock "n' roll dance contests six counles commerting in

van tv show, and Yvan Daniel, popular French-Canadian recording artist (Columbia's Canadian label). He's a personable chap in his late 20s with plenty of savvy and a strong low-tenor voice. First number is Gallic ("Tina Marie"), then two Brill Bidg, specials in French translation (e.g., "Butterfly" as "Le Papillon"), then half-adozen in fluent English, best recived being "Bernardine" and "Love Letters."
Windup spot goes to Five Ava-

"Love Letters."
Windup spot goes to Five Avalons, who record on Victor's Canadian label. Extremely able Negro group works with two mikes, the soloist on one, backing quartet on other. Voices are harmonious, beat excellent, variety good, but what they do to "Stardus!" shouldry bennen to a dea. the soloist on one, parame and on other. Voices are harmonious, beat excellent, variety good, but what they do to "Stardust" shouldn't happen to a dog, let alone a modern classic.

shouldn't happen to a we, alone a modern classic.

Bill Kersey, Negro saxophonist, capably leads an otherwise of ay orch featuring Dick Grant on drums. Latter doggedly wags his head and chomps spearmint, but he's a good young drummer. In their straight instrumentals they sometimes play more jazz than r & r, but later, to spare their audience's sensitivities, nobly resist that base impulse toward music.

Gard.

L'Olympia, Paris

Paris, Sept. 25.
Gilbert Becaud, Dalida, Hazy Osterwald Sextet, George Holmes, Sallays (3), Umberto Bosso, Claude Goaty, Ray Romaine & Claire George Garden Dancers (16), Su zanne Gabriello; \$2 top.

The smartly refurbished Olympia has a glowing neon lobby and a clean, well designed interior which has finally swept out the old popcorn feel of this ex-film house and made it definitely the flagship vaude theatre on the Continent, both in looks and talent. White tie audience of Parisian show biz VIPS flocked to the opening to give this a solid publicity sendoff.

Headliner Gilbert Becaud scores

a solid publicity sendoff.

Headliner Gilbert Becaud scores on the basis of greater poise, new songs with spirit, zest and content and a balanced rep for all segments of the audience. He exudes a boyish appeal that is never cute and his energy keeps his hour stint rolling and snowballing into dramatic heights, with a solid rendition of "The Planist from Warsaw," or sheer good spirits with "Eh, Mes Copains."

Recaud was pushed too fast at

"Eh, Mes Copains."

Becaud was pushed too fast at the beginning but is now a definite star with individuality, style and a driving personality. His last U.S. stint was not of hit potential, for he still had a mixture of stateside and Gallie ties. Now he has come into his own and placement in specialized plush boites in the U.S. could build him into a name there as he is here.

Dallda, a sultry, big voiced wom-

U.S. could build him into a name there as he is here.

Dalida, a sultry, big voiced woman, has been pushed into the second slot after hitting on disks. She is really not ready. Instead of carrying on her early trends towards dramatic ballads she has switched to romantic Hispano and Italo songs which appear monotonous, after a while. She is okay for general Gallic tastes but lacks any appeal, as yet, for U.S. chances. Rest of the show has some fine acts but prexy Bruno Coquatrix has not hit on enough outstanding ones for eally send off this opening show in a blaze of topnotch numbers. Umberto Basso is a smooth juggler whose deceptive ease makes this an unusual entry worth a New Act tag. Ditto the Sallays (3), a man and his two children who mount a fine number via secoting around, balancing and deing acrobatics on three large balls.

balancing and doing acrobatics on three large balls.

Hazy Osterwald Sextet combine jazz, etc., with comedy. Music is only acceptable and clowning is goodnatured but rarely astute enough to make this of top international chances. Claude Goaty has a fine husky voice and a good style but lacks the stardust quality to make her anything but a good staple here.

style but lacks the stardust quality nutes of low comedy, almost all French, with Grimaidi as an it estraight and an assist near the defrom his attractive brunette triera Armande. It convulses the use almost steadily. Goordie Sulfivan is coiffed and neaked to look like the Pelvis t with a lean atrong face and nomps or grinds, though lots of evenient, a gold boudoir jacket of a chiefly decorative geetar. Od voice too, as he suddenly was in a switch from Presley indards to "Blue Moon." He was sure assistant to "Blue Moon." He was sure assistant to "Blue Moon." He was sure assistant to the production of the U.S. Rockettes, or the fusion, this is an ordie Sullivan Songbook" to dience at two bits, with hundled the show then peddle a cheef of takers. Tear-minute intermish is followed by rock 'n' roll dance cont, six couples competing in no nastage, with audience picks the obvious best. Winners at h show vie again Saturday this and wis 18.

Then came two sock acts: Five alons, recently on the Ed Sulli-

Bobino, Paris

Paris, Oct. 1 Paris, Oct. 1.
Patachou, Marcel Amont, Luly
Perezoff, Buck & Chic, Jean-Marie
Prosiler, Viganos (5), Ving Merlin
& Linda, Lon Purdy, Hustrei (2),
Monique Leroy; \$1.50 top.

This more pabe-slanted house reopens for the season with a two-week headlining stint by Patachou. Still rather oldtime musichall, with extravagantly cornball acts mixed with solid entries and top stars, this carries an atmosphere of its sorn which makes it a good complement to the other more high-toned houses here. It gets its regular clientle and present show has enough sparkle to make this in for solid returns. It was SRO when caught.

Patchou is in fine form with her

caught.

Patchou is in fine form with her throaty, lowlife songs enhanced by her lowdown gestures (dramatic or interpretative with her, but they would be vulgar done by others), turning this into a hearty songalog braced with the right amount of dramatics and comedies. She scores big.

dramatics and comedies. She scores big.

Marcel Amont has evolved into a fine singer-impressionist. Possessing a flair for mime and mumming, his pleasant voice fills this out to bigtime status and he looks to be a star staple soon. Takeoffs on a frightened bullighter, timid lovers, a swooning crooner are balanced by some adroit straight ones to make this a heavily mitted number. He looks ready for U.S. chances on his offbeat stink.

Buck & Chic have a racy wild west act replete with twirling lariats, whips and good humor to make this a fine filler. Jean-Marie Prosiler is a fey-type pater comic whose standup act is marked by smart material and delivery that rate yocks. Luly Perecoff is a juggler who keeps up her enappy manipulation while doing spilts and then plays drums with five rapidly juggled balls. A solid sight act, this could be a nifty U.S. vaude and video entry. She is 17 years old.

Viganos (5) are an electric teeterboard act with timing and move-

Viganos (5) are an electric teeter board act with timing and move-ment, laced with bounding acro-batics, pegging this an outstanding act for use anywhere. Ving Meract for use anywhere. Ving Mer-lin & Linda essay a tricky violin act as they turn their instruments into banjoes, pizzicato purveyings, and also present the gypsy strains and enough virtuoso bita to make this a good number.

Purdy portrays the peren runk but verve, timing and Lou Pure nial drunk but verve, timing and some ingenious aspects, such as changing his shirt with his coat on, builds this into a musichall dipso act that still has plenty of appeal. Crowd. goes big for this one. Hustrie (2) do some hand-to-hand and revolving on a low trapeze. This is only fair but an acceptable opener. Femcee Monique Leroy has the mousy bravado needed for this type house.

Mosk.

Empire, Glasgow
Glasgow, Sept. 24.
Dave King, The Kordites (4),
Trio Rayros, Kordas (2), Bernard
Landy, Mistin Juniors (2), Dany
Ray & Partner, Hazel Gee Dancers
(8), Bobby Dowds Orch.

Dave King, young English comedian, has wisely surrounded himself with strong support in this layout. Smaller acts are among the best seen at this vaudery for some months.

some months.

Vocalist-comedian, backed by the slick harmony of the Kordites, mixed quartet, gives out with pops like "Love Is a Golden Ring." "Christmas and You," and "Zing Went Strings of My Heart." He is best with travesties of drooping-eyed Robert Mitchum and of agile James Cagney, and in mining of a patron entering a darkened cinema. Comedian has obvious song and impressionistic talent, but should guard against showing bad temper as at show caught) with spotlight operator and suchlike.

The Kordites, much improved act

operator and suchike.

The Kordites, much improved act in comparison with last time round, are keyed to good precision and harmony, and win strong palming for "This Ole House," "That Lucky Old Sun" and their familiar "Old Macdonald Had a Farm." Not to be confused through rightly the Macdonald Had a Farm." Not to be confused through similarity of name, the Kordas are mixed duo who offer some fast juggling with clubs; highlight comes when femme juggles with three balls while en-gaged in rapid rope-skipping. This brings solid reaction on the mitt-water. meter.

meter.

The Trio Rayros are another with the strong act, winning with fast acrowork, including tumbles, somersaults and trampoline antics. Exit with two of the three French males leaping into their own prop trunk, and femme on xylophone, distaffer decending info orch pit to baton house combo as her partner plays tumbus combo as her partner plays with the property of the strong property o

stage. Novel touch is male's playing of xylophone also revolving on wheels.

stage.
ing of xylophone wheels.

Dany Ray & Partner is a French act, new to U. K. Male, handsome and smilling, brings Gallic galety and a fascinating broken English accent to magico turn, being aided accent to magico turn, being aided accent to magico turn, Bernard Landy, Mimic with accent to magico turn, peing since by looker of partner. He merits U. S. attention. Bernard Landy, billing himself as "The Mimic with the Gimmick," scores with miming travesties of Johnnie Ray and Durante, (reviewed under New Acts). Hazel Gee Dancers (8) are attractive line. Showbacking by Bobby Dowds house orch. Gord.

Pavilion, Glasgow

Glasgow, Oct. 1.

Lex McLean, Hollander & Hart, The Millionairs (4), Liddell Triplets, Cooper Twins, Ronnie Collis Carr & Vonnie, Benny Ward, Glen Daly, Dorothy Dean, Billy Stuart Daly, Dorothy De Mozon Girls (8).

Moron Gits (8).

Lex McLean, a comedian with an unusually drawling style, tops this show, and registers high with local stubholders via native comedy and droll mannerisms. Comedian, who would be hard to follow outside his native Scotland, has innate comic flair, added by longish nose, lazy style and impromptu wisecrack. He scores in kitchen comedy and in his own femme impersonation of a girl hiker who can't get 'the males. Glen Daly and an attractive young actress in Dorothy Dean aid in the sketches, a also do Vounie Carr and her pintsized squeaking-voiced partner Jimmy Carr.

Hollander & Hart, mixed two-

Jimmy Carr.

Hollander & Hart, mixed twosome, offer musical-yodelling act
under billing of "A Boy, a Girl and
a Guitar," and exit to warm palming. The Millionairs, four exuberant males, have a well-drilled song
act, and convey much of their own
enthusters to exitte the ant males, have a whole and males, and convey much of their own enthusiasm to outfronters. A new trio hereabouts, the Liddell Triplets, are in the pattern of most girl threesomes with song harmony and pop tunes; real triplets, they look alike and, with greater experience, shape as a vaude and tv act with lotsa potential.

Two males, the Cooper Twins,

Indee as a value and to act with closa potential.

Two males, the Cooper Twins, link acro chores with nimble dancing. Ronnie Collis registers with a better-than-normal travesty of bowler-hatted Chaplin. Benny Ward helps out in sketche sand scenas, and the accordion slotting, so familiar in vaudery seasons here, is held by youngster Billy Stuart. Billy Dunlop handles the megging chores. Layout is not top-drawer, but looms as satisfying vaude for local middle-class tastes.

Gord.

Todd's Aussie Party Continued from page 2 ==

for American, French, Italian, Japanese, Chinese, Hungarian, German, Danish, English, Indian and Spanish menus.

and Spanish menus.

Guests will arrive in oldtime trolley cars, hansom cabs, on bikes and coaches. Proceeds of the pregm, expected to raise \$20,000, will go equally to the Sydney Opera House Appeal, Legacy, War Orphans, and Royal Blind Society. Understood that Todd will visit here before the year's end.

Todd As Thesp
Showman Mike Todd is turning actor for his "dramatic television debut" via the Oct. 17 CBS-TV pickup of his "intimate" 18,000-guest Madison Sq. Garden party celebrating the first anni o"Around the World in 80 Days."

Todd and his wife, Elizabeth Taylor, are on the Coast with Art Cohn, writer-producer of the 90-minute special, to shoot some 20 to 25 minutes special, to snow some 20 to 25 minutes of footage at the Gold-wyn lot. Much of the Iootage will comprise a preview of the upcom-ing "The First Nine Lives of Michael Todd," biog which Cohn (who wrote the Joe E. Lewis "The Joker Is Wild" biog and resultant screenplay) has written and which Random House will publish next

Random Bouse will publish next spring.

Also slated for the "party show," which preempts "Playhouse 90" on the 17th, are excerpts from a two-hour documentary which Todd had produced showing the foot-by-foot progression of how and when "80 Bays" was produced. Some 20 minutes of the original two-hours will be excerpted, with Cohn planning to split the two groups of film—the documentary and the Todds playing themselves—into smaller units which will be cut in and out of the live pickup from the Garden. Re the two-hour documentary, it's reported Todd once turned down \$250,000 for its use as a tv spectacular.

China Variety, Stockh'm

Stockholm, Sept. 10. "Flying Guest Performance" with Vladimir Anikin & Valentin Dasjkevitj, Tamara Poljanskaja, Ivan Kozjevnikov, Julia Volkova, Vladimir Matusov & Vitalij Kopylov, Tursunaj Machmodova & Danicl Tolmasov, Michail Kuni, Mirdza Ozolinja, Maria Donskaja, Vladimir Nagornyi, Tamara Ptitsyna & Leon-id Masljukov, Divov & Mej, Julia Volkova, Anatol & Alexander Sjerve, China Variety Orch. At China Variety Theatre Stockholm;

""A Flying Guest Performance." a variety ensemble from Moscow, with which Stockholm's China Variety is concluding its 1957 season (it then becomes a cinema again). is a presentation of remark calibre. Though some of the 16 numbers are hardly better than international average, bulk of the program represents a surprisingly high standard with some of the acts even bordering on the sensational. Each number has been polished with utmost care and devotion and there is a certain freshness about this well-balanced twohour program (no intermission). To please the Swedish each of the musical numbers also includes a Swedish song, an effort which really pays off as evidenced by the enthusiastic applause which follows each.

The first and final number sa huge airplane filling the stand out of the plane's wind look the members of the ensemall singing—a sock gimmick eye and ear. ne sta windo

eye and ear.

Some of the acts deserve top acclaim. Anatol & Alexander Sjerve, labeled as comical jugglers, tecoff with tap dancing, which is not too good (after all, not Russia's forte), but then start juggling with big bottles and it's a smash. Apart from that, they reveal outstanding comedy talents.

The third number also rates

comedy taients.

The third number also rates highly. Two fat liftle women dance and thereby kick themselves. To the surprise of everyone, this "couple" turns out to be a single person; Tamara Poljanskaja, an extremely beautiful girl.

Strictive on the protitive side as

Strictly on the positive side as well are the acrobats. Anikin & Dasjkevitj and Tamara Pittsyna & Leonoid Massljukov present the most difficult handstand and balance safe. ance acts.

ance acts.

A phenomenon is Kuni. He picks a number of customers and asks them to draw circles (dozens of them) on a blackboard. Then he turns to the latter and within a few seconds he has counted them. Dittoes with five-numbered figures—within a few seconds he knows the results which come up to such figures as 12,783. It's not quite clear whether there's a trick behind all this—at any rate, he keeps the audience speechless.

Marla Collinia comes on with a

behind all this—at any rate, he keeps the audience speechless.

Maria Czolinja comes on with a talking dog. Whether she is a ventriloquist or not, it's a fine act and a real howler. Miss Czolinja offers her superb singing qualities via melodies by Kalman and Lehar in addition to a well delivered Swedish song. Matusov & Kopylov, two goodlooking chaps whose forte is Russian folksongs, alsocore strongly with a Swedish tune. Tursunaj Machmodova, an attractive femme, comes along with exotic (Russian style) dancing, accompanied by D. Tolmasov, a tambourine player. Julia Volkova is a young, pretty ballerina from Moscow's Grand Theatre; Kozierikov is a juggler of standard level; V. Nagornyi emerges as a balalaka virtuoso, and Divov & Mej contribute a silckiy arranged and very laughable puppet play. Very colorful and tasteful are he sets and costumes. In many

Very colorful and tasteful are the sets and costumes. In many respects western influence is ob-vious, but this modern Russian variety ensemble has preserved a

the sets and tostermine the sets are tostermine the sets obvious, but this modern Russian variety ensemble has preserved a natural originality so that curio-seekers also will be pleased. E. Eckert-Lundin and his China Variety orch supply the showbacking. Miss China 1957 (annually selected by this house), Jean Allison, very sexily and with savvy introduces the various acts.

Fourteen-day (Sept. 1-14) guest appearance by this Russian troupe was handled here by Konserth-byran SF. Latter is Sweden's biggest film company and also owner of the China Variety Theatre. There were two performances (7 and 9:15 p.m.) dally and biz was brisk. Audience reaction was well above the local average and press appraisal nearly superlative. So Russia can be fully satisfied with her vaude ambassadors. Hans,

Shows on Broadway

West Side Story

Griffith & Harold S. Prince
Roger L. Stevens)
in two acts

	The Jets
Riff	Mickey Kalin
Tony	Larry Kert
Action	Eddie Roll
A-Rah	Tony Mordente
Baby John	David Winters
Snowboy	Grover Dale
Big Deal	Martin Charnin
Dielsel	Hank Brunjes
Gee-Tar	Tommy Abbott
Mouth Piece	Frank Green
Tiger	Lowell Harris
τ.	heir Girls
Graziella	Wilma Curley

71	eir Giris
Graziella	Wilma Curley
Velma	Carole d'Andrea
Minnie	Nanette Rosen
Clarice	Marilyn d'Honau
Pauline	Julie Oser
Anybodys	Lee Becker
Th	e Sharks
Bernardo	Ken LeRoy
His Sister	Carol Lawrence
His Girl	Chita Rivera
Chino	Jamie Sanchez
Papa	George Marcy
India	Noel Schwartz

Their Girls
Marilyn Cooper
Reri Grist
Carman Guiterrez
Elizabeth Taylor
Lynn Ross

Adults At Smith

At Smith

Art Smith

Art Smith

Arch Johnson

Millam Harkins

foal Numbers: Jet Song, "Some

s Coming," The Daace at the Gym.

a," "Tonight." "America." "Cool.

Hand, One Heart." "Rumble: "I

Pretty," "Somewhere." "I

Go. Jirke That," "I Have a

"Tunning."

The arrival of the season's first musical smash is always an event. In the case of "West Side Story" it's the most brilliant and exciting dance show in years, bearing out he advance whoopla from its tryout tour.

"Story" is primarily a triumph for choreographer-stager Jerome Robbins, as indicated not only by the program credit line immediately beneath the title but even more clearly by the inspired, enormously resourceful dancing. The show is also a notable credit, however, for playwright Arthur Laurents, who wrote the book, Leonard Bernstein, who composed the music; Stephen Sondheim, making his Broadway debut as lyricist, and for scenidesigner Oliver Smith, costumer Irene Sharaff and orchestra conductor Max Goberman.

This musical version of the Romeo and Juliet tragedy in terms of juvenile gang warfare in upper west side Manhattan is a brutal, violent and sordid show, as befts; tuvenile delinquent characters, with the tenderness and pathos of the tragic love story on which it's based.

There are inescapable drawbacks, at least in terms of com-

tragic love story on which it's based.

There are inescapable drawbacks, at least in terms of commercial impact. It's hardly a pleasant show, even in the spectacular but frenzied dancing. The music is spectacularly appropriate for a show about adolescent hoodlums, but offers little in the way of popunes or ballads outside the theatre. Compounding that limitation is the fact that, in casting for danciers, it was obviously impossible to get singers with either the voices or articulation to exploit the songs. As a final weakness, the musical is lacking in anything resembling cast names.

As a final weakness, the musical is lacking in anything resembling cast names.

But as a tensely enthralling melodrama with the added emolional element of an eloquent nusical score, a virtuoso dance reation "West Side Story" brings sew vitality and dimension to the tage. It's a cinch for smash boxoffice draw and, thanks to the relatively small cast payroll and what appears to be ingenious reenic design, it's likely to be a profit bonanza.

Bits of the seemingly realistic gutter dialog will disturb a few showgoers, and at least one near rape scene in which members of the American juve gang corner and rough up the Puerto Rican gang leader's girl, will probably shock others, but may also attract business. On the other hand, the show starts with decept've quiet and calmness in a deserted streetcorner scene, but quickly and surface and could be a sensation in Londom.

The show starts with decept've quiet and calmness in a deserted streetcorner scene, but quickly appears and vickly appears and vickly and surface and could be a sensation in Londom.

The show starts with decept've quiet and calmness in a deserted streetcorner scene, but quickly appears and vickly picks up pace and vibrance as for the Noel Coward comedy, for the Noel Coward comedy, and surface and the streetcorner scene, but quickly and must then vacate to make way picks up pace and vibrance as for the Noel Coward comedy, and surface and the streetcorner scene, but quickly and must then vacate to make way picks up pace and vibrance as for the Noel Coward comedy, and the nearly surface provided the street or the street of the street or the st

members of the two gangs engage in a sort of preliminary skirmish in the staccato movements of Robbins' dance patterns. With the American gang representing the Montagues and the Puerto Ricans the Capulets, the melodrama units folds in a series of increasingly violent numbers.

violent numbers.

With the meeting of the American boy and the Puerto Rican girl, the tragedy of the star-crossed lovers provides a vivid contrast to the savage hostility of the gangs, mounting to a shattering climax in the superbly choreographed "rumble" that ends the first half with the switchblade knife killing of the rival leaders, one the young lover's cropy and the other girl's brother.

Bitterness and fury are inter-

of the rival leaders, one the young lover's crony and the other girl's brother.

Bitterness and fury are intensified and tragedy is piled on tragedy in the briefer second portion as the young lover is slain by his sweetheart's vengeful fiance and the girl herself is left desolate. As in the Shakespeare classic, the purposeless slaughter brings the feuding gangs to their senses and at least a temporary peace. There appeared to be at least a few moist eyes in the cheering first-night audience at the final curtain.

Probably the leads can be improved as singers as the productions settles down for a run. In at least two cases the voices seem to have the potential, although the matter of enunciation is likely to be tougher to handle, particularly in the ensemble numbers such as the acrid and laughable but not always intelligible spoof of psychiatry and sociology, "Gee, Officer Krupke."

There may be some question, however, of how the dancers are going to stand the gaff of such a show. With such violent choreography there are likely to be frequent injuries, and the rigors of an eightperformances-a-week schedule may wear out the company. Just one evening tends to exhaust the audience.

The most notable songs, either in terms of the show or as pop proscent.

dience.

The most notable songs, either in terms of the show or as pop prospects, on the basis of a single hearing, seem to be the ballads, "Maria," "Tonight," "One Hand, One Heart" and "I feel Pretty," and the production or comedy numbers, "America" and "Gee, Officer Krupke."

Depending on their versettliky

and the production or comedy numbers, "America" and "Gee, Officer Krupke."

Depending on their versatility and personal quality, "Story" offers an unusual springboard for such mewcomers as Carol Lawrence, as the eager, appealing and finally overwhelmed Puerto Rican girl, and Larry Kert, as the likable, upstanding lover. Chita Rivera, seen in several previous legit musicals, gets her best chance thus far as the Puerto Rican gang leader's girl (more or less representing Juliet's nurse in the Shakespeare tragedy), and Mickey Calin registers as the American gang leader (counterpart of Mercutiol). Vet actor Art Smith is effective as the disapproving owner of the soda counter where the mobs hang out.

It may be worth noting that "Story" represents the fourth consecutive hit for producers Robert E. Griffith and Harold S. Prince, who have previously been partnered with Frederick Brisson in the presentation of "Pajama Came," "Damn Yankees" and "New Girl in Town." Another bullseye the next time out will put them on a par with Cy Feuer & Ernest H. Martin, whose five-for-five record includes "Where's Charley," "Guys and Dolls," "Cancan," "Boy Friend" and "Silk Stocking."

I Knock at the Door I Mnock at the Boor
Lucille Lortel, Paul Shyre & Howard
Gottried presentation of staged reading
version of Sean O'Casey's autobiographiversion of Sean O'Casey's autobiographiby Stuart Vaughan, with incidental music
played by fluits Frances Baladell, setting
and lighting supervision by Lester Foliagand lighting supervision by Lester Foliamonths of the Sean Sean Sean Sean Sean
Colsworthurs Aline Sandkahon, State
George Brenin, Faul Shyre, Roy Poole,
At Belasco Theatre, N.Y., Sept. 29, '37,
33.85 weeknights, 34.00 Friday and Saturday nights.



GERALDINE HANNING

TV-Radio and Films
Played leading role of Jessica in
'Janus' this summer with Neil
Hamilton. Returning to the off
Broadway success "Good King
Charles' Golden Days," Downtown
Theatre-playing her original role—
the fiamboyant Duches of Cleveland.

Contact: JAN WELSH 18 W. 48th St. New York, N. Y. CL 5-7782

"Nude with Violin." If business werrants, it would then have to obtain another housear else close. It's an unlikely touting prospect, as several members of the company have other commitments. However, this adaptation suggests that the O'Casey blog offers exciting possibilities for imaginative and resourceful screen treatment.

"I Knock at the Door" is from the first of the six autobiog novels, as adapted by Paul Shyre, probably his leading American disciple and, as it turns out, financial benefactor. Taking two sections of the dramatist's story of his early years, including the death of his father, the agonizing battle against blindness, the cruel experiences with sanctimonious ministers and sadistic schoolmasters and, as a promising final touch, his first experiences with adolescence, the adaptation provides engrossing and affecting theatre.

final touch, his first experiences with adolescence, the adaptation provides engrossing and affecting theatre.

Shyre's adaptation was previously presented with virtually the same cast in the spring of 1956 at the Kaufman Concert Hall, N.Y. and another version by Arnold Perl was done with a much larger cast that summer at the Lucille Lortel's White Barn Theatre, Westport, Conn. On the basis of the latter offering, Miss Lortel is coproducing the present show.

This is a more or less standard staged reading, with the cast of six in merely the suggestion of character costume, perched on tall stools, with lecterns, a light-blue-lilluminated backdrop, dark drapes and lighting to focus attention on the individual players. Most of the actors play several different roles, in a fluid, persuasive performance. George Brenlin portrays a spirited, irrepressible young O'Casey, while Aline MacMahon gives a quietly touching characterization of the mother whose memory the playwright obviously cherishes, and Staats Cotsworth is flexible, and expressive as the narrator occasionally doubling in bit roles. The three others playing various parts with admirable flavor are adaptor and co-producer Shyre, Roy Poole and Rae Allen.

The show has been defly staged by Stuart Vaughan, with mood? setting incidental musical accompaniment by flutist Frences Bla's-etting and lighting suncething in the theatre yet.

Four Winds

Worthly of Miss Worthly of Miss of

Four Winds

Worthington Miner & Kenneth Wage
presentation of drams in lines acts (five
gress of drams of the drams
stager. Stars Ann Todd, Peter Cooksoni
features Luella Gear, Conrad Nagel, Robert Hardy, Carl Esmond, James Rennie, Accordichts, Start Start Start Gay
nights 363-90 opening).
Lee Harry Mehaftey
Gage Conrad Nagel
Gager Fender Lerny Mehaftey
Gage Fender
Alex Doorn Carl Esmond
Garrett Scott Peter Cookson
Garrett Scott Peter Cookson
Jeremy Paset Robert Hardy
Mademoiselle Ludhillis Foretixa
Baylin Marx James Rennie Gage Conrad Nage
Audrey Pender Lutella Gear
Alex Doorn Carl Esmond
Garrett Scott Peter Cookson
Jeremy Paset Robert Hardy
Mademoiselle Ludmilla Foreitza
Davina Mara Ann Tode
Tad Willis James Remite

As one of the basic fictional plots, the Cinderella story may be corny, but it's obviously commercial. An anti-Cinderella yarn, on the other hand, may be realistic, but unless it's superbly done it isn't likely to make a nickle.

"Four Winds" is a reverse-Cinderella story and poorly done. That is, it's so ineptly written that not even a tasteful production and good (Continued on page 76)

Shows Out of Town

Time Remembered

Time Remembered

New Haven, Sept. 30.

Playwrights Co. (in association with
Milton Sperling) production of three-act
(five scenes) connect by Jean Anouilla.

Give scenes connect by Jean Anouilla.

Tayes, Richard Burton, Susan Strasberg,
features Glenn Anders, Six Arno. Starged
by Albert Marre: music composed by
Vernon Duke; scenery, lighting, Feder, et
al. (in the scenes of the scenes of the scenes of the scenes

Vernon Duke; scenery, lighting, Feder, et
al. (in the scenes of the scenes of the scenes of the scenes

Vernon Duke; scenery, lighting, Feder, et
al. (in the scenes of the scenes of the scenes of the scenes

Amanda Haven, New Haven, Sept. 30,

77; 34.80 top.

Amanda Frederick Roll

Lord Hector Clenn Anders

Theophilus Frederick Roll

Lord Hector Clenn Anders

Theophilus Frederick Roll

Lord Hector Roll And Burton

Theophilus September Sept. 30,

Theophilus September Morging

Gloud Frederic Warringer

Ghilly September Sept. 30,

Theophilus September Morging

Fred Starbuck, George Landolf

The fout that William Dawner.

Fred Starbuck, George Landoif
The fact that "Time Remembered" premiered substantially below the dramatic smash values anticipated indicates there is much
to be done before this Jean
Anouilh effort can hope to crash
the charmed circle.
Undeniably there are interesting, entertaining, rewarding moments, but currently the fine cast
and opulent production are being
asked to carry too much of the
load. Additional help will have to
come from the script, which now
produces only intermittent sparks.
Story concerns a French duchess

produces only intermittent sparks. Story concerns a French duchess whose nephew has become bogged down in the ashes of a trage comance. To snap the prince out of it, an attractive young milliner is brought in to simulate the late departed object of his affections. After a session of give and take, it is obvious that the ersatz flame is going to develop into the real thing. The lightness of theme is given an occasional lift by good dialog and amusing bits of business, but in the long run it's the performances that come to the rescue.

performances have rescue.

Helen Hayes is excellent as the duchess, albeit the role carries comparatively few challenging sectors. Her adroit shifting from moving to gay moods is a thesping

Richard Burton registers well as the morose prince and carries his heavy scenes capably. Susan Strasberg is a natural for the milliner role, with her physical attractiveness and an excellent histrionic contribution.

Glenn Anders, as a swich nobleman, is good for a umerous chuckles and the same applies to Sig Arno as a headwaiter.

They've peeled plenty from the bankroll for the physical production. Designing utilizes a variety of facets, including travelers, set pieces, drops and roller sections, to achieve outstanding effects. Costumes, likewise, are rich.

Accompanying music by Vernon Duke ranges from good background to nuisance effect, this last when it drowns out the dialog.

Albert Marre's predominantly leisurely staging, plus the slow tempo of various scene changes, had the preem running 20 minutes overtime.

The Carefree Heart treat.
Richard Burton registers well as

The Carefree Heart

The Carefree Heart

Detroif, Sept. 30.

Lynn Loesser & Shamus Locke presentation of musical comety in two existing the control of the control

Geronte's Servani, Dargett towed in Coronte's Servani, Dargett Servani, Songs: "Mollere," 'She's Appealing, She's Alluring," 'I Would Love You Still," "Bane of My Life," "Artisotie," "Ria, Moour Man, Beed, "Town of the Coronte's Coronte, Coroniorum," "Who 1st You Are." "The Carefree Heart," "To Cook My Gander's Goose," "At the Bottom of It—Love," "Would I Were," "Anatomy,"

The diagnosis for "Carefree Heart," the Lynn Loesser-Shamus Locke musical production of three Moliere farces (chiefly "Doctor in Spite of Himself"), which had its first physical examination at the 1,482-seat Cass Theatre tonight, is: Doctor cure thyself.

Unless the prescription is potent,

it would seem unwise to go ahead with the scheduled Broadway release Nov. 7. Prospects for wide-screen fluoroscoping also would depend upon the outcome of medication.

The reluctant patient showed flashes of life in the mid-regions of the first part, mainly because of the phrenetic antics of Jack Carter. But the frequent relapses became nearly permanent in the second and final act.

the bareletic and to sake the came nearly permanent in the second and final act.

The main complication seems to be in providing enough transfusions to keep the filmsy old farce pulsating rapidly enough for today's conditions. The case history concerns a peasant who acts as a physician under compulsion of the cudgel to perform a marvelous cure upon a girl who is acting mute because she is being forced to marry a rich man rather than the one she loves. Robert Wright and George Forest, attending physicians of book, music and lyrics, have provided a satisfactory score, but need something more substantial to hang it on. Two of the numbers, "I would Love You Still" and "Rich Man, Poor Man," have hit possibilities. Settings by Oliver Smith are outstanding, despite the fact they seemed cramped on the Cass Theatre's small stage. Dressings by Miles White capture 17th century styles brilliantly. Director-nurge H. C. Potter keeps the pace as swift as possible for the nearly 300-year-old patient.

With the exception of Carter, as the peasant turned doctor against his will, others in the cast turn in adequate but uninspired performances, mainly because of lack of opportunity, Billie Worth plays the doctor's wife, Susan Johnson is the nurse and Melville Cooper the father of the mute daughter, played prettilly by Jayne Turner. Allen Case, the daughter's young lover, has a rich voice which shows to advantage.

The examination takes an unsual turn at the beginning and after intermission when Carter, in the role of actor-manager of a troup of players, addresses the audience in the form of prologue from a "prompter's box" in the orchestra pit.

The Man Most Likely we halved Sext we have the sure of t

The Man Most Likely

Hollywood, Sept. 25.

Paul Levitt & Ted Thorpe production of three-act (four scenes) drama by Raphael Hayes. Staged by Richard L. Goode; settings, Ruth Sofaer; costumes, Thomas Peirce. At Players Ring Gallery Theatre, Hollywood. Sept. 24. 79; \$3.30

Theatre, Hollywood, Sept. 24; 50.00
Howken Newman Corey Allen
Mrs. Newman Frances W. Lax
Mr. Newman Abe Lax
Selma Elaine Sinclair
Frankle Allen Emeriso
Judy Stearns Jeanette Taylor
Mr. Stearns Zachary Berger

Scarcity of good new scripts on the Coast is underlined by "The Man Most Likely," Raphael Hayes drama which launches the Gallery Theatre's planned program of original plays. There's also a suspicion that some writers may be trying to pad out material originally designed for television in the hope that it will make the grade as stage fare. "Man Most Likely" conceivably would be acceptable as a video drama. It's a study of Bronx family dominated by a matriarch convinced that the "golden people," those with luck, are the only real people in the world. The yarn covers a 48-hour period when the older son comes home, a bankrupt, convinced his luck has run out face reality he wins a wild gamble with someone else's money, and is again the cocksure charmer.

The writing ranges from purple to puerile. There are times when the author seems to be trying to surpass Odets at the latter's most-glowing-rhetoric period.

Richard L. Goode's direction lacks firmness, but there are good performances by Allen Emerson as the lucky brother, Jeanette Taylor as the upstairs spinster, Abe and Frances W. Lax as the parents, and Elaine Sinclair as the younger brother's girl.

Paul Grestory in association with George Scott, 24.

Paul Grestory in association with George Scott drame by Norman Coven singed by the author. Stars Raymond Massey, Ames Moorhead, Martin George Scott, Stars St

Always interesting, at times moving, but rarely exciting, "The Rivalry," Norman Corwin's new play based on the historic debates of nearly a century ago between Abraham Lincoln, then a comparative unknown, and Sen. Stephen A. Douglas, an imposing national figure, is as timely as today's news. (Continued on page 19)

Poland's Legit Sets Yank Plays

Elaborate Fur Coat in 'Diary of Anne Frank' Distracted Luxury-Starved Audience

By ELVIRA T. MARQUIS

Warsaw, Sept. 24.
Through the Theatre Arts, more than through any other public communication media, still-Cathocommunication media, stun-Catno-lic Poland is expressing today its inherent kinship with the West and its people's yearning for Western culture. Stanislaw Witold Balizki, executive director of the Theatre Department of the Ministry of Cul-

Department of the Ministry of Culture in Warsaw, has attributed the current regeneration of Poland's national spirit largely to the influence of stage and drama on public thinking and opinion.

Balixid—a tall, blond, staid man in his middle 40's—offered some penetrating insight into the de-Russification of the Pollsh theatre during the last few years. "Between 1948-1952, our theatre suffered severely from overplanning", he declared. "Our stages were flooded with Russian plays of such socialistic realism that they crippled the dramatic, abilities of our actors and stifled the creative initiative of our writers.

actors and stiffed the creative initiative of our writers.

"Poland adheres, of course, to the Socialistic System", the Cultural Ministry Official affirmed. "But", he added, "those plays made Socialism appear dull and grey to us. And they entirely missed their intended mark on our audiences,—especially our workers for whom these plays were particularly written."

Growing audience resistance brought about some modification of brought about some modification of this policy during the 1950-51 sea-son. And a festival of contemporary and classical Polish drama, spon-sored that same season by the Min-istry of Culture, brought "a re-surgence of good plays". Notable among them were: "The Rosenberg Case" (Julius and Ethel), and "The Germans". Both were written by Leon Kruczkowski, on of Poland's contemporary playwrights.

Leon Kruczkowski, on of Poland's contemporary playwrights.

"The Germans" is a drama dealing with the invasion and occupation of Poland by Hitler's armies. It has been extensively performed in Eastblock countries and also in England, France, Italy, Austria and Mexico, according to Balizki.

The 1982-33 season brought a further liberation from ideology-loaded, Soviet-imposed theatre programs. Poland's theatres are all State-owned and State-run. But play directors in Warsaw and in the provinces were given wider scope and greated independence of choice in the plays they wished to present—including works of Western authors. ern authors.

Supervising control over the (Continued on page 79)

Hub Opera House Loss Shuffles Hub Bookings; **Demolition Now Definite**

Boston, Oct. 1.

The loss of the Opera House, which is now definitely slated for demolition, has scrambled the local booking situation for legit, opera and ballet. However, only one show has been lost, the N.Y. City Opera Co. cancelling its scheduled Nov. 13-17 stand at the Opera House and not setting an alternate date.

Opera House and not setting an alternate date.

Ballet Theatre has switched to the Shubert; a legit house, for its engagement opening next March 7, while other touring troupes, including the Metropolitan Opera, are being transferred to the Metropolitan Theatre, Loew's State or the Keith Memorial, all film houses.

ropolitan Theatre, Loew's State or the Keith Memorial, all film houses. The Opera House, built in 1909, at a cost of about \$700,000, was recently purchased from the Shuberts by the A.&S. Allen Construction Co. for \$135,000, and was resold last week to North-structure, which had been condemned by the city, will be demolished and the college will use the site for the erection of new buildings and facilities.

The Hub now has three regular legit theatres available for touring shows. They are the Shubert, operated by the Suberts, the Course of the late Marcus Heinman, and the Wilbur, being booked independent by by Michael Kavanagh, former Boston manager for the Shuberts.

Name Jim Awe Biz Mgr. For Honolulu Theatre

Honolulu, Oct. 1. Honolulu, Oct. 1.
James H. Awe, a Broadway company manager, is due by plane this week from the States to take over as business manager of the Honolulu Community Theatre. He was associated in a managerial capacity last summer with the Theatre Under the Stars in Central Park, N. Y., and had previously been house manager for several strawhat theatres.

hat theatres.

Jerome Mayer, a former Broadway producer, is director of the local group, with Harvey Jurik as technical director.

'Cat' Profit 570G; Heavy Chi Loss

Although "Cat On a Hot Tin Roof," has been a bonanza for the Playwrights Co. and the backers, it took a costly beating during its final weeks. The Tennessee Williams drama folded last July 13 In Chicago after a dismal 11-week run there. Previously, it had a 689-performance run-on Broadway and a generally successful tour.

According to the latest accounting, as of Aug. 31, the show has earned \$570,027 profit, of which \$568,000 has been distributed, including a \$27,000 dividend accompanying the statement. On the hasis of the customary 50-50 split between the management and backers, that gives the latter a 278% profit on their \$102,000 investment.

The last two audits on the show list \$11,050 operating loss on the production for the final six weeks in Chicago, plus \$5,453 closing expense and \$748 railroading and transportation expense. Most of the latter apparently stemmed from the 11 cast replacement sent from New York, even though the play had been panned by the Chi critics and business had already begun the traditional summer slump. ready begun the traditional sum-

ready begin the traditional summer slump.

The two statements indicate that the author and director royalties (and office expense) were cut 75% on the sixth-from-the-last week in Chi, and waived entirely the final

COURT NIXES LEVIN'S MOVE FOR ARBITRATION

MOVE FOR ARBITRATION

The producers of the scheduled Broadway presentation of "Compulsion" succeeded last week in obtaining a N.Y. Supreme Courtruling preventing the play's author, Meyer Levin, from taking their dispute to arbitration. Levin's squable with the producers, Michael Myerberg and Leonard S. Gruenberg, was over script revisions he daimed were made by Robert T. om, brought in fo assist in the writing of play, and the show's director, Alex Segal.

"Compulsion," adapted from Levin's book of the same title, is slated to open Oct. 21 at the Ambassador Theatre, N.Y. The move to prevent Levin from taking the controversy to arbitration was made by the producers to offset the possibility of having to delay the show's announced preem.

Supreme Court Judge John Markowitz myled that the issue

lay the show's announced preem. Supreme Court Judge John Markowitz ruled that the issue was not subject to arbitration in view of the existence and legality of a letter from Levin, dated last Aug 8, in which the author agreed that script disputes between him and the producers should be be resolved by Segal.

The Ed Mangums Off To Work in Turkish Legit

Stage director Ed Mangum left recently for Ankara, under a Leader's Grant of the U. S. State Dept. He was accompanied by his wife, German actress Gerda Eckwife, German actress Gerda Eck-hardt, who will perform with An-kara's New Fifth theatre, first com-mercial playhouse in the Turkish capital. (There is a State legit

mercial playmoses in the Atlansa.

capital. (There is a State legit house.)

In addition to directing during a four months visit, Mangum will "consult" and lecture. He is on leave from the N. L. office of American National Theatre & Academy (ANTA), for which he has acted as world scout, making three circlings of the globe in recent years to set up itineraries for Statesubsidized talent tours.

The Mangums go first to Germany for 10 days, while Miss Eckhardt will negotiate the disposal of the German rights to "13 Daughers," the musical on Hawaii in the 1880's, written by Eaton Magoon Jr., on which Michael Myerberg holds the Broadway production rights. Musical was debuted year ago in Honolulu under Magnum's direction.

Magnum should be back in Manhattan for the publication of his pending book, financed by a Rockefeller grant, on the Arena Theatre in Washington, of which he was associated.

Plan Music Tent Circuit for Fla.

Miami, Oct. 1,

Miaml, Oct. 1.
Plans for a tent-theatre circuit in Florida resort cities have been revealed by the management of the recently formed Miaml Musical Theater Inc. The outfit has begun construction of an 1,800-seat canvastop in central Miaml and is readying other sites in Palm Beach, Daytona Beach, Sarasota and St. Petersburg-Tampa.

It will be the first tunetent venture in this area since St. John Terrell and the late Lawrence Schwab opened a teepee on Treasure Island, Miami Beach some years ago.

The new Miami tent will be airconditioned and heated and is under construction in the northwest section of the city, close to several main arteries. Premiere production scheduled for Christmas week is "South Pacific."

Managing directors are Harry Lashinsky, president of Southern Attractions, willich books touring companies through the south, and Sidney Glazier, veteran legit and film theatre-operator. Heading the backer group is Jacob Sher, local dogtrack owner and financier. Temporary New York office is located in offices of Lutz & Carr, an accounting firm.

SATURDAY' DROPS 35G IN TRYOUT FOLDEROO

"Saturday Night Kid," the first tryout fold of the new season, represents a loss of approximately \$35,000. The Playwrights Co-Cliver Smith production closed last Saturday (28) in Philadelphia after a two-week tryout stand. The Jack Dunphy drama, which costarred Shelley Winters and Alex Nicol, previously played a one-week break in at the Westport (Conn.) Country Playhouse. During the three-character show had undergone a change of directors and a casting switch. Warren Enters had replaced George Keathley as stager and Jack Klugman had succeeded Wiseman in the cast. The play had been scheduled to open tomorrow (Wed.) at the Morosco Theatre, N.Y., on an interim booking.

Amateur Theatre Turns Increasingly To Adaptations of Video Scripts

Ex-Catholic U. Players Open Tour of Colleges

Open Tour of Colleges
Washington, Oct. 1.
Players Inc., professional repertory troupe composed of Alumni of Catholic U's School of Speech and Drama, opened its 5th annual tour of the campus circuit with virtual assurance of sellouts for the six-month season. Troupe will do one-night stands at colleges and schools, offering "Taming of the Shrew" and "Romeo and Juliet." Touring group, formed under guidance of Rev. Gilbert Hartke, head of drama at Catholic U., also runs two summer theatres, the

oruns two summer theatres, the Olney (Md.) Theatre and St. Michael's Playhouse, Winooski Park, Vt.

'Millionaire' Still 35G in the Red

"Happiest Millionaire," which "Happiest Millionaire," which begins a post-Broadway road tour today (Wed.) at the Playhouse Theatre, Wilmington, has about \$35,000 to recoup on a \$39,000 investment. The Wilmington date marks the resumption of the Howard Erskine-Joseph Hayes production after an 11-week layoff.

The play, in which Walter Pridegon is continuing as star, has been idle since ending a 34-week run last July 13 at the Lyceum Theatre, N. Y. A subsequent statement, dated July 27 and covering the comedy's final two weeks

statement, dated July 27 and covering the comedy's final two weeks on Broadway, plus closing expenses, listed the unrecovered costs on the venture at \$20,234.

That was the deficit prior to the payment of \$10,493 to the producers as an advance against their share of the net profits. The royalty is based on 1½% of the gross on payoff stanzas only. However, since the audit, it's figured repening costs (incuding rehearsals) have hiked the deficit an estimated \$15,000.

During its Broadway run the

Bate that the teach the standard of the Listoner Standard only two losing weeks. Author, director and designer royalties were waived entirely on the final three frames of the Lyceum stand, but the officexpense item remained at \$300 weekly during that period.

As of the July 27 audit, the backers had been repaid \$36,000 on their \$99,000 stake.

SET 2 MORE U.S. HITS FOR LONDON OPENING

London, Oct. 1.

S. A. Gorlinsky, concert manager who entered legit production with "Fanny" at the Drury Lane last year, will be launching two Broadway imports on out-of-town try-outs within the space of three

days.

As already announced, in association with Prince Littler, he is presenting the London edition of "Bells Are Ringing," which opens an out-of-town run Oct, 25 at the Opera House, Manchester, and moves into the London Colliseum the following month, replacing "Damn Yankees." Top roles in that production will be taken by Janet Blair and George Gaynes, both Americans.

Gorlinsky has also acquired the

both Americans.
Gorlinsky has also acquired the British rights to "Tunnel of Love," in association with Robert Morley, who will also stage the comedy. Ian Carmichael, who has played the lead in a succession of hit British pix for the Boulting Brothers (his "Lucky Jim" preemed in the West End last week) has been assigned the Tom Ewell role. "Tunnel" is set to open Oct. 28 at the Royal Court Theatre, Liverpool, and is due in London a month later.

J.A. Davidson to Gins Inc.

James A. Davidson, who long headed a concert management of fice under his own name, is now with Albert B. Gins in Manhattan.

He'll handle business and personal management for Gins talent clients.

Gins Attractions Inc. has been especially active in the promotion of opera and concert events in Puerto Rico.

drawing increasingly on television as a source for new properties. That's evident in the growing number of tv-originated plays being adapted for non-pro theatrical pro

adapted for non-pro theatrical production.

That does not include those video dramas picked up for Broadway presentation and subsequently released to the amateur market. The plays involved are tagged for the non-pro circuit on the basis of their tv showcasing. It's not entirely new, but it is becoming more accentuated.

Indicative of the situation is the

more accentuated.

Indicative of the situation is the inclusion of four television originals in the lineup of new plays available for release by the Dramatists Play Service, the Dramatists Play Service, the Dramatists Guild - sponsored agency which handles amateur rights. In addition to these fresh items, the DPS catalog includes several prior tv originals, mostly authored by Horton Foote, who's also adapted some of his tv plays for Broadway.

Included in the new additions is

of his tv plays for Broadway.

Included in the new additions is "Amicable Parting," listed as a 15-minute sketch in the DPS short-play lineup. Authored by George S. Kaufman and Leueen McGrath, it was originally presented as a tv sketch and subsequently adapted for the amateur market by the authors. Incidentally, the Foote plays, picked up directly from tv, also fail into the short play category and include "A, Young Lady of Property," "The Dancers," "The Old Beginning," "John Turner Davis," "Death of the Old Man" and "The Oil Well."

The other three new plays, be-

and "The Oil Well."

The other three new plays, besides "Parting," fall into the DPS
"full length" category. They include "The Staring Match." by
Jerry McNeely; "Your Every
Wish," by Oilfford Goldsmith, and
"The Drop of a Hat," by Dick Berg.
In each case, the authors themselves, according to a DPS rep,
have worked on whatever revisions
were necessary for legit.

have worked on whatever revisions were necessary for legit.

Another tv original previously picked up by DPS as a short play entry is "Five in Judgment," by Douglas Taylor.

Acquit British Theatre Of Using 'Indecent' Ad For Tame French Bed'

For Tame French Bed'

Newcastle, Eng., Oct. 1.

City magistrates have acquitted an indie theatre-owning company charged with using an indecent poster advertising the French play "The Bed." The manager of the Palace Theatre was summonsed under a 78-year-old by-law for distributing an allegedly objectionable display card. Summons followed publication of the poster in a local newspaper.

According to the prosecuting agent, the card described the play as "daring and sexy" when in fact it was not an indecent or obscene show. He argued that the poster was "highly indelicate and offended against recognized standards of propriety."

A police inspector said the play conformed with the Lord Chamberlain's license. Asked if his susceptibilities were offended by the card, he replied: "I have no complaint at all." The defense counsel, R. A. Percy, declared, "This is a most stupid prosecution, a sheer waste of the magistrates' time and patience.

"Times have changed," he argued, "If in the year 1879, a newspaper had published a picture of great-grandma with the 36-18-36 after her name, it would have courted immediate prosecution.

"Would that be the case today? Indeed, if a modern miss didn't have her vital statistics given she might complain bitterly of malicious concealment."

N.Y. City Plaque Will Honor Eugene O'Neill

Shows Abroad

Roar Like a Dove

HORT LIKE & BOVE

London, Sept. 27,

Murray Macdonald & John Stevens Ltd.

(in association with L.O.P. Ltd.) presentation of three-act, (six scenes) comedy by

Lesley Storm Stars John McCallum,

Anthony Ireland, Paul McGrath. Evelyn

Varden, Anne Kimbell, Staged by Murray

Macdonald; decor, Anthony Holland, At

Procents' Theatre, London, Sept. 25, '97;

lonald: neco., ...
inix Theatre, London, Seps., ...
top. Waveney Lee
ie Phillipa Gill
tintosh Ewan Roberts
Dungavel Anne Kimbell
ard Anthony Ireland
John McCallum \$2.40 Jane Nurse Mackintosh Vady Dungavel Lagy Edward Ford Dungayel Lord Dungavel John McCallum Sheila Jacqueline Lacey Shaw Pullan Belfrage Muriel Chadwick Eyelyn Varden Tom Chadwick Paul McGrath Bernard Taggart-Stuart Peter Barkworth

Tom Chadwick Paul McGrath Bernard Taggart-Stuart. Peter Barkworth "Roar Like a Dove" is really a frail comedy on sex relations, but thanks to three new personalities from Broadway it's been given a much needed lift. In the ordinary way it might have been a doubtful prospect, but with its top-notch cast looks a profitable proposition. It's the type of comedy which, with rewriting and doctoring, may interest Broadway managements. Indeed, such sex comedies have usually been more successful on the other side of the Atlantic than they have been along Shaftesbury Ave. There's nothing very subtle in Lesley Storm's story and the denouement lacks a surprise twist. Yet there are occasional good comedy lines and a great deal of obvious humor, all admirably exploited by the cast.

Anne Kimbell, one of the trio of Broadway immorbe about 1 and 1 an

ous humor, all admirably exploited by the cast.

Anne Kimbell, one of the trio of Broadway imports, plays an American society girl who has borne her Scottish peer six daughters but no male heir. She is, as she says, tired of being a vehicle for decendants, and wants to have a gay season in London and wear her diamond tiara. When the husband makes it clear he has other ideas she calls her parents long distance to America and they hasten over to resolve the marital differences.

By far the best role in the show is that of the mother-in-law, played with dry humor by Evelyn Varden. As if employing the British technique of understatement, she delivers her best comedy lines in a quiet, yet emphatic way, and the laughs come whenever she had something to say. It's a character that epitomizes the stage mother-in-law and Miss Varden doesn't miss a trick. Paul McGrath, as her husband, has fewer opportunities but he also gives a polished performance.

Miss Kimbell scores a personal success with a combination of

Arlecchino .

London, Sept. 25.

London, Sept. 25.

David Turnbull & Francis Wakefield

resultation of two-act comedy by Cado

oldoni, translated by Edward J. Dent.

Lars Barry Letts, Staged by David Turn
uli; decor, Helen and Patrick Guest. At

vic Theatre. Hammersmith, London,

Sept. 24, '57; \$1.75 top.		
di Bisognosi	Terence Soal	Ц
Clarice	Delena Kid	đ
Smeraldina	Fanny Carb	y
Dr. Lombardi	John Barrar	d
Dr. Lombardi	lichael Wynn	e
Beatrice	Shirley Butle	r
Florindo	Peter Moffat	ŧ
Arlecchino	. Barry Lett	.5
Brighella La		
Boys Hazel Hepworth		
Guitarist	Kenneth Toy	ě

Barry Letts carries the main role with a measure of energy and invention. Shirley Butler looks good as the girl in disguise and Delena Kidd (who stepped into the cast at a fey hours notice to re-place the sick Anna Barry) gives a surprisingly fluent performance. Myro.

Joyce Grenfell at Home

Dublin, Sept. 16.

Laurier Lister presentation of onewoman show, starring and written by
Joyce Grenfell; music, Richard Adinsell.
At Olympia Theatre, Dublin, Sept. 18 '57.

pleasantly screming characteristics of a small-town choral society. She has another witty song about lady oratorio singers.

"Counterwise" is a clever sketch of a New York shogiril who has been to sales psychology lectures. She is another prospect for U.S. audiences in "Songs My Mother Taught Me," a group of folk tunes learned from her American-born mother. (Miss Grenfell did a similar number on Broadway two seasons ago.—Ed.) "Artist's Room" introduces some of varied group of characters who make their way backstage after a concert to greet the performer.

There is also, a re-introduction of the schoolmistress at a nursery school during the "Free Activity Period" and of Shirley's girl friend who gets into strange predicaments, on this occasion on the Glant Wheel at a Fun Fair.

The artist ranges from the comic to the touching, the latter at its best in "Boat Train"—a mother saying goodbye to an emigrating family. Gestures and facial expressions are coupled with an admirable sense of timing.

In her songs she is accompanied by William Bleziard who also contributes a couple of original compositions to an admirable programme.

husband, has fewer opportunities but he also gives a polished per-	positions to an admirable pro- gramme. Mac.		
formance. Miss Kimbell scores a personal success with a combination of charm, personality and style. She has an easy, refreshing stage presence and an endearing manner. She's partnered by John McCallum, whose solld performance is one of the production's mainstays. In the good cast there's also strong	Nekrassov London, Sept. 18. English Stage Co. presentation of two act (eight scenes) comedy by Jean-Paul Sartre, translated by Sylvia and George Leeson. Stars Robert Heipmann. Staged At Royal Court Theatre, London, Sept. 17. (79); 32 tops.		
support from Anthony Ireland, Pèter Barkworth and a moppet characterization by Waveney Lee. Murray Macdonald's smooth and fluent staging gives the maximum impetus to the plot but can't dis-	Robert George Merritt Georges de Valera Robert Helpmann Inspector Goblet Roddy McMillan Policemen Nicholas Brady, James Julies Palotin Harry H. Villiers Fiff Anna Steele Sibilot George Benson Tavernier Kendrick Owen		
guise the slender content. Full marks to Anthony Holland for an impressive lively set with its back- grounds of the Scottish highlands,	Perigord Ronald Barker Mayor of Travaja Percy Cartwright Interpreter Kerry Jordan Photographers Anthony Creighton, Robert Aldous		
Arlecchino	Mouton Felix Felton Veronique Jane Downs Lerminler George Merritt Charivet Percy Cartwright		
London, Sept. 25.	Nerciat Bernard Kay Bergerst Kerry Jordan		
David Turnbull & Francis Wakefield presentation of two-act comedy by Carlo	BodyguardsNicholas Brady, James Villiers		
Goldoni, translated by Edward J. Dent. Stars Barry Letts, Staged by David Turn- bull: decor, Helen and Patrick Guest. At Lyic Theatre. Hammersmith. London.	Inspector Baudoin Milo Sperber Inspector Chapuis John Wood Mme, Bounoumi Margery Caldicott Demidoff Martin Miller		

vine has staged the piece in direct, forthright style, putting the emphasis on slick farcical treatment to keep the action moving.

Robert Helpmann, as the impostor, shows a polished manner, but his performance doesn't measure up to expectations. By far the best acting comes from George Benson as a hack journalist, Felix Felton as the chairman of the newspaper company and Harry H. Corbett as an unscrupulous editor. Myro.

All Kinds of Men

All Kine's of Men
London Arts Theatre Committee prescalled the Mental Committee of Mental Committee

There is perhaps a screenplay in this synthetically tough midwest melodrama by a new American author, who chose London for its premiere: Even allowing for difference in temperament and domestic behavior or conserts sides of the behavior on opposite sides of the Atlantic, the whole setup has a phoney ring. It is hardly likely to get a public showing here, but night fare better in its logical

ger a public showing here, bur hight fare better in its logical habitat.

The play deals with marital conflict growing out of a child, accidental death. There follows a frenzied killing and a sacrificial suicide intended to give an all-shook-up young man a fresh start. Wilfrid Lawson has the plum role of the ripe old soak determined to mend the marriage he feels responsible for shattering. His scene on finding the dead woman, whom he loved, is moving in its simplicity, and the ending of the play at that point would prove more satisfactory.

The subsequent jall set, with heroic arguments back and forth, is more in the film tradition and not good theatre.

Patric Doonan is convincingly natural as the husband, almost to the point of underplaying the role. Ann Firbank is alternately exasperating and pathetic as the shocked wife, and Miriam Karlin is richly expressive as the prostitute who tests her powers of seduction once too often. The play is well directed by Robert Mitchell. Clem.

Stock Review

Pale Horse, Pale Rider

Broadway Boxoffice Personnel

Treasurer assignments thus far set at New York theatres for the 1956-57 season are as follows:

Adelphi: Thomas Burke, Leonard McElhoney, Herman Fallik,

Alvin: Gordon Cramer, Luis Valle, Jerry Sheehan.

Ambassador: Cora Gibbs, Gladys Ronchetti.

ANTA: Rod McMahon, Robert Carr, George Beatty.

Barrymore: Lewis Harris Julius Specter. Beck: Dora Chamberlain, Ethel Archer.

Be'asco: Jack Melnick, George Smith.

Bijou: Lars Jorgensen, Charles Greene. Booth: Jack Pearl, Al Dugen.

Broadhurst: Betty Barker, Paul Ruppert, Mary Ackley, Geo. Metz.

Broadway: Richard Surace, Jack Wolff.
City Center: Angelo Casalini, William Wiegand, George Baldwin.
Coronet: Clifford Whiteman, Marvin Roth.

Cort: William Kurtz, Peter Meyers.

46th St.: Charles Bowman, Paul Meyers, George Handy. Golden: Nellie Beamish, Anna Hirsh.

Golden: Nellie Beamish, Anna Hirsh.

Hayes: Herman Lewin, Robert Burke, Henry Bonis.

Hellinger: Chas. Walters, Julius Stone, Ai Kiefer, Richard Hickey.

Imperial: Mitchell Kanter, Harry Steinberg, Ben Chasin.

Longacre: Margaret Hildreth, Herve Bilodeau.

Lyceum: Lilliam Peabody, Mildred Anker.

Majestie: Irving Morrison, Philip Smith.

Miller: Frank Frayer; John Bowman.

Morosco: William Rinaldo, Pearl Keyser.

Playhouse: Thomas Brotherton, George Ollendorf.

Plymouth: Constance Coble, Philip Kenney, Irene Bolte.

Royale: Charles Thomas, Fred Gasdia.

St. James: Max Sager, Kathryn Walsh, Arthur Feine.

Shubert: Murray Helwitz, William Stuis.

Winter Garden: Wm. Goldhardt, Gerald Connell, Helen Monroe.

Dance Review

Shanta Rao Dancers

Roger L. Stevens presentation of Dancers of India, staged for western hemisphere by John Coast, with scenic supervision of Tharon Musser. At ANTA Theatre, N. Y., Sept. 29, '57; \$6.90 top.

Roger L. Stevens assumed the fiscal responsibility for this import, but need not bear the responsibility for the choice. The Rockefellers must take the rap for a repetitive evening of obscure folklore out of antiquity.

It was the Rockefellers who were eager for the gesture of cooperation to India's culture. Fine. But cooperation to India's culture. Fine. But cooperation entails discrimination. As a public theatrical attraction (and the tickets are imprinted at \$6.90 yet), this is tedium with loud noises. The noises serve to keep the audience awake. Half the visitors powdered opening night at intermission.

the audience awake. Half the visitors powdered opening night at
intermission.

Benefactor Stevens is surrounded
in the program credits by "the
approval of" the Indian Government, the "cooperation of" ANTA
and the "assistance of" the Asia
Foundation. This was deliberate, it
being felt, most plausibly, that the
Shanta Rao group needed all the
help possible in these states.

Again the point: only the prestige and heft of the Rockefellers
could line up an eight-week tour
for so esotoric a "diyersion." No
funds were forthcoming from
ANTA or the Asia Foundation,
however. Latter is a California
non-profit body with correspondents in 14 Asiatic countries. What
price mailing lists?

To push the import beyond it
Manhattan two weeks, Stevens secured a week each in Washington
and Philadelphia, then horsetraded with Columbia Concerts for
a further four weeks, including
Chicago. Columbia gets access to
the ANTA Theatre, in return, for
its own incoming Dancers of Bali
troupe.

London, Sept. 25.

The property of the propert

presumably complete artistic verity is present. Determined aficionados of folk dancing will be instructed, and possibily enchanted—and they are the boxofice's most promising possibility.

Musicians sit on the floor and drum it up. A fife, a Hindu bass mandolin (improvised description) and weird chanting set the background. Sole prop is a red perch. All action is within the conventional black drop and side wings of concert usage, but has been well lighted by Tharon Musser.

The narrator doesn't help much, enunciates unevenly and her text is too literary. "Kathakall" is the name for the art. It includes solo work by the star, a few "demonstrations" of the classic pantomine idlom of India, several dancestories acted out by characters in weird costumes which strike the American eye as compounded of Mexican peasant party finery, a touch of Aunt Jemima and the most grotesque facial makeups seen is the color of ancient South Indian tragedy.

The kings and gods of these dance tales wear skirts and have a strangely real kind of unreality. Intent upon homicide, one venigeful diety, after slaying a disbellever, opens up the torso, eats the heart, gloating over the blood and then, for a big flash finish, tears out the intestines, in a long sausage which he wraps around his neck.

In another dance tale the victim's head is brought on and lovingly licked. This clearly tons.

In another dance tale the victim's head is brought on and lovingly licked. This clearly tops Warners recent film, "The Curse of Frankenstein," which has been playing around the States, naively represented as a "horrorthon." Land.

Hot Time in Philly; 'Jamaica' \$61,900, 'Romanoff' \$30,700, 'Copper' 15G in 5

Philadelphia, Oct. 1.
All five local theatres are currently lighted. Last week's two arrivals "Romanoff and Juliet" and "Copper and Brass," had contrasting critical receptions, although

"Copper and Brass," had contrasting critical receptions, although both fared well at the boxoffice.

Town's three reviewers agreed on both productions. "Romanoff" received better than fair notices, while "Copper and Brass" got unanimous pans from Murdock (Inquirer): de Schauensee (Bulletin) and Gaghan (News).

Walnut reopened last night (Mon.) with the Herman Wouk comedy "Nature's Way" while the "Separate Tables" touring company brought out the second-string appraisers to the Locust. It was the first double opening of the season.

Estimates for Last Week

Estimates for Last Week

Copper and Brass, Erlanger (MC)
(184 kgs. 1,880; \$53,000) (Nancy
Walker). Big advance will help
this one although crix sluffed it
off; \$15,000 in five performances;
continues this week.

Romanoff and Juliet, Forrest (C)
(1st wk) (\$4.80; 1,760; \$36,000)
(Peter Ustinov). Offipeat import
got good audience reception and
subscription sale is hiking box
office; almost \$30,700 and continues
this week.

Saturday Night with Touring

brite; simost \$50,700 and continues this week.

Saturday Night Kid, Locust (D) 22d wk) (\$4.80; 1,580; \$40,000) (Shelley Winters, Alex Nicol). This one was in trouble with had notices, cast changes; over \$4,900 and folded fiere Saturday (28), cancelling plans for Broadway.

Jamaica, Shubert (MC) (2d wk) (\$7.20-\$¢; 1,570; \$63,000) (Lena Horne, Ricardo Montalban). House went alrost clean before the opener and musical is having a smash tuneuy stand; almost \$61,900 and holds znother week.

'Lady' Walloping \$113,639 in St. L.

St. Louis, Oct. 1.
The touring edition of "My Fair Lady," costarring Brian Aherne and Anne Rogers, climbed to a walloping \$113.699 last week in the second of two frames at the \$3.563-seat Kiel Auditoruim here. Scaled to a \$5 top (excluding tax), the musical grossed \$105,282 the previous frame.

'EGGHEAD' HEALTHY 20G FOR TUNEUP IN CINCY

Cincinnati, Oct. 1.

"The Egghead," starring Karl Malden, grossed a good \$20,000 last week as the opening bill of the season at the 2,000-seat Shubert Theatre here. The reaction of the local critics was favorable to the tryout. The house was scaled to a \$3.96 top. \$3.96 top.
The house was scaled to a \$3.96 top.
The Shubert, now dark, resumes next week with "Ziegfeld Follies."

Miller Theatre, M'lw'kee, Reopens With 'Debutante'

Reopens With 'Debutante'

Milwaukee, Oct. 1.

The Fred Miller Theatre will reopen Oct. 21. for, its third winter stock season. The show will be the British comedy by William Douglas Home, "Refuctant Debutante," starring Edward Everett Horton, with a cast including Elizabeth Kerr, Lois McKim, Robert Wilkins and Maureen Dietzel.

Managing director will again be Mary John, with Thelma E. Boalbey, business manager and press rep; Hale McKeen, resident stager; Elmer F. Regner, boxoffice treasurer; Zvi Geyra, designer, and Dorothy Fowler, stage manager. Other members of the staff will be Catherine Field, assistant to the designer; Robart Larkin, assistant to the business manager; Ronald Lautons and George Riddle avotor. designer; RODEN LARMIN, ASSISTANT to the business manager; Ronald Lautore and George Riddle, actor-technicians; Lart Vanderkin, box-office assistant, and Virginia Kis-sell, production secretary.

The N. Y. Shakespeare Festival
Theatre's indoor season at the
former Heckscher Theatre is scheduled to get underway the second
week of November with "Richard
III." Two other plays, "As you
Like It" and "Anthony and Cleopatrs," are slates for the winter
semester, with each offering skedded for an eight-week run. The
liam and Jean Eckart, designing
threeplays will be directed by
the scenery and Hasel Rey the
costumes.

'Nature' Lively \$22,000 For 2d Week in Wash

For Zd Week In Wash.

Second week of "Nature's Way,"
new Herman Wouk comedy, was
okay at the National Theatre, although below the initial stanza.
Play, aiming for a mid-October
Broadway opening, has been polished considerably and looks a little more hopeful than when it
first arrived here.

Theatre had a strong advance for
"The Egghead," which opened last
night (Mon.) for a single week and
should do fairly heavy biz.

Estimate for Last Week
Nature's Way, National. (C) (2d
wk) (\$440-\$4.95; 1,667; 383,000)
(Orson Bean, Betsy Von Furstenburg), Eased to \$22,000 after \$25,000 opener; moved out Saturday
(28).

Bus-Truck 'Sgts.' Gets \$40,600 (6)

Broadway Theatre Alliance broke into the legit booking field last week with a smash take on the first week's tour of the Broadway company of "No Time for Sergeants." The Maurice Evans-Emmett Rogers production grossed a walloping \$40,600 in a six-performance, three-way split.

The frame, the first in a bus-and-truck tour of 120 cities, included three performances booked on a guarantee against percentage. In all cases the percentage figure was higher than the guarantee. The show played one performance Monday (23) at the Jaffa, Altoona, Pa, another single performance Wednesday (25) at the Stambaugh Auditorium, Youngstown, O., and four performances Thursday-Saturday (26-28) at the Memorial Aud., Dayton, O.

The Altoona and Youngstown dates; plus the first performance in Dayton were booked on a guarantee against percentage. The Individual grosses were \$6,894 in Altoona, \$6.081 in Youngstown and \$27,653 in Dayton.

Touring Shows

(Sept. 30-Oct. 13)

Heart (tryout) (Jack Carter, Inson, Melville Copper)—Cass,

Carefree Neart (tryout) Gack Carter, Susan Johnson, Medville Copper)—Cass, Detroit (30-12).
Capper's Brass (tryout) Knary Walker)
VARIETY, Sept. 18, 677.
Diary of Anne Frank (Joseph Schild-kraut)—Subert, Defroit (50-12).
Esgehered (tryout) (Karl Maiden)—Naturaty—Subert, Defroit (16-12).
Esgehered (tryout)—Fortrest, Philly (Gli2).

Fair Same (10:12).

(10:12).

Happiest Millensire (Waiter Pidgeon).

Playhouse, Wilmington (2-5); Ford's.

Happlest Millianaire (Walter Pidgeon)
Playhouse, Wilmington (2.5); Ford's,
Baito. (7-12).
Jamaiser (Errout): Lens Horne, Ricardo
Jamaiser (Errout): Lens Horne, Ricardo
Jamaiser (1970): Marier (1970): Middle of the Night Odward G. RobinShubert, New Haven (9-12).
Jamaiser (1970): Playfouse, Wilmington
(1972).

holm Ellioti)—Piaynouse, (do.12), My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers—Aud., Memphis (1-3); State Fair Aud., Dallas (5-12), My Holman, My (1-3); Sept. 18, (22) (Reviewed in VARIETY, Sept. 18, (22) (Reviewed in VARIETY, Sept. 18, (23)).

120 Reviewed in VARIETY, Sept. 18, at Ima for Sergeants N.Y. Co.—
at Ima for Sergeants N.Y. Co.—
at Index. (30-5). Municipal Aud., and index. (30-5). Municipal Aud., and index. (30-5). Municipal Aud., and index. (30-5). Residualing (30). And index. (30-5). Residualing (30). The sergeants (30 Co.—Ceary. (30-6). Aud., Denver (10-12). Insert (10-12). Received: Aud., Patron Aud., Patron Aud., Denver (10-12). Insert (10-12). Insert

Beach (3); U. of Arisona Aud., Tracon (7); Civic Aud., Albuquerette (9); Aud., Lin-bock (9); Aud., San Angele, Tex. (10-11); Remaneff & Julief (Trout) (Text Util-nov)—Farrest, Philly (30-5). Reviewed-in VARIETY, Sept. 11; 77; Rumale (trout) (Eddie Porfman, Gera-die Page)—Jouent, Philly (20-12). Separate Tables (Eric Porfman, Geral-die Page)—Jouent, Philly (20-12). Square Reef of Wenderful (tryout) (10-12).

Collegiate 'Lady' \$25,877

Toronto, Oct. 1.

"My Fur Lady," a college show, grossed \$25,877 last week on a possible \$27,800, with capacity biz at every night performance. Repeat engagement at the 1,525-seat Royal Alexandra Theatre here was scaled at \$3 top, with Friday and Saturday nights at \$3.50.

The McGill U. satire on Canadian mores had played a previous fortuight at the house last summer and will be back the week of Dec. 2 after engagements in auditorium of Globe Collegiate, Ottawa, and Her Majesty's Theatre, Montreal.

'Sergeants' 23G, 'Annie' \$56,300, S.F.

San Francisco, Oct. 1. Both legit entries operated profitably here last week, with "Annie Get Your Gun" still a sellout. "No

Time for Sergeants" proved good, too.
The Alcazar will be dark until next Monday (7), when Randolph Hale's Coast company of "Tunnel of Love" opens.

Estimates for Last Week

Annie Get Your Gun, Curran (MC) (5th wk) (\$5.50-\$5.90; 1,758; \$58,000) (Mary Martin, John Raitt), Capacity \$56,300; previous week, \$56,237; CLO subscription holds house slightly below absolute potential; exits next Saturday (5) for Los Angeles.

No Time for Sergeants, Geary (C) (13th wk) (\$4.40-\$4.95; 1,550; \$36,000). Over \$23,000; previous week, \$23,900; exits next Sunday (6) for Denver.

British Shows

(Figures denote opening dates)

LONDON

Joyce Grenfell, Lyric Hamm. (10-8-57).

ON TOUR

SIX Menths' Grace
Worm's Eye View
SCHEDULED N.Y. OPENINGS
BROADWAY
(Theatres Set)
Say Grawing Us, Lourace (107-57).
Say Revening Us, Lourace (107-57).
Say Revening Us, Lourace (107-57).
Romanorf & Julief, Plymouth (10-18-57).
Under Milk Wood, Miller (10-15-57).
Comput and Arasia, Beck, 100-17-57).
Nature's Way, Coronet (10-16-57).
Computing Grant Grant (10-16-57).
Computing Grant Grant (10-16-57).
Computing Grant Grant (10-16-57).
Computing Advanced (10-16-57).
Say Root of Wonderful, Natl (10-30-57).
Janalca, Imperial (10-31-37).
Rumpie, Aivin (11-5-57).
Rumpie, Aivin (11-5-57).
Rumpie, Aivin (11-5-57).
Time Remembered, Morosco (11-12-37).
Nude With Viells, Belasco (11-16-37).
Dark Top Stairs, Music Box (12-5-57).
Music Man, Majestic (12-19-57).
Seldilecks, Globe (3-5-57).
Seldilecks, Globe (3-5-57).
Seldilecks, Globe (3-5-57).
Seldilecks, Globe (3-5-57).
Seron Grant (11-50-57).
Brant Section (1-15-58).
Brant Section (1-15-58).
Brant Section (1-15-58).
Luye Me Little (2-5-58).
L

ove Me Little (24-58).

OFF-BROADWAY
and Beyond River, Mews (10-5-77),
rivider, Dipatre Marques (10-8-577),
any Stuarf, Phoenix (10-8-577),
say Stuarf, Phoenix (10-8-577),
say Stuarf, Phoenix (10-2-577),
any Stuarf, Phoenix (10-2-3-77),
ceesar, Shakespeare Club (10-23-57),
ceesar, Shakespeare Club (10-23-57),
severalition Piece, Barbizon (11-18-377),
skrepplus Secret, Phoenix (11-18-377),
skrepplus Secret, Phoenix (11-18-377),

Collegiate 'Lady' \$25,877 B'way Slips; 'Story' \$42,700 for 6, 'Girl' 55G, Merman 48G, 'Fella' 33G, Roz Record \$48,159, 'Winds' 10G, (5)

As anticipated, the Jewish New Year, last week cut into Broadway business, with receipts dropping substantially for most shows. The climax of the Jewish holiday this Friday (4) eve and Saturday (5) is also expected to dampen b.o. activity.

There were three sellouts last week, "Auntie Mame," "Bells Are Ringing" and "My Fair Lady."

Estimates for Last Week

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Retue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Op-

cal-Drama), O (Opera), OP (Operertia).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (42d wk; 333 p) (85.95), 1,214; \$46,500) (Rosalind Russell). Previous week, \$48.08) last week, another new house record, \$48,159.

Bells Are Ringing, Shubert (MC) (44th wk; 348 p) (\$8.05; 1,453; \$58,-101) (Judy Holliday). Previous week, \$30,700; last week, same.

Damn Yankees, Adelphi (MC) (126th wk; 1,003 p) (\$7.50; 1,434; \$50,000). Previous week, \$25,000; last week, nearly \$26,000. Closes Oct. 19.

Four Winds, Cart (D) (1st wk; 5

last week nearly \$26,000. Closes Oct. 19.
Four Winds, Cort (D) (1st wk; 5 p) (\$6509-\$55.75 1,155; \$31,000) (Ann Todd, Peter Cookson. Opened last Wednesday (23) to one favorable review (McClain, Journal-American) and six unfavorable (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Watts; Post); over \$10,000 for first two performances; must vacate house by Oct. 12.
Happy Hunting, Majestic (MC) (43d wk; 340 p) (\$8.05; 1,625; \$69,800); last week, over \$48,000.
LiT Abner, St. James (MC) (46th wk; 364 p) (\$6.05; 1,028; \$53,100). Previous week, \$55,800; last week. Our Bay's Journey Indo Night, Payors (D) (40th wk; 240 n) (6.00).

| wk; 364 p) (\$8.05; 1.022; \$53,100).
| Previous week, \$55,800; last week, nearly \$54,300.
| Long Day's Journey Into Night, Hayes (D) (40th wk; 240 p) (6.90; 1.039; \$30,000) (Fredric March, 1.039; \$24,400, Mask and Gown, Golden (R) (3d wk; 23 p) (\$5.75; \$4.60; 800; \$20,000) (Tr. C. Jones). Previous week, \$15,-200; last week, nearly \$11,700. Moves Oct. 21 to the Happy Fella, Imperial (MD) (74th wk; 583 p) (\$7.50; 1,-427; \$57,875). Moves Oct. 21 to the Broadway Theatre, closing there Dec. 14 to tour. Previous week, 353,800; last week, almost \$33,000. My Fair Lady, Hellinger (MC) (81st wk; 643 p) (\$8.05; 1.551; \$67,696) (Rex Harrison, Julie Andrews). As always, over \$68,000. New Girl in Town, 46th \$51,000; last week, almost \$33,000. New Girl in Town, 46th \$51,000; last week, almost \$35,000; last week, almost \$35,000; last week, almost \$35,000. New Girl in Town, 46th \$51,000; last week, sungle (C) (32d Mc) (6th wk; 159 p) \$59,20-86; 1.297; \$59,084) (Gwen Verdon, Thelma Ritter). Previous week, \$55,000; last week, sungle (C) (32d Mc) (5th wk; 26 p) (55,75-\$46; \$27,300) (Tom Ewell). Previous week, \$19,-200; last week, almost \$17,400. Visit to a Small Planet, Booth Unr. West Side Story, Winter Garden (MD) (15t wk; 40) (67,50; 1444).

tour.

West Side Story, Winter Garden (MD). (1st wk; 4 p) (\$7.50; 1,404; \$63,000). Opened last Thursday (26) to unanimously affirmative reviews (Aston, World-Telegram; Atinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Kerr, Herald Tribune; Watts, Post); over \$42,700 for first four performance and two previews.

last week, nearly \$16,700. Closed last Saturday (28) to tour; has earned approximately 100% profit thus far on a \$60,000 investment.

Opening This Week

Opening This Week

I Knock at the Door, Belasco (D)
(\$4.60-\$3.51, 1,037; \$25.5000). Lucille
Lortel, Paul Shyre and Howard
Gottfired presentation of Shyre's
adaptation of Sean O'Casey's autobiography; cost about \$27.500 (including bonds) to open, can break
even at around \$11.500 gross and
can net an estimated \$5.000 at
capacity; opened last Sunday (22)
night for a limited six-week run;
got five favorable reviews (Aston,
World - Telegram; Gelb, Times;
Chapman, News; Herridge, Post;
Kerr, Herald Tribune) and one unfavorable (McClain, Journal-American).

favorable (McClain, Journal-American).

Look Back in Anger, Lyceum (D) (\$5.75; 995; \$26,000) (Mary Ure, Kenneth Haigh). David Merrick presentation of play by John Ostabout \$30,000 to open (sans an out-of-town tryout); can break even at around \$15,000 gross and can net about \$6,000 at capacity; opened last night (Tues.).

Miss Lonelyhearts, Music Box (D) (\$6.90-\$5.75; 1,010; \$22,000)
(Pat O'Brien). Lester Osterman & Alfred R. Glancy Jr. (in association with Diana Green) presentation of Howard Telchmann's adaptation of Nathanlel West's novel of the same title; cost about \$\$0,000 to bring in, including approximately \$10,000 to tryout loss; can break even at around \$20,000 and can net \$7,000 at capacity; opens tomorrow (Thurs.) night for an eight-and-a-half-week interim booking.

OFF-BROADAY

(Opening date in parenthesis)
Career, Actors Playhouse (4-30-

57).
Iceman Cometh, Circle-in-Square

In Good King Charles' Golden ays, Downtown (1-24-57). Days, Downtown (1-24-57). Italian Strawhat, 4th St. (9-30-

57). Man of Destiny, Sullivan St. (9-

27-57).
Purple Dust (Cherry Lane (12-27-56).
Trilogy. Theatre East (3-Synge Trilogy, Theatre East 43-6-57).

Tevya & Daughters, Carnegie (9-16-57). Threepenny Opera, de Lys (9-20-55)

Closed Last Week y Summit, Renata (9-24-Johnny

PAT O'BRIEN \$17,500 FOR 2D WEEK, BOSTON

FOR 2D WEEK, BOSTON

The local legit scene will be dark this week until the opening Saturday night (5) of the musical tryout, "Rumple," at the Colonial Theatre for a two-week stand. "Jamaica" opens next Tuesday (8) at the Shubert for fhree weeks as a virtual sellout in advance.

"Miss Lonelyhearts" departed the Colonial last Saturday (28) after two weeks in which last act doctoring was made. With two musicals on the boards next week, the only play in the offing is "Middle of the Night," booked for the Wilbur opening Oct. 14. After that legit picks up with bookings including "Time Remembered," at the Colonial, Oct. 21, for two weeks; Kalanag, magician, at the Shubert, opening Oct. 29, two weeks; Emelyn Williams, Sanders Theatre, Cambridge, Oct. 31-Nov. 2.

Estimate for Last Week
Miss Lonelyhearts, Colonial (D) (2d wk) (\$4.40.\$3.85; 1,500; \$33,000) (Pat O'Brien). Almost \$117,500; previous week, \$13,000; exited for New York.

'Diary' Vigorous \$28,000 In 7-Show Split-Week

Closed Last Week
Carousel, City Center (MD) (3d wk; 24 p) (\$3.80; 3,090; \$61,812) (Victor Moore, Howard Keel, Barbara Cook, Russell Nype, Pat Stanley, Marie Powers, Bambi Linn, James Mitchell, Kay Medford, Drevious week, \$54,500; last week, over \$\$6,000. Ended a limited and \$\$6,700 in three persons over \$\$6,800. Ended a limited and \$\$1,300 in four performances three-week run last Sunday (29).

Separate Tables, Music Box (D)
(\$20,000 in three persons over \$\$1,500 in three persons ov

Legit Bits

Marcella Cisney, assistant coordinator of the performing arise program for next year's Brussels World's Fair, is on a leave of absence to re-stage the Carlisle Flyod opera, "Susannah," this session at the N.Y. City Opera.

A German-language production by the Deutsches Theatre of Somerset Maugham's "The Sacred Flame" will be presented at the Barbizon-Plaza Theatre, N.Y., next Baturday-Sunday (11-13). The Last includes Leopoldine Konstantin, Christiane Felsman, Bibi Haas, Martin Kosleck, Martin Brandt, Frank Hammerton, Fritz Kraft and Renate Mannhardt. Ludwig Roth is stager.

Renate Mannhardt. Ludwig Roth is stager.

Howard Stone is general stage manager for "Look Back in Anger," which opened yesterday (Tues.) at the Lyceum Theatre, N. Y. Nicholas Saunders is assistant.

Omar K. Lerman, co-producer with Dorothy Chernuck of the Corning (N. Y.) Summer Theatre, has returned to the Phoenix Theatre, N. Y., as assistant to the company nanager for the second year, Miss Chernuck, who also doubles as stager at Corning, is now directing an industrial show for the Rochester Gas and Electric Co.

The London rights to "The Tunnel of Love" have been acquired by Robert Moriey, Robin Fox and S. A. Gorlinsky. The West End opening, with Ian Carmichael in the role originated on Broadway by "Tom Ewell, is scheduled for Dec. 9, following a provincial tryout beginning Oct. 28 in Liverpool.

Personal manager Hillard Elkins has added Joan Blondell and Dorothy Collins to his talent roster.

Edith Adams, withdraws Nov. 15 se femme lead in "Li'll Abner." Her ris have joined the cast of "Moni-

Edith Adams, withdraws Nov. 15 as femme lead in "Li'l Abner." Her successor hasn't been set.

successor hasn't been set.

Edward Greer has succeeded Herbert Berghof as stager of Samuel Becket's "All That Fall," slated for presentation next Monday (7) inght at the Carnegie Hall Playhouse, N. Y., as the initit! "work in progress" offering of Banner Productions.

Al Jones in sinchbitting as a company of the stage of the sta

night at the Carnegie Hall Playhouse, N. Y., as the initial "work in progress" offering of Banner Productions.

Al Jones is pinchhitting as company manager for the Broadway production of "My Fair Lady" while Phil Adler, the musical's general-company manager gets things in shape for the touring company's upcoming Chicago stand, beginning Nov. 5.

"A Neighborhood Affair," by Harry Essex, is scheduled for Gr. Broadway production next February by Richard W. Krakeur and Joseph Justman, with Vincent Price and Barbara Nichols costaring. Delegall is presessing that

as the finital one may of Alexander Joseph Justman, with Vincent Price and Barbara Nichols costarring.

Al Dalzell is pressagenting the Washington and Philadelphia bookings of "Dancers of India," current at the ANTA Theatre, N. Y. "The Chalk Garden," costarring Signe Hasso and Margaret Bannerman, begins a four-week run tomorrow (3) at the Alley Theatre, Houston, under the direction of Nina Vance. The production marks the Alley's 10th anniversary.

Dody Heath has been set for a role in "Soft Touch."

"Centennial," a new comedy by Denver Post reporter James Mills, will be preemed Nov. 14 as the opening bill of the '57-'58 season at Hillyer College, cf the U. of Hartford. The production will be presented Nov. 14-17 and Nov. 21-24 at Hillyer's recentiv-completed New Angle Stage. Edgar Kloten, director of the Hillyer Theatre, will direct.

The rising cost of legit tickets will be the topic of discussion at the first Drama Desk meeting of the new season to be held next Monday (7) afternoon at Sardi's. A guest panel, will include Actors Equity president Raiph Bellamy, producers Kermit Bloomgarden and Roger L. Stevens, ticket brokers' rep Jesse Moss, stagehands union president Vincent Jacobi, Later of the Margarden and Roger L. Stevens, ticket brokers' rep Jesse Moss, stagehands union president Vincent Jacobi, Later of the more acceptable than the winner I would have insisted that the winner I would have insisted that the vincent in my contract.

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Broadway legit debut in Anna Dancers."
Effective next Dec. 23 the top price for "West Side Story" will be hiked from \$7.50 to \$8.05.
Robert Smith, who's featured in "Auntie Mame," is opening a restaurant-bar on New York's east-

N. Y.
William Myers and Marcia Morris have joined the cast of "Monique" and Tharon Musser has been
set as lighting designer for the

ince of the producer.

I had no knowledge of any competition for the part of Jullet until it was nearly over, since presumably it had been initiated before my arrival in New York. I equally have no knowledge of any artist before the finals of the competition.

I state categorically, however, that had any other finalist shown herself to more acceptable than the winner I would have insisted than the summer it would have insisted that such person be engaged. Since it is consistent with the clause regarding approval of cast which is inherent in my contract.

I therefore protest in the most energetic terms against any allegation of compleity or of bad faith in the selection of an artist on here in a free competition.

Peter Ustinov.

(VARIETY published in last week's issue excerpts from a column by James Lee, amusements editor, in the Worcester (Mass.) Gazette weeks ago relating how Suzania control. British legit and film star credible as the actress makes her indirecting and appeal in the selection of an artist on here in my contract.

VARIETY published in last week's issue excerpts from a column by James Lee, amusements editor, in the Worcester (Mass.) Gazette weeks ago relating how Suzania in the Worcester (Mass.) Gazette week ago relating how Suzania in the week's good provided a subject of the cast Ben Zavin the selection of a mist on her most in the Worcester (Mass.) Gazette week ago relating how Suzania stop and the control british actor. Robert Hardy plays the somewhat ineffectual role of the novelist capably, care the outing the out

NEGRO BALLET SETS UP LIMITED PARTNERSHIP

VARIETY

The New York Negro Ballet has been formed as a limited partner-ship "to organize and manage a ballet company and to produce and present a ballet repertoire throughout the world." General partners

out the worth. General partners in the venture are Theodore Hancock and Edward Fleming.

Listed as the sole limited partner is Lucy S. Thorndike of Beverly Farms, Mass. She's contributing \$110,000 to the project and will share in 50% of the net profits.

Cancel 'Lady'-'Sergeants' Tie-In Sale at Indpls.

Editor, VARIETY: New York.
Last week's issue of VARIETY
con'ained a report of a tie-insales arrangement covering the
forthcoming engagements of "My
Fair Lady" and "No Time for
Sergeants" at the Murat Theatre,
the sale of the collections of Indianapolls. The policy was adopted without the authority or knowledge of the management of "My Fair Lady."

"My Fair Lady."
On first seeing the newspaper ad announcing the tie-in, the "My Fair Lady" management scuttled this arrangement forthwith, and tickets for "Lady" were disassociated from those of "Sergeants' as of last Sunday.

Richard Maney.

(The writer is the Broadway pressagent for "My Fuir Lady"—Ed)

Shows on B'way.

Continued from page 72

Four Winds
casting can save it. The Thomas W. Phipps play is a hopeless flop for stock, films or television.
The show suggests a sort of inverse "Sabrina Fair." It has somewhat the same story ingredients as the Samuel Taylor comedy (and countless other variations of the Cinderella formula), but reverses them. Whatever eise may have been said of it, "Sabrina" had popular appeal, whereas "Four Winds" seems deliberately designed to disappoint escapist audiences, without substituting the alternate satisfaction of serious drama.
The player title is, the pope of

appoint escapist audiences, without substituting the alternate satisfaction of serious drama.

The play's title is the name of the heroine's Palm Beach mansion and, presumably has a secondary aliusion to the lack of direction in her life. The switch from the Cinderella theme makes the heroine a prematurely old poor little rich girl whose life is a miserably neurotic succession of husbands and aimless, empty boredom. When an idealistic, vital young novelist offers her an opportunity to escape, she's afraid to chance it, and clings to the shallow, futile existence that has trapped her.

Certain aspects of the heroine suggest Barbara Hutton's story and perhaps one or two other well-reported ladies of enormous wealth, numerous spouses and no useful necessition.

reported ladies of enormous wealth, numerous spouses and no useful occupation. Probably there could be a play in any of these figures, or a composite of them, but "Four Winds" is neither skillfully nor amusingly written. It's a sort of watered-down version of the Philip Barry comedies of the 20's and 30's, with an unappetizing defeatist twist without compensating dexterity or wit.

Off-Broadway Shows

The Italian Straw Hat
David Rose production of two-act comedy with music by Easene Labides and
Mason and Regina Wolks. Staged by
Rose; choreography, Ellida Geyra; music,
Jacques Ibert; lyrics, Mitchell Paris, Broadway will offer more new
Societ choreography, Ellida Geyra; music,
Jacques Ibert; lyrics, Mitchell Paris,
designed by Maon; planist, Zenon Fabri,
designed by Macon; planist, Zenon Fabri,
designe

Once upon a time there was a theory that to be funny a comedy need only be broad, fast and loud. Apparently accepting this notion as gospel, producer-director David Ross has invested his revival of "The Italian Straw Hat" with something approaching the ultimate in slapstick, speed and volume.

It is a sorry sight to see poten-It is a sorry signt to see poten-tial humor so clobbered. Since Eugene Labiche and Marc-Michel penned this farce in 1851, it has achieved a venerable history of fun, but in Ross' revival the humor is as elusive as the missing chapeau.

Iun, but in Ross' revival the humor is as elusive as the missing chapeau.

In their new translation, Richard G. Mason and Regina Wojak have strained for the yocks, if "my goddam shoe hurts" gets a laugh the first time spoken, it is repeated a dozen times during the evening. Any gag, however dubious, is sure to get a second chance.

Ross has compounded the fault in his staging. An actor is not allowed to walk if he can run, nor talk if he can shout or scream. Puns of dubious merit are italicized, spotlights glare at full voltage, and the obvious is made the order of the day. Long before the first of five scenes is over, levity and audience have been blitzed. The play's premise has innocuous promise. On the morning the hero is to be married his horse eats the Italian straw hat of a young wife who has a jealous husband. To rectify matters, the young man must get the lady a new bonnet of similar vintage, and his wedding party unwittingly follows him on his romp. It's pre-Sennett comedy that may well have been source material for subsequent farces of mistaken identity and the chase. Ross has embellished his production with music of Jacques Ibert, and his boys and girls have been cast handsomely or prettily as required. Among those coping to some advantage are Harrison Dowd as a doddering nonagenarian, Virginia. Hart as a romantic conturiere, Russell Gaige as a myrtlebearing, father-in-law-to-be, and Albert M. Ottenheimer as a greeneyed husband.

As the bewildered bride, Zahra Norbo (Miss Sweden '55) moues winsomely. but the brunt of the

eyed husband.
As the bewildered bride, Zahra
Norbo (Miss Sweden '55) mouse
winsomely, but the brunt of the
scapade falls on Larry Blyden as
the frantic hero. Ross has required
of Blyden maximum activity and
volume, so perhaps the hero's
wide-eyed alarm is not completely
feigned.

eigned. But bedlam was never like this, *Geor*.

Johnny Summit

Unicorn Productions presentation of new drama in three acts by Ben Zavin, in the second of the production of the ing, Perry Walthin, At Renata Theatre, N.Y., Sept. 24, 57; \$3.65 top. Cast: Mark Barkan, Elaine Eldridge, Mimi Strongin, Byrne Piven, Nancy James, Gall Cramet.

Waltz of the Toreadors (McCarter Theatre, Princeton Princeton, Sept. 26.

A superb performance by Mel-vyn Douglas makes "The Waltz of the Toreadors" a good bet for its scheduled national tour and a pres-pect for a run when it returns to Broadway next February

pect for a run when it returns to Broadway next February
Top starred as the lecherous retired French General played on Broadway last season by Ralph Richardson, he makes absorbing entertainment of the Jean Anoulih comedy-drama.

A farcical, witty play with tragic unidertones, "The Waltz of the Toreadors" won the New York Critics' Circle Award as the best foreign play of the 1956-57 Broadway season. Douglas has a sensitive touch in a role that could be purely comical if played broadly.

As the wife, played by Mildred Natwick in New York last season, Lili Darvas uses her European theatre background to advantage. In a stirring second-act scene in which the bed-ridden wife confesses she was unfathful the same night her husband met his sweetheart-to-be, Miss Darvas is excellent. As the sweetheart who has waited 17 years for the general to be free, Paulette Goddard is both attractive and funny.

John Stewart scores as the general's secretary who finally makes off with the sweetheart, and George Macready is properly sympathetic as the family doctor who pampers the wife's imaginary illnesses.

But this is Douglas' play. In his But the state of the thirty of the state of the total of the state of the sta

nesses.

But this is Douglas' play. In his portrayal, the tragedy of the philandering male who suddenly realizes he is over the hill is at once funny and tragic.

Bitt.

funny and tragic.

Share My Lettuce
(COMEDY THEATRE, LONDON)
London, Sept. 26.

After a short tryout at the outlying Lyric, Hammersmith, "Share
My Lettuce" has been moved to
the West End, to the Comedy
Theatre (where the New Watergate Club Theatre activities are
temporarily suspended). The
bright little revue sparkles with
youthful zest.

It is a show of moods ranging
from the witty to the somewhat
precious, commenting on the passing scent with irreverence and
shrewd observation. All the items
are blessedly short, so that even
those that misfire can do little
damage to a gay, engaging evening.

Of the youthful cast Kenneth

damage to a gay, cases—
ing.
Of the youthful cast, Kenneth
Williams is a spry comedian with
mannerisims that require discipline, while Maggie Smith is a funy
girl and Barbara Evans a delightful singer. Decor and lighting by
Disley Jones stands up to any West
End competition.

Rich.

Bits From London

Bits from London

A new play by Philip King and
Falkland Cary, entitled "An Air
for Murder," opened Monday (30)
at the Connaught Theatre, Worthting. The same channel resort-fown
was the scenie of the tryout of their
"Sailor Beware," which is now in
its 32d month in the West End.
Among new plays set for the
West End are "Lightning from the
East," a drama by Noel Scott, to
be presented by Frederick Piffard,
and "The Amorous Goldfash," by
Michael Voysey, which James
Sherwood will be presenting. Both
deals were negotiated through the
Eric Glass Agency.

CASTING

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Good espectrulity for several young
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Literati

'Book' (9)

The Bookseller of England reports that "VARIETY, the journal of the American entertainment industry, has been doing some research on the sources of film stories. The original screenplay, VARIETY reports, is on the decline in Hollywood, mostly because pix producers want to play it sate with story properties pretested as play, novels or tv scripts. Between 1938 and 1952, it seems, 65% of generally recognized hit pix were based on original, specially dreamed-up stories. In the period from 1953-56 all but 28% came from other sources, including books."

Books."
The Bookseller columnist concludes, "I ought perhaps to explain that 'pix' is Varierr's invariable short-hand for 'pictures'. Doubtless the magazine (sic!), at any moment now, will be referring to those distillations of the precious lifeblood of master spirits by which we live as 'boox'." (No!—Ed.)

An Actress' Career

An Actress' Career
Yvonne Mitchell has set out to
try to give advice to, a girl who
wants to go on the stage and asks
the inevitable question: "What is
it like being an actress?" She's
done it in the form of a book entitled "Actress," to be published
by Routledge & Kegan Paul of

by Routledge & Kegan rau. o. London this fall.

The book is not an autobiography, but through scenes from Miss Mitchell's life in the theatre, pictures and it vells what the average young actor's life is likely to be like from the beginning of a career

V for Venal & Vanity

V for Venal & Vanity

A slam at cooperative (vanity)
publishers and their conscienceless
exploitation of unpublished authors is the burden of "The New
Author's Dilemma" by one Edward
A. Dobran of Youngstown, O. Asserting that literary con men
abound "behind impressive titles
as literary agents, advertising
agencies, book clubs, etc.," Dobran
details the plan under which vanity
operators charge \$1 per book for
a 2,000-book edition. But the
edition is not fully bound, spoilage
of copies may run into the hundreds, all at the author's expense.
What copies get sold usually are
due to the author's own private
salesmanship. In the end he will
be notified of "termination of
agreement." He may then huy
back the books he already paid to
print at \$1 each for \$1.75.

Other literary dodges are detailed. The Dobran booklet runs
a bare 20 pages and sells for \$1.
His advice to amateur authors is
that they deal directly with printers, act as their own distributors
and sign no contracts. He argues
that it's cheaper to give books
away than deal with a vanity
house.

Book Prices No Hurdle

Book Prices No Hurdle
Recent bullish sales of high-cost
books point up anew that price is
no object. The \$17.55 set (two
volumes) of Little, Brown's publication of "The King Ranch." by
Tom Lea, surprised publisher Little, Brown by selling out the first
10,000 run before publication and
almost ditto with the second 10,000, by time of the official Sept. 16
10,000 is being rushed for early
October.

out, by time of the official Sept. ...

publication. A third printing of 10,000 is being rushed for early October.

As might be expected, the book is a runaway bestseller in Texas but is generally also selling well nationally.

Rex Smith's "Biography of the Bulls," a \$7.95 item (Rinehart), has also gone clean on its initial 7,500 printing and 5,000 more have been rushed. The American Airlines veepee, who is a corrido aficiando, was in Mexico City last week talking up his book with excellent sales results. Rinehart, incidentally, will publish a new novel by Charles Grayson, based on the career of a "Matador," which may be the title. Rinehart's book publication of the Lucius Beebe-Charles W. Clegg book, "The Age of Steam," a \$15 item (\$20 for a 500 limited edition), also sold out its 12,500 print order. However, those who are not shown of the published. The American Airlines weepee, who is a corrido aficiand, was in Mexico City last week talking up his book with excellent sales results. Rinehart, incidentally, will publish a new novel by Charles Grayson, based on the career of a "Matador," which may be the title. Rinehart's book publication of the Lucius Beebe-Charles W. Cleams Lucius Beebe-Charles W. Cleams Literary angles were injected in the divorce suit of Mrs. Patrice Amati Coffin of South Dartmouth, Mass., former wife of the late Damon Runyon, against her present husband, Richard N. Coffin, of south Dartmouth, Mass., former wife of the late Damon Runyon, against her present husband, Richard N. Coffin of 10 years.

She testified that she helped her former husband write "Guys and Dolls" stories and that her present husband often hurled research asked Judge Walter L. Considine to the story of the Licalse asked Judge Walter L. Considine to the career of the School publication to the late must be the story of the late bamon Runyon, against her present husband often hurled press tesms from Womand School and the present husband often hurled free stems from Womand School and the control of the late mystery tomes at her noggin. She asked Judge Walter L. Considine to this some shrewd, revealing and files some shrewd, revealing and files some strewd, revealing and stems that her the published of the hurled stress as Marilyn Monroe, Diana Dors, Robert K.; Fichenberg, 37, for the Binghamton Press, is new manifold. Robert Musted Lives Delos Smith's Musical Lives Delos Smith's Musical Lives Delos Smith's Musical Lives Delos Smith is a versatile news promotion manager.

Delos Smith's Musical Lives Delos Smith is a versatile news promotion manager.

"Sigrid and the Sergeant" by Robert Buckner to be published to the first but had been the form of the Lindbergh kidnap and the Sergeant but the first but now specializes in being both the science and the writer strength of the late band of the hurled Press, doing and a Texas

free her from Coffin and restore her name as Runyon.

The Runyon name, she said, would help her sell fiction which she plans to write. She was divorced from Runyon in June, 1946, and married Coffin in Boston two months later, she said. She charged that two years after the marriage she discovered that Cofin was an alcoholic. She charged him with cruel and abusive treatment.

Mrs. Coffin told the court that the trust fund Runyon left her

ment.

Mrs. Coffin told the court that the trust fund Runyon left her under his will was nearly exhausted and she would have to turn to writing to support herself. She had obtained a temporary injunction barring Coffin from the South Dartmouth estate at Mishau Point last Aug. 8. She charged at the time that he had ruined rugs, walls and furnishings by hurling food and drinks.

Whitney And N.Y. Herald-Trib

Whitney And N.Y. Herald-Trib The N.Y. Herald Tribune yester-day (Tues) carried the announce-ment that John Hay Whitney, U.S. Ambassador to Britain, had in-vested in the paper. No figure was given, but the amount is said to run over \$2,000,000. In a statement, whitney said that, until such time as he might become a stockholder of the pa-per, he would have 'no connection with its management or its edi-torial policy' whith will cartif-

become a stockholder of the paper, he would have "no connection with its management or its editorial policy," which will continue under the leadership of Ogden R. Reid, prez and editor.

Whitney further said he was "happy to make this investment; and thus to participate in the Trib's increased service to its readers and "in the future of the newspaper medium as a vital instrument of public information."

Whitney statement confirms a report, carried in last week's issue (25) of VARIETY, which identified Whitney as the Trib's new bankroller.

Whitney's grandfather at one time was an editorial writer for time was an editorial writer for the Tribune and later, at the invitation of Whitelaw Reid, grandfather of the present editor and board chairman, editor-in-chief, while Reid was in Europe. Whitney, like Reid and many of the Tribune staff, is a Yale graduate.

W. D. Fuller's 'Lavoff' Job

W D Fuller's Tayoff' Job

W. D. Fuller's Layoff Job
Walter D. Fuller, 75 year-old
former president and board chairman of the Curtis Publishing Co.,
now operates a job placement
agency for retired professional
men, biz execs and experts in special fields. There is no top age
limit but 55 is the minimum starting year.

Fuller is still a director of the Curtis and a director of the Curtis estate, but he draws no salary.

'Deadly Sins of H'wood

"Deadly Sins of Hwood"
"The Seven Deadly Sins of Hollywood" (Oldbourne: \$2) is not the
scorching exposure story that its
title suggests. Written by Thomas
Wiseman, youthful show biz columnist of London's Evening Standard,
the tome is a very readable though
superficial shot at showing what
makes Hollywood and its workers
tick.

superncias smakes Hollywood and its worker makes Hollywood and its worker tick.

Based on one quick visit to Beverly Hills, and a number of talks with Hollywood stars operating from time to time in Europe, Wiseman's conclusions may not always be sound but they are provocative. Unfortunately the author is so determined to be worldly-wise, cynical and caustic that, oddly, an effect of naivety is sometimes obtained.

tained.

However, those who are not starry-eyed about pix people will relish some shrewd, revealing and offbeat impressions of such stars as Marilyn Monroe, Diana Dors, Victor Mature, Ava Gardner, Vera Ralston, Frank Sinatra, Bob Mitchum, Hedy Lamarr and a score of others.

for over three years. Result is this Harper (\$3.95) book reprising the lives of great composers starting with the 16th century Glovanni Pierluigi of Palestrina and Claudio Monteverdi through Handel, Bach, Haydn, Gluck, Mozart, Bethoven, Von Weber, Rossini, Paganini, Schubert, Berlioz, Liszt, Wagner, Verdi, Mendelssonn, Schumann, Brahms, Chopin, Offenbach, Borodin, Moussorgsky, Dvorak, Grieg, Arthur, Sullivan, Elgat, Puccini, Debussy, Mahler, CRichard Strauss, Sibelius, Rachmaninoff, Schonberg, Ravel, Bartok and Stravinsky.

George Gershwin's life (1898-1937) closes the book, He and Stephen Foster (1826-1864) are the only Americans in Smith's galaxy of musical greats. He answers again an oft-asked query as to who of the 20th century American contemporaries — Berlin, Kern, Herbert, Porter, Romberg, Friml, et al.—will really survive and, while the others too get votes there are none who would gainsay Gershwin among the immortals.

"Music In Your Liffe" is less academic than the title would indicate. It is replete with beaucoup anecdota of each composer's life, most of it little known, and all of a character which "humanizes" these perennials, It's really a luman-interest hence fun reading type of book.

Science and Fun Anthologies
Willis H. Kinnear, editor of
Science of Mind, mag; has edited
"The Creative Power of Mind,"
which Prentice-Hall will publish,
Anthology includes pieces by Milton Eisenhower, Arnold Toynbee,
Alexis Carrel and others; many of
them first appearing in the magazine.

zine.

The best humor from Look mag has been edited by Gurney Williams for Prentice-Hall's "Look on the Light Side."

Marck's Opera Anthology George R. Marck, music au-thority and general manager-vec-pee of RCA Victor, has edited an omnibus (over 600 pages) on "The World Treasury of Grand Opera" for Harpers' publication this month.

for Harpers month.
Writings, letters and quotes on, about and by people like Verdi and Caruso, Berlioz on tenors, Rossini on overtures, Thomas Mann on Vertures, Newman, Joseph

Caruso, Bernoz on control on overtures, Thomas Mann on Wagner, Ernest Newman, Joseph Wechsberg's New Yorker piece on the Met claque, Deems Taylor, Olin Downes, Vincent Sheean, Rossi-Wagner conversations, Leoncavallo on how "Pagliacci" was written, etc., constitute the Marek tome.

CHATTER

Augustino Pennetto, formerly art director with Coronet mag, joined Real mag as art editor. Paris of pre-World War I is the theme of Elaine Neal's due-in-February (Morrow publishing) novel, "Right Bank."

Phyllis Rosenteur, author of "Morpheus and Me" (Funk & Wagnalls) off to Europe on pleasure and to negotiate foreign sale of her book.

nalls) on the property of the pook.

Constantine Fitzgibbon did the translation from the Italian of Ercole Patti's novel about an amoral Italian starlet, titled "A Roman Affair," published by

James Lord's new novel, "The Joys of Success," to be published by John Day Co, in January, is all hollywood theme. Same firm also bringing out Cecil Beaton's "The Face of the World: An International Scrapbook of People and

bringing out created and places," due in November.
"No Dogs in China," by William Kinmond, Toronto Globe & Mail reporter, will be published Oct. 26 by U. of Toronto Press, and later in N. Y. by-Thomas Nelson & Sons. Kinmond went to Communist China for G&M which published series expanded into this book.

SCULLY'S SCRAPBOOK

****** By Frank Scully ******

London, Oct. 1.

As if tipped off that B. and K., which over here does not mean Balaban and Katz, were going to try out a spray-gun version of their guided missile and bust all capitals of Europe in the snoot at one time,

guided missile and bust all capitals of Europe in the snoot at one time, everywhere we have gone everybody seemed to have escaped to less congested areas. Either that, or tney're read. Rome, Nice, Paris and London followed formula like a dismal wallpaper pattern.

Even 70-year-old Swaff, who has lived above the VAREETY office for as long as a Shaw preface, and about as controversial, has lit out for Norway. I had expected we would drop in at the VAREETY office and do the crossword puzzle in the Times, as has been his daily habit for years, and we could kick the world around in repose, but the screaming of the mass circulation rags over an insult some young lord named Altrincham had thrown at the Queen's English and even bigger type employed to tell how appalled its editors were at the trial of the County of Los Angeles vs. Confidential, seems to have stirred Swaff to take off for some fishing in Norway where I could have told him it is even colder this summer than in Paris or London.

is even colder this summer than in Paris or London.

'Sacrifice' Is The Key Word

Clem Humphries, secretary of the Variotous London dynasty since the early days of the late Jolo (Joshua Lowe), was our only contact with the dear, dead past. And, oh yes, the statue of Edith Cavell, washed by the rains or some kindly hands, was still there, with the word SACRIFICE staring at any staffer who might be thinking that the cost-of-living index scooting ever skyward, this might be a good time to ask for a raise, as they still say in a once merrie England.

Our contacts of a quarter of a century ago were as dead as a doornail, (deader, because nobody seems to remember them and everybody remembers the old door nail). But Piccadilly Circus seemed to be more alive than ever. It's nitelites were brighter than those around Sime's Square.

This may have been because the rains had washed the London atmos This may have been because the rains had washed the London atmosphere of smog. But it was good to see people gaily hurrying off to theatres where shows begin in some legit houses as early as 7:15. By two in the morning, however, Piccadilly is back to the blackouts. All buses are in the barns and taxis are few. Only the street lights are left and they are mostly fog-lights which change red to black and make all faces look ghastly.

Box-Car Figures For Dallies

Box-Car Figures For Dallies

The dailies in the main lave defied the trend toward mergers and decimation. Swaff's Herald has skidded but others have held on to circulation figures and some have climbed to fantastic heights. Any raw with less than a million copies a day dreads talking about it and one of them is up to 4,000,000. They sell for two to five cents, which is cheap in this high priced town.

The Times, the Observer and the Manchester Guardian somehow manage to wangle a fine quality of newsprint and otherwise hold to their high standard of what constitutes news. The Mail and the Express and their tab satellites keep feuding as of yore, currently over which is the worst friend of the Queen's English and whether she does or does not pay too much attention to the Tweed Set and top little to the Peepul. Peepul. Which Tweed Would You Like?

Which Tweed Would You Like?

I have not yet been able to tell whether the Tweed she favored was Boss Tweed or Harris Tweed and it isn't worth running down because by now the feudists have run through a score of other scandals, not neglecting to print all the details and holding up their hands in holy terror at the same time. This has been especially true of the bawdy dispatches from Hollywood.

neglecting to print all the details and holding up their hands in holy terror at the same time. This has been especially true of the bawdy dispatches from Hollywood.

Mr. Punch is still in there punching and his course in the last century has been traced by a new book by R. G. Price which is selling for around four bucks. Malcolm Muggeridge, which sounds like a name out of an early Evelyn Waugh novel, just quit as editor. He came over from the Telegraph five years ago and was expected to harpoon the Welfare State to death, but he seems to have disliked the Tories as bady as the Laborites. He found time to broadcast and project his pan on tv between press deadlines and there is panned and fried as if he were an egg of dubious freshness. When wearied by this too much he retreats to the New Statesman and airs some philosophic reflections for them. He will have more time for philosophy now. As a matter of fact, he never was crazy about Punch. Until they get a new editor Peter Agnew is the boss. The mag has been in his family for 85 years.

Pretty Girl Like A Malady

I haven't yet caught up with Punch's reactions to my Lord Altrincham's animadversions concerning the Queen's style of speaking, which gives him "a pain in the neck." Like her mother she seems unable to string a few words together without a written text," he added.

Except for the Daily Mirror and the New Statesman, no paper seemed to back up his young lordship's blast, though they all printed it in various degrees of emphasis.

As the girl is the prettiest thing in a land where the horsey set looks more horse-faced, than the horses and can only name the Knights of the Garter (all 25 of them) without being told to get back on her throne, it seems to an outsider like telling a deaf-mute to speak up and be louder and funner. Still, as she is due to give Canada and the USA a whirl next month, there may be misgivings that she will say the right thing at the wrong time, and hence needs a livelier dialog director.

Thurber's Satire On Hero Worship

the right thing at the wrong time, and hence needs a livener dialog director.

Thurber's Satire On Hero Worship

Could it be that all these Queen's Worriers had misread a fantasy of Jim Thurber's in "The Middle Aged Man on the Flying Trapeze" as history? I mean the tale of the tough kid, Jack (Pal) Smurch, who flew a second hand single motored plane around the world without a stop and, ill-fitted to handle the role of a hero, would take no direction from the press, the State Dept. or even the President as to how to avoid belittling the achievements of other heroes, or otherwise act with a modesty that didn't fit him at all. As I recall it, when he was leaning out the window from the ninth story, where his briefing was taking place, a nod from the Prex and the secretary to the mayor of New York gave him the push that sent him hurtling to his death, after which the head of the A.P. set the story for all to follow of Smurch's "accidental" death while waving to his hysterical public on the street far below.

Punch's Real Biz Not Jokes

Francis Williams, who keeps a weekly check on the nonsense that

death while waving to his hysterical public on the street far below. Punch's Real Biz Not Jokes
Francis Williams, who keeps a weekly check on the nonsense that goes on in Fleet Street, thinks Price is right in insisting that Punch's job is not to make jokes about illiterate charmalds or newcomers to the hunting set falling off horses (kings have been killed doing this) but to conceal the British need to conceal emotion behind good form. Following this formula Punch has become a national institution and over a century it has survived all competition, some of it lots funnier. But a comic weekly that has survived without contributions from Shaw, Chesterton, Wells, Belloc and Beerbohm is proof that it didn't need the best wits to keep going.

It kept going by not causing offense to people who mattered, At least not to those who mattered in England. I scooped up some loot in my travels and among the prize items were several volumes of the early Punch. Among them were bound volumes of Punch's first years, and the insults they could toss off to people like A. Lincoln and the Pope would have shocked even King George III.

It hasn't quite remained as impervious to change as the Nelson Column and it certainly has changed in its attitude toward America. It has seen a mighty empire chipped off as if by souvenir-hunters and the end not yet in sight. But in its cynical and iconoclastic way it's still smilling for the reverses as if it were edited by Harold Stassen.

Broadway

Shirley Booth back from the Coast.

Pandro S. Berman in for a vacation.

Mila Raymon, violinist-singer, opens tomorrow (3) at Chateau Madrid.

Madrid.
Universal studio publicity exec
George Lait still recuperating in
Hawaiian Village, Honolulu.
Artkraft-Strauss' newest display
preems on West 57th St. this week.
It's for King's Ransom.
Russ Tamblyn due from the Mero studios, via the Louisville
"Raintree County" preem, tomorrow (Thurs).

row (Thurs.).

row (Thurs.).

J. Anthony LaPinna, film-legit actor, returned from Europe over weekend, after eight years of filmmaking in Italy and England.

Maurice (Red) Silverstein, Metro homeoffice exec, arrived in Gotham Monday (30) along with Culver City studio exec J. J. Cohn, here for a short visit.

Culver City studio exec J. J. Cohn, here for a short visit.

Seems that Ruth St. Denis once lived in the apartment at 110 E. 59. which has now become the Theate Marquee where she's been giving weekend dance recitals.

George P. Skouras' daughter Odyssia return. to her Rome base this weekend after several weeks' holiday in N.Y. Miss Skouras operates own art gallery in the Caprico restaurant building.

Columbus Boychoir, now touring South America with fiscal assistance of U. S. State Dept., winds up its Latino trek late this month to start a string of U. S. dates at Hillsdale, Mich., Oct. 28.

Scripter-director, now playwright, Claude Binyon walked right into the World Series and a \$55-adyrap at the Savoy-Plaza for his diggings which he has decided are too rich even for a Hollywood tycoon.

N. Y. Herald Trib columnist Hy

too rich even for a Hollywood tycoon.

N. Y. Herald Trib columnist Hy
Gardner will be commuting NY-La
for his "Club Oasis" (NBC-TY) Saturday night stint, doing a chatter
specialty. He continues his regular Tuesday night (also NBC) panel
show, "To Tell the Truth."

Pepe (Mexico City News columnIst) Romero's next one-man artshow is set for the Cowie Galleries
in Los Angeles' Hotel Biltmore Oct.
28-Nov. 9. Last fall it was at the
Hammer Galleries in N.Y. and the
columnist-artist did SRO.

Barcelona Opera gifted the New

columnist-artist did SRO.

Barcelona Opera gifted the New York City Centre Opera with settings which will be used by the latter group Oct. 17 for the premiere performances of Manuel DeFalla works, Scenery was obtained through Jose Iturbi, who will conduct.

miere performances of Manuel DeFalla works. Scenery was obtained through Jose Iturbi, who will conduct.

Maria Callas, the Greek-American soprano whose failure to show for the San Francisco Opera season Infuriated the burghers out there, is not due at the Metropolitan Opera this season until after the holidays. Met secretive about its plans for her this time.

The Hugh Charles' (Dolly Hylton, sister of London producer Jack Hylton) on holiday in New York. It's her first trip to the States and his first in 11 years. Former songsmith Charles is now a production executive with the Hylton interests. They sail back Oct, 9 on the SS Queen Elizabeth. Harry Belafonte's eye operations make his Waldorf commitment problematical but he may follow Anna Maria Alberghetti, who opens Oct. 24 at the Empire Room, when Los Chavales de Espanaclose. Following Katyna Ranieri at the Persian Room, the Plaza brings in Marie (The Body') McDonald.

Instead of staging a special shindig for the visiting (from Paris) Art Buchwalds, Mike Todd says that his 18,000 "chums" that he expects at that super-Madison Square Garden shindig will serve as a double-feature party for the N.Y. Herald Tribune (Paris) Columnist.

Maurice Carrere, host at Maggie and Louis Vaudable's

Fred Coe, Henry Morgan and Les-lie Stevens.

Most of the international set turned out for the "pouring" by Mary and Ben Bodne for Michael ("the Grover Whalen of Rome") Stern, Fawcett Publications' roving

Stern, Faweet Publications' roving European correspondent whose Via Veneto beachhead is a No. 1 port of call for the show biz-literati globetrotters. Boujface Bodne owns the Algonquin, where the super-cockailery was held Monday night.

Copacabana Palace Hotek Rio de Janeiro, impresario Oscar Ornstein due in Gotham on new season's show casting etc., and to meet his long lost brother. Leo Els, drummer-saxophonist, who was brought together with the showman via an Earl Wilson column on the latter's South American travels. Els took his mother's maiden name professionally. Both were chased out of their native Germany by Hitlerism.

Las Vegas

By Forrest Duke (DUdley 2-6100)

Spike Jones topped attendance ecord set by George Gobel at

Spike Jones topped attendance record set by George Gobel at Riviera.

Ann Mason, a big click with her chirping in Flamingo lounge, is pulling in repeater trade.

Tempest Storm joins the "Minsky Follies" at the Dunes, and says she's been taking singing lessons. Mr. & Mrs. Frank Berle, Mr. & Mrs. Harold Minsky and Mr. & Mrs. Garwood Van swapping show biz yarns at the Dunes.

Benny Goffstein, Riviera veepee, in N.Y. with Sammy Lewis where they're trying to close deal for "Damn Yankees" to come into hotel in November.

Tropicana brass beaming at Lucius Beebe's article in the Virginia City Territorial Enterprise in which he raves about the food prepared by Alexander Perino in the Gourmet Room.

Ralph Hodges and his wife, Mary Ann Edwards, both former film players, left Las Vegas where he was program director of KLAS-TV. Had to return to L.A. to care for his ailing father.

Newest hangout for Strip rounders is the New Yorker Bar downtown, owned by Sy Husney, former maltre d' at the Silver Slipper. NY, Murals and daily Gotham newspapers make ex-New Yorkers feel at home.

Miami Beach

Miami Beach

By Lary Solloway
(1755 Cadis Dr.; UNion 5-5389)

Arthur Godfrey setting up annual winter-spring telecast sessions at Kenilworth hotel.

Mickey Katz set for the Xmas-New Years period by the Sans Souci first of several season dates.

Myron Cohen and Billy Daniels are the yearend holidays comboset to tee off winter run in the Eden Roc's Cafe Pompeii.

Former CBS producer Irving Mansfield setting up new filmed series to be centered around Miami Beach; it'll be cops-and-robbers theme.

Patti Page got first gander at hotel (President Madison) in which she is partnered, when she arrived here for date at Teamster's Union convention.

Berlin

By Hans Hoehn (760264)

By Hans Hoehn
(760264)
Robert Siodmak's German pic,
"The Rats" (CCC), sold to Yugoslavia.
Carl Moehner, German actor,
drew a role in the new Carol Reed
film, "Stella."
Local Staedtische Oper (Municipal Opera) began its 1957-58
season with Verdis' "O'tello."
There are currently 924,198 tele
set owners registered in West
Germany, including West Berlin.
Viennese Burgtheatre will perform "Maria Stuart" at the Schiller Theatre during Cultural Festival.

London

(Temple Bar 5041/9952)

Alma Cogan going to N. Y. in December for date in Persian Room.

Herman Levin in town, conducting auditions for "My Fair Lady," due to Drury Lahe next year Technicolor paying an interim dividend of 7½% on ordinary stock, same as in previous year.

Sam Spiegel tossed a press luncheon yesterday (Tues.) after preview of "Bridge on the River Kwai."

Maxine Audley planed to Munich for a lead in the Kirk Douglas Ernest Borgnine production, "The Vikings."

Wolf Mankowitz resigned as story editor of Columbia, because of his writing and independent production commitments.

Morris Stoloff, Columbia Studios musical director, in town for confabs with Decca Records, for which he has done many albums.

The British picture industry feted Lord Rank at a Savoy dinner last night (Tues.) to celebrate his elevation to the peerage.

Sandu Scott, who first came to London for cabaret dates, signed for a British pic. She'll co-star with Rick Jason in "Family Doctor," a Templar production for release through 20th-Fox.

Alec Guinness planed to Zurich last week to attend Swiss preem of "The Prisoner," returning in time to be present at tonight's (Wed.) charity opening of "Bridge on the River Kwai," in which he stars with William Holden and Jack Hawkins.

Cleveland

By Glenn C. Pullen (MAin 1-4500)

By Glenn C. Pullen
(MAin 1-4500)

Sylvia Sims commuting nightly
to suburban Billy's Club, backed by
Eddie Ryan's trio.
William F. McDermott, Plain
Dealer legit critic, back from summer European tour.
Kirk Willis staging "Potting
Shed" as opener of Cleveland Play
House's 42d season on Oct. 1.
Kaye Ballard, topping "Ziegfeld
Follies" cast at Hanna currently,
is hometown gal who grew up in
local niteries.
Mimi Kelly and John Shaeffer
again doing leads in Musicarnival's
revival of "South Pacific" as strawhatter's closer.
Steve Lawrence started fall floor
show policy for Statler Terrace
Room, with Sammy Watkins orch
replacing Johnny Singer band.
Jack Coyle, former burlesk
straight man, breaking into another field as new manager of
Roxy, sole burlesque house here.
Joe Louis, ex-fight champ who
turned disk plugger, grabbed
plenty of air time in interviews
during visit for Mercury Records.
Robert Wright and George Forrest, authors of "Carefree Heart,"
planning to spend week of Oct. 14
here during their musical comedy's
pre-Broadway run at Hanna.

Portland, Ore.

Portland, Ure.

By Ray Feves
Frank Ford and Gary Reynolds at Tod McClosky's Frontier Room.
Hilo Hattie and her Polynesian Revue held for a second week at Amato's Supper Club.
Northwest Releasing booked the giant "R & R" show with a cast of 100 for a series of one nighters throughout the northwest.
Raymond Massey, Agnes Moorehead and Martin Gabel in "The Rivalry" played a one-nighter at Auditorium last Saturday (28).
Evergreen's Oregon District Manager Oscar Nyberg and Hollywood Theatre manager Rex Hopkins off to L. A. for National Theatres meet.

rector of Hoyt's and chairman of 20th-Fox, back to Sydney base after world looksee.
Ealing's "Shiralee," locally-produced pic for Metro distribution, got away to solid biz at Metro's St. James, Sydney.
David N. Martin hit the bo. jackpot with his "Say It With Stars" revue at Tivoli, Sydney. Show features a bunch of Aussies wk in radio.

Show features a bunch of Aussies wk in radio.
William Osborne, föreign exec of Allied Artists, due here next month. Understood AA distrib will swing to Errol Heath's Independent Film setup on break from United Artists.

India

Ceylon holding festival of Russian films this month.

All-India Radio network decided to cut the period of broadcasting by half an hour at all stations, as measure of economy.

About 12 cultural delegations from as many countries expected in India between October this year and February of 1958.

After picture had played a number of dates, "King and I" (20th) was banned in India. Probably pressure was applied on the government by Thailand to bring this decision.

pressure was applied on the government by Thailand to bring this decision.

With view of helping the budding film industry of the island, the Ceylon government has decided to further cut down import duties imposed on film and stučio equipment.

Prabhat Studios of Poona, idle for years, recently were bought by S. K. Kelkar. Purchase includes all old films produced by the studio. Kelkar already has started on his first ficture.

Bombay government exempted the international version of "Jhansi squints the British in 1857, from paying entertainment tax on the grounds that the pix should be seen by every Indian as piece of history.

Pittsburgh By Hal V. Cohen

Casino Theatre, burlesque house, vas closed for two days by busted as main.

Gabe Rubin and his wife to the loast for Pitt's two football games ut there.

Gabe Rubin and his wife to the Coast for Pitt's two football games out there.
Post-Gazette music cric Donald Steinfirst and his wife off for Europe and Israel.
Margaret Whiting plays her first nitery here when she comes to the Holiday House in December.
Joe Mann and his wife, Elaine Beverly, pulling out shortly for Miami Beach to make their home. Tony Bennett flew to Las Vegas after his Twin Coaches date for a guest, shot on Nat. King Cole's Show.

Local actor Freddy Grossinger makes his film debut in Budd Schulberg's "Across the Ever-

glades."
Jackie Heller planed in from his post at Americana Hotel in Miami Beach to sing at bottlers

convention.

Press critic Kap Monahan and Sun-Tele aisle-sitter Karl Krug both spent last week in N.Y. catching the shows.

Paris

By Gene Moskowitz (28 Rue Huchette; Odeon 4944)

Robert Stodmak's German pic, at the Persian Room, the Plaza of Staging a special shinding for the visiting (from Paris) from Staging a special shinding for the visiting (from Paris) from Staging a special shinding for the visiting (from Paris) from Stage and the property of the wards of staging a special shinding for the visiting (from Paris) from Staguare Garden shinding will derve as a double-feature party for the N.Y. Herald Tribun (Paris) columnist.

NY. Herald Tribun (Paris) columnist.

Maurice Carrere, host at Maggie and Louis Vaudable's form Marine ("The Stage St

Hollywood

Mel Hulling in from Frisco. Arts lecturer at University of Call-

Arts lecturer at University of Callfornia.

Louis B. Mayer checked into Charles Schnee heads for Broadway Oct. 7 to gander shows.

Archie Mayo joined Screen Producers Guild, bringing membership to 188.

Alfred E. Daff skied to Europe to confab with U's European manager John Spires.

George Seaton named a Theatre UCLA Medical Center for treatment for reaction to blood transfusions.

Mrs. Spencer Tracy awarded "Citizen of Year" awary by California Military Order of Purple

Heart.
Hollywood Foreign Press Assn.
holding panel discussion today on
pro and con advantages of overseas filming, with eight directors
and stars participating.

Boston

By Guy Livingston (344 Little, Bldg., Hancock 6-8386) Ruth St. Denis in for Winchester

(344 Lutile, Bidg., Hancock 6-3386)
Ruth St. Denis in for Winchester lecture.
Dave Brubeck current at George Wein's Storyville.
Raymond Scott in for Dorothy Collins' opening at Blinstrub's.
Rosemary Phoenix, disk jock formerly on WBZ, liked as weather girl at new Bartell Group WILD radio station.
Mike Kavanagh, former Shubert general manager, opening the Wilbur this season with "Middle of Night" as first booking.
Phyllis Ponn, Hub ballerina, back from date at Town Casino, Buffalo.
William Morris Hunt bringing in Emlyn Villiams for three nights at Sanders Theatre, Cambridge, Oct. 31, Nov. 1-2, as first presentation of Cambridge Drama Festival.

Philadelphia

By Jerry Gaghan

Richard Widmark in town (Oct. 7), this time as a producer, plugging his forthcoming film, "Time Limit."

ging his forthcoming film, "Time Limit."
Anita Cerquetti, Italian soprano, will make her American debut in "Norma" with the Phila. Grand Opera Co., Oct. 31.
Joan Bennett in to introduce low price dress group at Strawbridges Clothier's—the Lawrence Welk "Champagne Lady" line.
Lenny Kent, after winding up in the Music Fair's "Mr. Wonderful," goes into the road company of "No Time for Sergeants."
The Black Watch Band, which returns to the Arena for a received a standing ovation from the audience of 6,000.

Rome

By Robert F. Hawkins (Archimede 145; tel. 800211)

By Robert F. Hawkins
(Archimede 145; tel. 800211)
Gene Lerner of the local Kaufman-Lerner flackery to the U.S. for threeweek round of confabs.
Folco Lulli will be star of pic to be directed in Vienna and Munich by Curd Jurgens, in his first directorial stint.
Giorgia Moll leaves soon for U.S. preem of Joseph L. Mankiewice's "The Quiet American," in which she's starred. Warner Bros. will release an upcoming Italian production entitled "Il Cocco di Mamma," produced by Pallavicini-Bistofi.
Alberto Sordi has been added to cast of "Fortunella," Dino DeLaurentiis, production—which stars Giulietta Masina and Paul Douglas. Diana Dors to London following her co-starring stint in "The Girl Who Rode in the Palio," for Malenotti Productions. Vittorio Gassmann co-appeared.
Walter Chiari mulling some British tele appearances for Jack Hylton, in between pic stints in "Bonjour Tristesse" and "Premier Mai," both shooting in France.

Chicago

Chicago

Britain's Black Watch at Chicago
Stadium on Wednesday (9).
Jean Leon Destine calypso
troupe doing one-niter at Orchestra Hall, Saturday (5).
Eric Braun, ex-Ballet Theatre
dancer, teaching dance this fall in
Highland Park, Ill. and Gary, Ind.
Jack Karey, WCFL deejay, penned the tune, "Forgive," which
Joni James has just recorded on
MGM.
Jim Mills, WMAQ deejay, attending a U. S. Marine Corp. tatical exercise at Quantico, Va. this
week as special guest of the USMC.
Archie Herzoff, former Balaban
& Katz publicist now with Universal studios in Hollywood, vacationing here with his wife and celebrating their 26th wedding anni.

OBITUARIES

AUGUSTUS GOETZ

AUGUSTUS GOETZ

Augustus Goetz, 56, playwright, died Sept. 30 in New York, after a brief illness. Goetz and his wife, Ruth Goodman Goetz, had collaborated on plays and screenplays for 27 years. Their first play on which they worked for two and a half years was never produced. A second was produced out of fown but never reached Broadway. The third, "One Man Show," was produced on Broadway by Jed Harris. They lafer worked on a dramatization of Henry James' "Washington Square," which was produced in 1947 as "The Heriess", "The Immoralist," from a novel by Andre Gide which opened on Broadway in 1954; and "Hidden River," which was presented last January at the Playhouse Theatre, Screenplays include "Sister Carrie" and the soon to be released "Stage Struck." In addition to his wife, a daughter

Trade.

Schorcht took over sales for the Maerkische Film Co. in Berlin, representing middle and east Germany, in 1934. He was credied with bringing the better American films to Germany, and later, for production of some of the great German film classics.

Reorganizing after World War II, he started a film wardrobe supply business in Geiselgasteig and worked on the first postwar German film to be made in the American film classics.

died in New York Sept. 29 after a brief illness.

brief illness.

She was hired by the Society in 1919 as a bookkeeper, and at the time of her death was in charge of personnel and assistant to the comptroller. As supervisor of the distribution of royalties she became familiarly known to ASCAP cleffers as "Brooksie".

Her husband survives.

ROMEO CELLA

ROMEO CELLA:

Romeo Cella, 61, cellist and prez
of Local 77, AFM, died Sept. 29 in
Philadelphia. He was elected to a
two-year term as head of the 5,000
member local which covers Phila.
and South Jersey in May, 1956.

and south Jersey in May, 1996.
Cella also headed the union in
1934 and '35 and added another
two-year term in 1954. He was
largely instrumental in obtaining
wage increases for the members.
He worked with large pit bands in
most of the area's theatres.

LEO LINDEMANN
Leo Lindemann, 59, founder of Lindy's Restaurant, died Sept. 24, after a lengthy illness.
Details in Vaude.

KURT SCHORCHT

KURT Schorcht, 67, director of the Bavaria Filmkunst Inc. at Munich-Geiselgasteig and founder and former head of Schorcht Film Distribution, died of a heart attack Sept. 18 in Munich. Active in the man the was one of the top names in the trade.

Schorcht took over sales for the Maerikische Film Co. in Berlin, representing middle and east Germany, in 1934. He was credied with bringing the better American films to Germany, and later, for production of some of the sreat services and moving the services of the conventions, Midgley also conducted classes at New York U. and authored a trade text, "The Advertising and Business Side of Radio." Survived by wife and two sons.

GEORGE BLAKE

October 7, 1955

can zone of Germany. This was Tenn., as the "Songbird of the Harald Braun's "Between Yester-day and Tomorrow," which helped re-establish the German industries the started in the late '20s. She had Later he founded Schorcht Film Production and Distribution, then joined Bavarian Filmkunst as well.

Jim Curtis, a film technician for NBC News.

JOHN TIPPETT

JOHN TIPPETT

John Tippett, 90, who had been associated with the circus and film business for more than 50 years, died Sept. 20 in Delaware, O., after a brief illness. He had been associated with the organization of Universal Films, which he sold out to Carl Laemmie. He later represented the company in several European countries.

Tippett started his show business career in 1894 when he ran away from heme to join the Sells Bros. Circus. He toured with the Buffalo Bill show and was in charge of concessions at the St. Louis World's Fair in 1994. The next year he became an exec with the Hagenbeck circus and at one time had several shows of his own on the road, In 1922 he organized his own film distribution business with which he was associated until he retired.

Survived by his wife.

Survived by his wife.

GENE TAYLOR

Gene Taylor, 56, regarded as one of Honolulu's four top bracket disk jockeys, died Sept. 25 in that city. Death was attributed to an overdose of sleeping tablets. He came to Hawali in 1949 and launched his radio career with a daily commentary program in 1951. Body was found in their apartnent by his bride of five months. A note addressed to his wife was found alongside the body. Oxford-educated, Taylor entered the disk jockey field in 1954 and won popularity with his courtly British vocal mannerisms and his shrewd knowledge of semi-pop and semi-classical programming. In addition to his wife and 11-month old stepdaughter, Taylor is survived by a son, Navy Lieut. Derrach Taylor.

MARY E. BROOKS
Mary E. Brooks Offis. Clement in music bix through her longtime tie with the American Society of Au Mrs. James Burke, onetime thors; Composers & Publishers, vaude performer and wife of vaude-

LEO B. ESTUDILLO

LEO B. ESTUDILLO
Leo B. Estudillo, 57, a trick rider
in dozens of Western films, died
Sept. 21 in San Francisco. A native
of San Diego, he played in Westerns with Bill Boyd and Roy Rogers
and was particularly adept at
"ditch" scenes. He moved to San
Francisco earlier this year and
bought a riding stable which he
was running at the time of hisdeath.
Wife survives.

JOHN SIEMS

John Siems, 73, former vaude performer, died Sept. 13 at the Will Rogers Hospital, Saranac Lake, N. Y., after an 18 months' illness, When stricken he was with the Polack Bros. as partner in a clown magic act known as Siems & Kay.

clown magic act known as Siems & Kay.

Siems, who was a standard turn in vaude, was famed as a card and coin manipulator. He trouped throughout the world,

HONORE VERKINDEREN

HONORE VERKINDEREN
Honore Verkinderen, 58, technical general director of the Gevaert Photoproduction firm in Antheren, Belgium, died there Sept. 7.
He was a veterah of 25 years in the photo production industry.
Verkinderen was responsible for many important photographic improvements in the European film business. He was particularly noted for his work in motion picture color photography.

AUGUSTO GENINA

Augusto Genina, 65, one of Italy's leading film directors, died Sept. 28 in Rome. Among his best known films were "Cyrane de Ber-gerac," "White Squadron" and "Three Forbidden Stories."

villian-actor James Burke, died of a heart attack Sept. 23 in La Canada, Cal. The former Eleanor Durkin, she was in vaude for years as half of the Durkin Sisters. Later, she teamed with her husband in the act of Burke & Durkin which played the major circuits.

Surviving are her husband and a daughter.

The Abbey Theatre Co., Dublin, died there Sept. 25.

Father-in-law of Eddle Moriarty, Metro salesman in Pittsburgh, died Sept. 14 in that city.

Poland Legit

RONALD SIMPSON

RONALD SIMPSON
Ronald Simpson, 50, stage and
radio actor, who made his first London appearance at the Playhouse
in 1921 in "Hanky-Panky John,"
and later the same year joined
the New Shakespearan company,
Stratford-on-Avon, died Sept. 23 in
Aldeburgh, Suffolk, Eng. He appeared at the Maxine Elliott Theatre, N.Y., in 1929 as Compton
Schloss in "Many Waters."

WERNER EPLINIUS

WERNER EPLINIUS

Werner Eplinius, 50, German screen writer, died Sept. 12 in Munich, West Germany, after a long illness. He had turned out screenplays for the last 30 years. More recently Eplinius collaborated with scripter Janne Furch. His credits included "My Brother Joshua" and the musical, "Music in the Blood," among other films.

Antonio Serra Alves Mendes, 40, Portuguese scenic artist, drowned Sept. 20 in the Tagus River, Lisbon, when his sailboat capsized. Under the stage name of Meco, he designed sets and costumes for many shows.

He also did caricatures and portraits of show biz people in the weekly Secolo Ilustrado.

HARVEY L. HUSTEN

HARVEY L. HUSTEN
Harvey L. Husten (Uzewitz), 32,
manager of WKDN, Camden, N.J.,
died there Sept. 26. A native of
Troy, N.Y. for a time he was an
announcer and disk jockey at
WABY, Albany,
Surviving are his wife, son,
daughter, parents, brother and a
sister.

Mother, 64, of John Hammell, Paramount film editor, died Sept. 24 in Hollywood. She was the widow of John Hammell, for many years in charge of censorship at Paramount.

Ruben Katz, 72, a musician who played with many leading orches-tras including the New York Phil-harmonic and the NBC orchestra under Arturo Toscanini, died Sept. 27 in Long Beach, L.I.

Mother, 85, of Douglas Helgeson, managing director of the Chicago Cinerama Corp., died Sept. 23 in Long Beach, Calif. Two other sons also survive.

William H. Bedell, 74, formerly with the Prudential circuit's Lindenburst Theatre, Lindenburst Lindenburst, LI., died Sept. 10 at the Will Rogers Hospital, Saranac Lake, N.Y. after a one month illness.

Herschel Crockett, who had been with the Charles Byer agency in Hollywood for 17 years, died Sept. 21 of a heart attack. Wife, son, daughter survive.

Mother of Lester Gottlieb, genreal programming executive at CBS-TV and exec producer of the web's "The Big Record," died Sept. 25 in Brooklyn, N.Y. Another son also survives.

Adolf Schulze, 76, a member of horn section of the New York Phil-harmonic in 1918-45, died Sept. 23 in Waycross, Ga.

Edvard Persson, 70, one of Sweden's best known film come-dians, died Sept. 26 in Halsinborg, Sweden,

Felix Samper, 70, French actor who was widely known in Mexico, died of cancer Sept. 23 in Mexico City.

Domenick Della Rocco, 53, man-ager of the Barnum Theatre, Bridgeport, Conn., died Sept. 21 in

Andrew D. Cowan, playwright, died Sept. 18 in Kirkintilloch, Scot.

Mother, 70, of Henry Strauss, Columbia Pictures ad copywriter, died Sept. 20 in New York.

Poland Legit

Continued from page 73

technical and artistic quality of the productions remained in the hands of the central organization over which Balizki presides. According to him the following American plays were scheduled for production in Warsaw during the 1956-57 season: "Arsenie and Old Lace". "The Male Animai", plus the Yankee lesson in democracy, "The Teahouse of the August Moon". Also, Arthur Miller's "Witches of Salem" and "Vlew from the Bridge". and "View from the Bridge"

and "View from the Bridge".

Three other plays—slanted particularly for juvenile audiences, are: Robert E. Sherwood's "The Petrified Forest". Twain's "The Prince and the Beggar" and Thornton Wilder's "Our Town". Poland's young-young crowd saw "Jim and Jill" by Clifford Grey.

Jill" by Clifford Grey.

There are two American plays
the Poles are not anxious to put
on but until now their authors
have withheld permission. The
plays are Tennessee Williams'
"The Streetcar named Desire" and
Thornton Wilder's "The Skin of
our Teeth".

An American play already seen here is "The Dlary of Anne Frank". It was well staged, sensitively interpreted and performed by seasoned troupers. The principle by seasoned troupers. The principle point of divergence between the New York and the Warsaw production was Mirs. Van Daan's fur coat. Whereas the New York Mirs. Van Daan's fur coat had been a rather dilapidated, old thing, her counterpart in Warsaw luxuriated on the stage in a sumptuous, brand-new redfox which had the eyes of the audience—who are not accustomed to such sights—transfixed on its glossy and fluffy, long red hairs. This fur coat must have made a

This fur coat must have made a handsome dent in Ballzki's budget, for furs in Poland are extremely costly—therefore hardly ever seen on private persons.

on private persons.

Polish government appropriates nearly 150 million Zloty yearly to the Theater Arts. (Present exchange rate for Americans visiting Poland is 24 Zloty to one dollar). Some 75,000 goes to salaries. Boxoffice receipts, at current ticket prices, amount to approximately 80 million Zloty from the 138 regular theatre units and the 26 pupets stage units. pet stage units.

Shows Out of Town

= Continued from page 72 =

Rivalry

It has timely urgency in a sense, too, as it points up the similarity of emotions then and now on the racial question.

But the speeches in the debates are still speeches, and the rivalry loses bite and impact as the basic beliefs of the two rivals are revealed as basically similar on the burning issues of states rights and preservation of the Union.

preservation of the Union.

It is in the asides and shorter scenes featuring Agnes Moorhead as Mrs. Douglas that Corwin brings the rivalry to life. The actress fairly steals the show in a charming performance as the shrewd but very feminine Adele Cutts Douglas, Here is the task of linking the scenes together, and when Corwin takes Hberties with history the play comes to life.

Gabel is warm and believable as

comes to life.

Gabel is warm and believable as
Sen. Douglas, if a trifle unsure of
his lines at times. Massey is at once
acceptable as Lincoln, due in part
perhaps from many previous enactments of the role, which tends to
give audiences a pre-conception of
him in it.

him in it.

Play is presented without acts, the only props being two tables, chairs, glasses and a pitcher of water. The only programs available here were souvenir booklets giving, historical facts and background on the series of historic debates held in the midwest in the Illinois Senatorial campaign of 1883

Andrew D. Cowan, playwright, lied Sept. 18 in Kirkintilloch, cot.

Mother, 70, of Henry Strauss, Columbia Pictures ad copywriter, lied Sept. 20 in New York.

Wife, 62, of Ernest Bly the, prexy

Mife, 62, of Ernest Bly the, prexy

Market D. Cowan, playwright, As the debates continue there is an inevitable letdown and it seems the ending could be more subtly defined. The close of the debates, Doughas' victory in the election, followed by Lincoln's election to the presidency and the Civil War, and the Civ

MARRIAGES

Mary Fredericks to John E. (Jack) Surrick, Philadesphia, Sept. 21. He's sales development manager of WPEN there.

Peggy Taylor to George Kay, Edinburgh, Scotland, Sept. 23. Bride's film actress.

Toni Hillis to Don Rudell. Greenwich, Conn., Sept. 12. He's manager of tv and film sales for Tele-PrompTer.

Nena Mondragon to Gonzalo Castello, Mexico City, Sept. 24. He's a radio announcer. Dodie Gibson to Marshall Grant, Bethesda, Md., Sept. 22. Bride's an actress; he's a bandleader at the Hotel New Yorker, N. Y.

notei New Yorker, N. Y.
Toby Deane to Bob Weems, Arlington, Ya., Sept. 27. Bride's an
actress; he's manager of General
Artists Corp. band dept.

BIRTHS

Mr. and Mrs. Alan Heck, son. Burbank, Cal., Sept. 21. Mother is secretary to George Lait, assistant studio publicity director at Universal.

Mr. and Mrs. Bud Westmore, daughter, Hollywood, Sept. 23. Father is head of Universal's makeup and hairdressing depart-

ment.
Mr. and Mrs. Ed Simmons, daughter, Hollywood, Sept. 21. Father is a tv writer.
Mr. and Mrs. Joe Keane, daughter, Hollywood, Sept. 18, Father is KHJ-TV stage manager.

Mr. and Mrs. Walter Schier, daughter, Freeport, L.I., Sept. 26. Father is a theatrical attorney.

Mr. and Mrs. Steve Blumberg, daughter, New York, Sept. 25. Mother is comedienne Patricia Bright; father is v.p. of Brooks Cos-

Mr. and Mrs. Lou Cloffi, son, Paris, Sept. 28. Father is a CBS news correspondent stationed

there.

Mr. and Mrs. Abraham Jacobowitz, daughter, New York, Sept. 27. Father is engineering chief for Mutual in New York.

Mr. and Mrs. John Frankenheimer, daughter, Los Angeles, Sept. 28. Father is CBS-TV "Playhouse 90" director.

Mr. and Mrs. Lucian Davis, daughter, Burbank, Sept. 25. Fa-ther is exec producer, CBS Radio net programs, Hollywood.

Mr. and Mrs. Lew Kerner, son, Hollywood, Sept. 24. Father is a film producer.

Mr. and Mrs. Dave Weir, daughter, Pittsburgh, Sept. 16. Father's a former WB salesman and son of May Weir, booker at that exchange.

May Weir, booker at that exchange, Mr. and Mrs. Tom McFadden, son, New York, Sept. 27. Father is v.p. in charge of NBC owned & operated stations

Mr. and Mrs. Don McDonough, son, New York, Sept. 27. Father is an assistant director at WRCA-TV; mother was formerly also an assistant director at the station.

Mr. and Mrs. Tomy Manuarally

sistant director at the station.
Mr. and Mrs. Tony Mammarella,
son, Camden, N. J., Sept. 25.
Father is producer ef WFIL-TV's
"American Bandstand"; mother
was formerly continuity acceptance
head at WFIL-TV and WFIZ.
Mr. and Mrs. Ade Kahn, son,
New York, Sept. 27. Father is a
publicist.

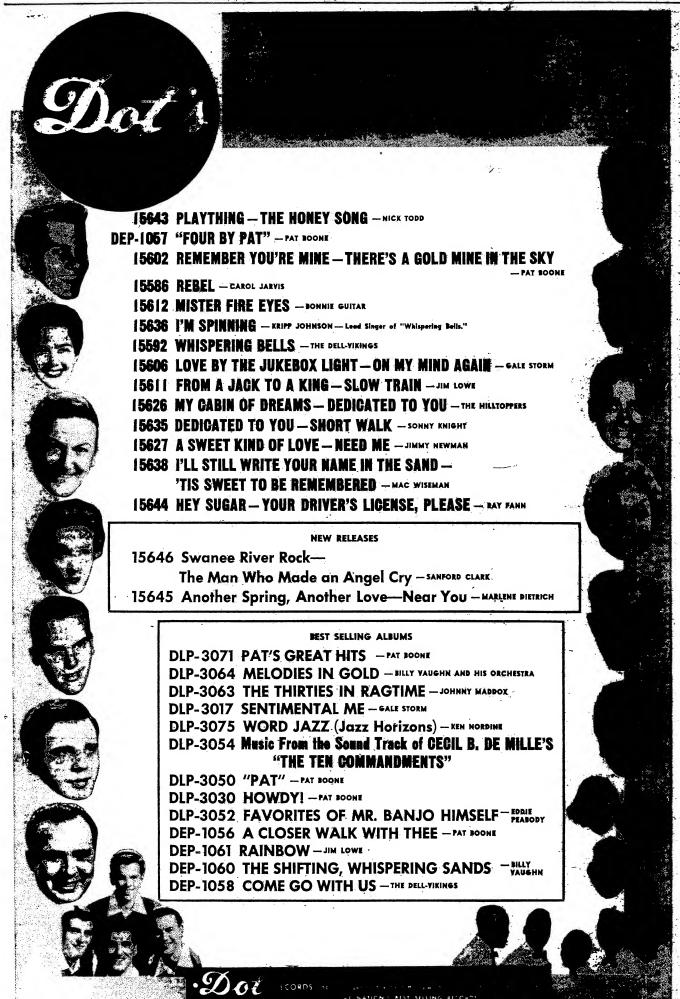
Negro Stagehands

Continued from page 1

a non-discrimination policy, none a non-uncerminator poincy, none has been employed for a Broadway show. Previously, Negro grips limited to membership in the Har-lem local, which was dissolved and its membership shifted to Lo-cal 1 under the AFL-CIO consoli-dation. cal 1 u dation.

The entry of Negro stagehands into the Broadway field will apparently leave only one major category with a racial exclusion policy. That is the boxoffice uncategory with a latent policy. That is the boxoffice union. However, in that case it's not clear whether it is matter of official rule, tacit agreement or mera coincidence.

Negroes are members of the musicians' union and a number work in the pits for Broadway shows. They are also admissable to the Assn. of Theatrical Press Agents & Managers, and some have been members and been employed in the past, although none is in the union at present. There is no discrimination in Actors Equity, but employment is a matter of casting requirements and the personal wishes of producers, authors, directors, etc., of individual shows.



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Vol. 208 No. 6

NEW YORK, WEDNESDAY, OCTOBER 9, 1957

PRICE 25 CENTS

CE-WATER GALS AS NEW STAR

Lotsa B.O. Harmony as Vienna Plays | FILM SEX TYPE **Host to Atomic Energy Conference**

Vienna, Oct. 8.

Vienna, Oct. 8.

Despite the fact that there are, for the first time, "No Music" signs on the entrances of some Wiener Kaffe Hausen, becaucoup boxoffice music accompanies the 900 delegates plus staff (and friends) to the Austrian capital. Concerts, legit and cases alled to capacity. Only fin the Konzert Haus, declared externitorial throughout the sessions, there is no music. Busts of Bechoven, Brahms and Schubert look down on the heated discussions. Speakers talk giantissimo and fortissimo.

ssimo. The musical offerings of Vienna The musical offerings of Vienna were topped by maestro Robert Stolz, who directed last week the big orchestra of the Austrian Radio Corp. (Rundfunk) in the concerthall of that company. He savung his bases an special request of the delegations, having been asked to arrange one of his famous Vienna Mights. With Johann Strauss, Franz Lehar and his own music on the program, the audience had an atomic experience of another sort Appliques reached its climax when Sole played his (Continued of page 10)

Nadist Show on Brit. TV Bares All, With Not Single Squawk From Bluenoses

London, Oct. 8.

'A nudist eniony on commercial television! That actually happened in London last week when Associated-Rediffusion screened a 16-minute program in its "Out of Step" series. By all the rules of nudismi, however, the one person who was out of step was the A-R interviewer, Damie! Farson. He was fally clothed.

This was a closeup of nudismite way practicising nudists play it. The femme members of the Colony wore big smiles, little earrings—and that's all. They ap- (Continued on page 71)

SIX PLAYS BUNCHED FOR STEVENS FINANCING

The inflationary spiral seems to have hit legit angeling—Roger L. Stevens' "Playwrights Six Co." is underwriting a six-play package in units of \$30,000 each.

Six to be financed will be culled from the following: "Time Remembered," "Nude With Violin," "Country Wife," "Rope Dancers," "Summer of the 17th Doll," "The Joshua Tree" and "So Like Lucrece."

Nixon Was Right: **Politicos Getting** TV Merchandising

The amount of spot "commercials" being bought today on television by politicos gives a strong indication that the words of Vice President Richard Nixon are being borne out to a greater degree than ever. Some time back, before the assembled members of the Radio & Television Executives Society, the country's second highest officer said, in effect, that now the public buys names and faces and not platforms and that a candidate for public office has to be merchandised in much the same as any ty product.

in much the same economic in much the same economic former Senator Herbert H. Leh(Continued on page 60)

Film stars are in desperately short supply not only in Hollywood but in Britain, France, italy and wherever features are made for the world competition. This has

wherever features are made for the world competition. This has created a somewhat artificial demand for established stars, many of them considered rapidly fading, but meanwhile cleaning up financially and able to say to producers in effect, "Don't call us, we'll call you, if interested."

Meanwhile efforts in Hollywood to create new boxoffice personalities are beset with paradox. The old methods don't seem to wow a newly sophisticated public. Showmen talk sex appeal, as of yore, but (a) some of the unapproachable, ice-water-in-the-veins femmes are much in demand and (b) it's by no means certain that the expensive, and elabora'e ballyhoo for Jayne Mansfield has really put her over.

for Jayne Mansfield has reany pu-her over.

Star scarcity is not new but gets worse each film season. The process is now anything but auto-matic as was once pretty largely true when enough publicity and enough screen exposures made un-talented male or female lookers into stars.

into stars.

Even as producers and exhibitors seek reassurance in the old adage that's it's the story alone that really counts, they know that the star system is still the rib-cage of the industry skeleton and that nothing would or could help as quickly and effectively to revitalize the film biz as the emergence of some really potent brandmen ames with true marquee value, the kind of names people would go to see just as they once flocked (Continued on page 60)

already assured of being a blazing already assured of being alleady assured of being alleady assured of being alleady assured of being already assured of being alleady assured of algers alleady assured of algers alleady assured of algers algers alleady assured of algers algers alleady assured of algers algers

Copyrights—U.S.' \$6-Billion Stake; 12 Nations Powwow in Washington

PRESLEY ASKS 75G FOR 3 SONGS ON TV

Elvis Presley is a 'hankering for another tele show. The price he has put on his services is \$75,000 for a stint on which he would do three song spots.

Lást salary on video was \$50,000 for three shows for Ed Sullivan.

London Can't Wait For 'My Fair Lady'; **Already Sold Out**

London, Oct. 8.

Though not slated to bow into the Theatre Royal, Drury Lane, the Theatre Royal, Drury Lane, until April 30, "My Fair Lady" is already assured of being a blazing box-office success. Advance publicity from New York and the wide-spread popularity of the smuggled LP disk has sparked off the most sensational b.o. rush that British show biz has ever known.

Washington, Oct. 8.
Representatives of 12 nations, including the U.S., are currently meeting here on problems involving worldwide copyright protection. This is the first time the intergovernmental copyright committee, organized by UNESCO, is huddling in America.

Committee, established by the provisions of the Universal Copyright Convention which 27 nations have now approved, will consider

right Convention which 27 nations have now approved, will consider protection of the international rights of authors, artists, composers, and producers. Its chief purpose is to serve as a communications bridge between various systems of copyright throughout the world.

tems or copyrights world.

Virtually all subjects on agenda of current meeting concern some segment of show bir, in the news field, for example, there have been news has been news has been concern where news has been concern. neid, for example, there have been cases where news has been "stolen" from radio broadcasts and reprinted in foreign papers. Na-tional laws covering news rights differ sharply. The French courts have ruled that news falls into the public domain as soon as it has been put into circulation, while in the U.S. protection has been declared to exist as long as the news retains commercial value, UNESCO has prepared a report said to be of special interest to broadcasters. adeasters

broadcasters.

Also to be considered during the week-long meeting is the protection of musicians and other performing artists, as well as record (Continued on page 18)

U.S. Show Biz Angles On Soviet Satellite: Gags, **New Space Cadet Spree**

Russia, taking the jump in the 1957 geophysical year with its pio-neering earth satellite called "Sputneering earth statemet caucal sput-nik? (which literally means, in Russian, of course, "something that is traveling with a traveler"), is expected to boom Outer Space video shows and heighten bo. in-terest in science-fiction films and the like.

The comics, of course, already have brushed off all the jokes about the RKO Mars and are sighting bookings on the Loew's "Sputnik" time:

Baseball Diamonds As

Come Tomorrow, Parlor-Meter Fun Next After Milk Bill—Sez Novins

whatever they might want to telecast.

Nevins makes light of the manpower needed to collect the cashin-the-slot because of the rotating about its exhibitor-relations on the system of collections so that some 2½% of the personnel would be an a cohstant cycle of collections, geared to a two-month period, which in actuality would be only that the subsequent-runs (which on a daily revolving basis, would immediately give the home-office) ing, pay-and-pick home-vision Colony were big smiles, little earings—and that's all. They ap (Continued on page 71)

B'Rated Les Girls'

Into R.C. Music Hall Booking of the Legion of Decency "B" rated "Les Girls' at New more than one "truly representative" community wired for York's Radio City Music Hall could go under a signs-of-the-times heading. Gotham shewcase through the years (and until recently) established by the weed product regarded by this and they put the greatest accent on Catholic reviewing organization as the "pay-and-pick" choice which It's to be noted, too, that the house frequently has been attended by the clergy.

Today, an increased number of the Bartlesville (Okla) experiment, which is land-wired; and, of the top-calibert greductions out of Hollywood are getting the "B" treatment and the Hall apparently has been attended by the lag-calibert greductions out of Hollywood are getting the "B" treatment and the Hall apparently has been attended by the lag-calibert greductions out of the top-calibert greductions out of the lag-calibert greductions out of the lag-calibert greductions out of the lag-calibert greductions out of the greatment and the Hall apparently has been attended by the special control of the special control of the correction of the special control of the special control of the correction of the correction of the special correction of the co

potency) will be affected. The clicking, pay and plck home vision augurs the inevitable extermination of large numbers of subsequents. It is this segment of exhibitordom which is keenly interested in tollivision franchises.

The intra-trade question of "when" is broadly accepted as a sixmonth waiting period before the cream-of-the-crop product is released to tollvision.

The question of revenue-apportion of revenue-apportion of the crop and the cream-of-the-crop product is released to tollvision.

The question of revenue-apportion of the cream-of-the crop product is released to tollvision.

The question of revenue-apportion of the crop product is released to tollvision.

Eugene O'Neill, 30 Years Ago, Watered Down His Own 'Elms' for Films; Now Par Version Close to Stage

Hollywood, Oct. 8.

A dust-covered screen treatment unearthed at Paramount a few months ago is today's best proof of the current maturity of the screen and of the development of film audiences to the point at which adult stories can be told with the full sanction and approval of the Production Code Administration. The treatment is of "Desire Under the Elms" and it was written by Eugene Oneill himself in an effort to peddle the property to pictures shortly after it opened on Broadway three decades ago.

With the ther uncompromising strictures of the industry in mind. O'Neill's treatment heavily bowdlerized his own stark stage script. By contrast, the completed film version of "Desire," which will be released early next year, hasn't changed any of the characters and hews to the original plot without sugar-coating.
"Actually," producer Don Hart-

news to the original plot without sugar-coating. "Actually," producer Don Hart-man reported today, "the picture is the final proof that the Production Code Administration realizes that Look Administration rearress that audiences have grown up. We haven't deviated from O'Neill's story—we've retained the adultery and the infanticide. But we got a seal because it's sold in good taste."

Nor was those any great samble.

taste."

Nor was there any great gamble on his part in making the film without changes, Hartman revealed, PCA approved his basic script even before shooting began, albeit with a few minor reservations.

(Continued on page 20)

Cheaper Franc Means Less French Film Aid

Less French Film Aid
Paris, Oct. 8.
With the devaluation of the franc now an accepted factor here, the amount of Film Aid handed out to producers on a percentage of foreign and domestic take, has been regulated accordingly. This fund money is obtained via taxes on theatre ducats here and is given to a producer towards his next film. This is supposed to keep an equilibrium in the film setup.
Rising production costs and below par cinema patronage have made it almost impossible for most films to get amortization in their own marts. Thus a bigger premium in aid was handed pix bringing in foreign revenue. From 25% it will now be cut to 19% since devaluation is in favor. Local aid on grosses will go to 7% and 8%. Only repatriated funds count for the advances on foreign take.

Musical Bard

Now William Shakespeare's life and times will get the Broadway legit musical treatment by Eddie Davis and Sam Alper, It's titled "All The World's A Stage."

Who's Crowded?

Wry humorous angle developed this week from the flu scare which has been played up so much by the dallies and radio-tv that it has cut deeply into Broadway first-run film grosses. One irked manager complained that "something outta be done about newspapers which warn people to stay away from crowded places such as movies."

"We are not crowded places currently," he exclaimed, "and we would welcome folks. It's really cozy here."

Who's Crowded?

H'wood in Sputnik **Spu**rt; Register Satellite Titles In New Space Pic Cycle

In New Space Pic Cycle

Hollywood, Oct. 8.

If producers follow through on their title registrations, Holllywood is going on a satellite kick, as spurred by Russia's launching of its man-made "moon." Claims to dozens of labels indicating interplanetary space themes have been filed with the Motion Picture Assn. of America for the past several months. It could mean a new cycle, possibly replacing the current run of horror entries.

Definitely set for production is "Srace Children." Richard Alland is to produce for Paramount with the cameras to roll in December. Indie producer Robert E. Kent (Peerless Productions) went to the MPAA offices here Friday (4) to register eight titles, such as "500 Miles Up." "Circling the Globe" and so on.

While similar picture nomenclature has been placed with the MPAA in past, production has been slight. Now, with the subject hot, there'll be a rush to hit the market with "space" matter, it's expected.

Reissue 'Conquest of Space'

Reissue 'Conquest of Space'
Paramount is first to bat with a
picture tieing in with Russia's
(Continued on page 60)

Episcopal Theatre, Party At Jewish Community

At Jewish Community
Compatability among different
religious denominations is being
demonstrated here through a nonprofessional production of "Witness for the Prosecution." The
meller is scheduled for Oct. 23Nov. 3 presentation by the Resident
Theatre of the Jewish Community
Center, which produces about eight
plays yearly.

The Center's last performance of
the play, which falls on a Sunday,
is being sold as a theatre party for
the benefit of St, Augustine's Episcopal Church.

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154 West 46th Street

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New York 36, N. Y.

Yvonne DeCarlo's Disks

I Yonne Decato 3 Disks.

Yvonne DeCarlo is the latest film name to join record ranks, inking an exclusive contract with Imperial Records. Prexy Lew Chudd plans an initial recording session within the next few weeks at which Miss DeCarlo will cut some pop sides. Actress has sung in 20 of her 32 films but has never been in the pop field before. She studied opera for eight years and made her debut in "Die Fledermaus" in Hollywood Bowl.

GI O'Seas Circuit To Be Reactivated In Jan. Under USO

A new troop entertainmen

A new troop entertainment setup is being formed to take effect
Jan. 1, the day after USO-Camp
Shows gets its honorable discharge.
USO, Camp Shows' parent organization, will assume charge of all
overseas entertainment, which will
operate in close conjunction with
the Armed Forces Professional Entertainment Branch, which is now
headed by Lt. Col. Lionel Layden.
Lt. Col. Layden has succeeded
Col. Jerry Coray, who retires from
the Army at the end of the year
and-will join USO in charge of
sending shows overseas.

USO will allot a portion of its
annual budget for overseas entertainment, but the amount still
hasn't been decided. It's expected
that the Armed Forces will ask a
budget not less than \$1,000,000,
which will be more than Camp
Shows got in its final stages.
Army's estimate indicates that it
wants the scope of professional entertainment enlarged in installations throughout the world.
Col. Coray is now making a survey with USO and studying its setup prior to his separation from the
service.

See Bigger Budget For Cannes' Film Festival: To Overshadow Venice

To Overshadow Venice

Paris, Oct. 8

Since both the Cannes and Venice Film Festivals were moderately successful this year, both the Gallic industry and governmental sources concur on the fact that Cannes has to go all out for the next festival, next May, to keep the Cannes prestige, commercial and publicity lead intact.

So it looks like there will be a hike in the Cannes budget next year. Previously having only \$135,000 to Venice's \$275,000, the next outlay may approach that of Venice. The governmental Ministry of Commerce and Industry, through the Centre Du Cinema, already has pledged a substantial raise to be followed by like kickins from the industry and the city of Cannes, plus private donations.

Comes' attempts at economies this year, by cutting journalist lists, led to some misunderstandings and difficulties. Important scribes were deleted in many cases especially

this year, by cutting journalist lists, led to some misunderstandings and difficulties. Important scribes were deleted in many cases, especially among the Italians who were rankled at the fest management. Cannes invited, 25 Italians, 14 newsmen among them, while Venlice was able to host 114 French film reps with 38 news chroniclers included.

It is felt that Cannes will now get a greater personnel so as to screen invites more carefully and avoid this sort of thing. Cannes, however, did pay more attention to world distribs, exhibs and producers, which it will continue to do. Prexy Robert Favre Le Bret, of the Cannes Fest, feels that Cannes next year will be able to take care of its large journalistic, diplomatic and industry turnout. Films will be more carefully looked over also. Hopeless entries will be denied with replacements asked for.

Fodebu's Political Post
Paris, Sept. 30.

Keita Fodeba, organizer and administrator of Les Ballets Africains de Keita Fodeba which recently played Edinburgh Festival and is booked for Paris' Alhambra late next month, has given up his post as active director of dance troupe. He has been named Minister of the Interior of Senegal, French colony in West Africa.

Rockefeller Grants To Arts [ON SHORT-TERM PHILOSOPHY]

[ON SHORT-TERM PHILOSOPHY]

Washington, Oct. 8.

Since 1953 when it began making major grants in support of the arts, the Rockefeller Foundation has contributed \$300,000 to the American Shakespeare Festival Theatre at Stratford, Conn., and \$42,000 to the Stratford Shakespearean Festival, in Canada. Of the Connecticut money, \$100,000 was given last year, says the annual report of the Rockefeller Foundation.

"The Foundation's intention," it is explained, "is not to provide long-term or continuous support, but to offer the short-term or initial aid which will lead to a new or higher level of achievement that can be maintained by other sources."

Among other major grants in the past three or four years,—\$200,000 to the New York City Center of Music and Drama, to commission new bellet and opera productions; \$125,000 to the Boston Symphony Orch toward the Tanglewood scholarship fund; \$500,000 to the Louisville Symphony Corch to commission new music; \$150,000 to the Virginia Museum, of Fine Arts to aid in Opera Association for an exploratory committee on a Musical Arts Center for New York City. This last became the Lincoln Square Performing Arts Center. Its purpose is to create a center for Metropolitian Opera, the New York Philharmonic Orch, and ballet, drama and advanced training in the performing arts.

High Hopes on Slopes for 'Hell'

Burt Balaban, Arthur Mayer Co-Producing Thriller Up 13,000 Ft. in Swiss Alps

Look Ma, It's Ma

Hollywood, Oct., 8.
Actress playing a society reporter in upcoming "Thin Man" segment will bear uncommon resemblence to star Peter Lawford, which isn't surprising

Peter Lawford, which is the prising.
She's Lady Crawford, the British-born actor's mother, who'll be playing opposite her son for the first time.

Louisville Anticipating 'Ultimate' Integration Of Races in Its Theatres

Louisville, Oct. 8.
With integration in schools at hand, can mixed audiences in the atres and other places of amusement be far behind. It's as in-

atres and other places of amusement be far behind. It's as inevitable as spring following winter but don't look for it to happen for some time.

This is the opinion of several show business operators and theatremen of the Louisville area. (It must be noted that Louisville is regarded as "progressive" in the language of the integration advocates).

They point up that Negro youngsters moved in with whites in the local schools without incident. And they add that while such intermingling cannot be forced at this time — the pressures against it would be severe—at theatres and such, the sentiments of a majority of the public will change. Perhapsit's a generation away.

One exhibitor said he'd like to have integration at his house if only for business reasons. He has a good situation, nabs 'the best pictures on first availability and could thereby draw patronage away from Negro theatres.

Another said he believes that when the local moppets of today grow up, and when their children begin attending the interracial schools as they did, the idea of integration in show business places will not be so remote.

SPAIN'S NOSTALGIC HIT

Raquel Meller, Carmen Flores Back In Wake of Musical

Barcelona, Oct. 1.

Unexpected hit of Spanish pic "The Last Song" directed by Rafael de Orduna where Sarita Montiel scores as a singer, has brought back to the stage old timers like Raquel Meller and Carmen Flores (not Lola), well in their sixties, to sing once more the songs they launched and Sarita Montiel has revived in the film.

"The Last Song" (El ultimo cuple) is not the biography of one singer but with episodes of the lives of several Spanish song stars of 40 years ago, a plot was written which fused with the old tunes. Grosses for film, after a five months run in three theatres, and still continuing in two, has already exceeded receipts of "Gone With the Wind" (Metro).

Naturally, Sarita Montiel has already started work in another pic, also with songs. Barcelona, Oct. 1.

Jungfraujoch, Switz., Oct. 8.
Thirteen thousand feet high, on switzerland's' cloud-kissed Jungfraujoch, and only several hundred yards from the precipice, which claimed the lives last month of three expert mountain climbers, Birt Balaban is shooting his latest film effort, "High Hell."

The costume epic, a late 19th Century greed for gold story, stars John Derek and Elaine Stewark. Remainder of the cast and the entire crew of 30 is British. The picture is being co-produced by Balaban and veteran cinema operator Arthur Mayer.

The dangers involved in making "High Hell" have excited the interest of British and French newstele companies. They are almost constantly on location." As a result Balaban has been more shot than shooting.

Tragedy nearly marred the film-

shooting.

Tragedy nearly marred the film-(Continued on page 71)

STATEMENT REQUIRED BY THE TRATEMENT REQUIRED BY THE ACT OF AUGUST 24th, 1912. AS AMENDED BY. THE ACTS OF MARCH 3, 1933. AND JULY 2, 1946. (Title 39, United States Code, Section 233,) showing the ownership, management and circulation of Variety, published weeking at New York, N. Y., for October 1, 1957.

1. The names and addresses of the publisher, editor, managing edicor, and business manager, are: hublisher—Variety, Inc. 154 W. 46th

MEXICO FLEXING MUSCLE-IN U.S.

Producers Buying Theatres And Circuits Now Producing Pictures: Must Metro Complete Divorce?

The spectacular notion has entered the minds of some in the industry that (1) with Paramount going into exhibition, and (2) with major circuits angling to shift into further production. Loew's may now ask why, indeed, it must proceed with its divorcement. Outfit is the only big film corporation which hasn't separated from domestic theatres. mestic theatres.

mestic theatres.

If the question comes up it likely will be in Washington tomorrow (Thurs.) as the Dept. of Justice sits down with various trade groups to seek opinions on business conditions and to what extent the previously-affiltated chains may engage in production.

previously-affiliated chains may engage in production.

The industry trend, many feel, is back toward the integrated setups. It's noted that the producer-distributor's ownership of theatres, or the other way around, was not found illegal per se. The companies were slapped with antitrust decrees, which called for theatre divestiture and trade reforms, because of the uses to which they were found to have put their power.

power.

But if there are no longer any such abuses, and exhibs can produce and producers can exhibit, isn't this the integrated setup all over again?

Films May Have To Rely More 'n' More On U.S. Transfer

Washington, Oct. 8.

Because of deteriorating financial and economic conditions abroad, the American film industry in the near future will have to make greater use of the Government's informational media guaranty program, Eric Johnston told the Senate Foreign Relations subcommittee here yesterday (Mon).

The Motion Picture Export Assn. prexy said it was either that "or abandon some markets to subsidized film of other countries."

Under the media guaranty program, Hollywood can sell its films in a given country for local currency which is turned over to fie. U.S. Information Agency. Latter in turn pays out an equivalent sum in dollars in the States.

Johnston disclosed that, between 1949, when the program began, and June 30, 1957, the Government had issued \$51,500,000 in contracts, of which films 'accounted for \$7,900, (Continued on page 10)

PEGGY LEE'S JAZZ FILM COME SUMMER

Peggy Lee has been linked by the recently organized firm of Katzka-Farrell-Gaige Productions for the top femme role in an or-iginal screenplay by William At-taway and Herbert Kline. Unfitted as yet, script's now be-ing completed. It's a romantic yarn about the jazz world. Shoot-ing is slated to start next summer in New York and Europe.

GREENSBORO TARGET

Negroes To Move Against Film Theatre Segregation

Two-Headed Barnum

Two-Headed Barnum
Hollywood, Oct. 8.
A pair of Phineas T. Barnum blopix is in the works.
First to be announced was "There's One Born Every Minute," which William C. Thomas will produce and Frank Tash-lin will write and direct. A day later, Martin Jurow and Richard Shepherd reported that they have assigned Lesie Stevens to script a film tentatively titled "The World's Greatest Showman," which will go before the cameras next spring.
Thomas and Tashlin reported Bob Hope has expressed interest. Other story talking with both Andy Griffith and Jackie Gleason.

Quebec Censor Leaves Characters Suffering In Crosby's 'Fire' Film

In Crosby's 'Fire' Film

Montreal, Oct. 8.

Once again the subject of divorce and the Quebec censors have locked to reduce an adult film with a serious theme to 'senselessness. Such was the case last week with Bing Crosby's 'Man on Fire' after the censors took a second look and after the film had been shown to local critics for review purposes. On Sat. (Sept. 28) Walter O'Hearn of The Montreal Star wrote a lengthy review of the film giving high marks to the mature treatment of the divorce and commenting on the overall excellence of the performances given with reference to "the relatively happy ending, which I should prefer to describe as a tranquil ending."

Censors cut the final reel before it opened in a first-run house. O'Hearn's review and what the public saw had little meshing. Instead of the "tranquil ending," the cut version ended with everyone concerned in the film emotionally upset and a short homily to the effect that "divorce solves nothing" being flashed on the screen to drive home the moral lesson.

Last Tues. (1). O'Hearn wrote another column to clarify his position with the readers and also the invention with the readers and also the invention with the readers and also that it is a few pointed remarks on the juvenile handling of this particular film by everyone, including the censors. Because of the mutilation, "Man on Fire" lasted only one week.

SHERMAN HARRIS

SHERMAN HARRIS STAYS BOSS WRANGLER

Hollywood, Oct. 8.
Production reins on theatrical version of "The Lone Ranger" being prepped for United Artists release will remain in hands of Sherman Harris, producer of "Ranger" telepix series
Film, to be made by property owner Jack & Tather in widescreen and color, will roll in late fall for 1958 release. Lesley Selander will direct the Robert Schaefer-Eric Freiwald screenplay. Hollywood, Oct. 8.

Yates Dickers Some More

Hollywood, Oct. 8. Herbert J. Yates has resumed Negroes To Move Against Film
Theatre Segregation
Greensboro, N. C., Oct. 8.
The Greensboro branch of the National Association for the Advancement of Colored People will granted an integration attack on local theatres during the winter, according to an NAACP spokesman.

Separate houses for Negroes has been typical of Dixle. In general such houses have been second class and of said pact. Deal as originally although some Negro cinemas are new and well equipped.

Herbert J. Yates has resumed negotiations looking to sale of his controlling stock in Republic to Joseph Harris-Joseph Blau syndicate. Talks are now centering on whether Yates will remain with Harris and Blau, who are prominent in the telefilm field, take over.

Separate houses for Negroes has been typical of Dixle. In general such houses have been second class and of said pact. Deal as originally drawn called for a payment of \$4,-

COLUMBIA FEELS **CIMEX 'POWER'**

Entry of Columbia Pictures into Entry of Columna Pictures into the Mexican film field in the U. S. earlier this year has fouched off a bitter struggle plus the exhibitor charge that the Mexican distributors are trying to maintain a monopolistic stranglehold on the market.

Situation has become a maze of Situation has become a maze or pressures and counter-pressures, with the exhibitors in the role of the squeezed middleman, wanting to move in certain directions, i.e., to play ball with Col, but fearing to do so since it might mean being left stranded without an adequate very round product supply. year 'round product supply.

If the situation further deteriorates, and the struggle intensifies, as it is almost certain to do, there will unquestionably be repercussions affecting U. S.-Mexican film relations as whole.

relations as whole.

Already, an exhibitor in Chicago—Abraham Gomez—will file a "conspiracy" suit against Azteca Films, at the moment the largest supplier of Mexican pix in the states. Gomez runs the Tampico and Plaza Theatres in Chicago. Both houses are firstruns. When Gomez booked a supply of Columbia product, he was suddenly informed that he would no longer be getting the Azteca films. He was no longer even-serviced the Mexican newsreel.

Apart from Azteca, another dis-

can newsreel.

Apart from Azteca, another distributor—Clasa-Mohme— also is in the field. However, both companies now are controlled from Mexico-City by Climex, the Mexican export group of which the Mexican film bank also owns a share. Gustav Mohme, head of Clasa-Mohme, reportedly has sold out to Cimex, but continues with his outfit until (Continued on page 20)

Nice to Have Big Firm Behind You, **Muses U's Hunter**

The song of indie production which has attracted a large segment of Hollywood producers in recent years has no appleal to Universal producer Ross Hunter. He prefers a studio pact.

a studio pact.

Hunter, producer of U's "My
Man Godfrey," which opens at the
Roxy in N.Y. shortly, sees indie
market becoming tougher every
day. "It's not only a question of
making a good picture," he said,
'but it also involves the ability to
sell a picture after you've made it."
It is Hunter's contention that with
the possible exception of such indies as Hecht-Hill-Lancaster and
Stanley Kramer very few indebendies as Hecht-Hill-Lancaster and stanley Kramer very few indepen-dents can afford to put the fine, talent and money behind the sell-ing of a picture.

"That's where the association with a major company is of the utmost importance," Hunter as-serted.

Hunter's future schedule includes
"The Wonderful Years," a teenage
story based on the off-Broadway.
legit click of several years ago
"Teach Me How To Cry." Also
filmization of Joseph Hayes novel,
"Bon Voyage."

Harvard New Generation

Boston, Oct. 8.

"Ecstasy," the Czech-made
Hedy Lamarr starrer, plays a
return engagement tonight
(Tues.) at a private showing
for an audience of Harvard U.
students. Booked by Ivy Films,
the picture was last unreeled
for Harvard undergrads three

or harvard undergraus times years ago.

Distribution rights to the venerable film are held by Samuel Cummins' Jewel Productions. A nude scene is the picture's chief claim to fame.

Distribs Still Being 'Traditional,' Feed Big Pictures to Big Weeks; Exhibs Decry Pre-Holiday 'Slackers'

Playing for Suckers

Central Theatre, Broadway, pulled a fastie on the public Thursday (3) night. Marquee-billed was a "Preview of a Major Studio Production" along with the regular program. Ticket-buyers did a burn upon learning the unidentified pic was a meager quickie from Britain's Major Studios. Adding up to a good example of how to lose customers.

U.S. Product Pacing Fall Season at Rome Theatres; 'Giant' Leading With 81G

Rome, Oct. 1.

Yank product is pacing the fall season at Rome's boxoffices, according to figures just released here. "Giant" (WB) counting a pre vious first-run performance (it's now continuing in other initial situations here) has racked up a very strong \$81,000 to date. Current top grosser, among more recent starters, is "Friendly Persuasion" (AA) with over \$42,000. "War and Peace" (Par) is nearing the \$20,000 mark in a reprise firstrun at the Arlecchino, with continuous shows. Previous stanza had been reserved-seat advanced-price setup.

Highest average grosses of any newcomer to date have been registered in its first two weeks by "Love in Afternoon" (AA), which has so far run up a very high \$20,000 in a relatively small house, the Fiamma. "Hatful of Rain" (20th) and "Island in Sun" (20th) follow with okay, but not outstanding, first-run takes. "The Little Hut" (M-G), including its drive-in gross, has so far made some \$19,000 in early spots.

Italo film grosses to date have been relatively disappointing, though known that most local companies shold release on their high-powered product for the locally prosperous Christmas weeks. has so far run up a very high \$20,-

Big holes in the release schedules between now and Thanksgiving, and from then on until the Christmas holidays has exhibitors doing a burn again.

Even some distribution execs are in accord that the policy of "seasonal" selling, geared to the juicy holiday trade, is shortsighted to say the least. Yet, it's a habit of which distribution appears to be unable to break itself.

unable to break itself.

Exhibs acknowledge that not all of the distributors are following the withholding policy to the same degree, and 20th-Fox—with its large product roster—is singled out as one of the exceptions. But many feel strongly that the tendency to leave a big chunk of the calendar to "filler" product, paced by only a couple of biggies during the supposedly slack periods, is a big mistake and that the reverberations of it can still be felt when the holidays roll around.

"The audience doesn't know the

"The audience doesn't know the difference," noted an observer. "After all all they want is to see a good movie. Let them see a couple of bad films, and let them feel that there is a general dearth of good pictures, and the industry as a whole must suffer later on. It's (Continued on page 20)

1 More Travelog, Then Cinerama To Vary Format

The current fourth Cinerama production, "Search For Paradise," recently opened at the Warner, on Broadway, is the next-to-last travelog that Lowell Thomas and Stanley Warner (Si Fabian) will do. The fifth, still untitled, is about 50% done; it treats with a South Seas motif.

South Seas motif.

South Seas motif.

Cinerama had its sights on Frederick Wakeman's "DeLuxe Tour" be en relatively disappointing, though known that most local companies shold release on their highpowered product for the locally prosperous Christmas weeks.

Charles Chaplin's rep (femme) in Paris refuses to discuss any proposals for the U.S. distribution of "The King in New York" at this time. Apparently there've been guite a few nibbles, though major U.S. distribs wouldn't touch it.

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DAILY VARIETY
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\$15 a year. \$20 Fareign.

Balaban On the Quest for Film Which Could Gross \$50,000,000

Barney Balaban was on the Coast-over the past week on the prowl for \$50,000,000. Or, to put it an-other way, he's seeking another property of the boxoffice caliber of "Ten Commandments."

property of the boxoffice caliber of "Ten Commandments."

Paramount's president is listening to suggestions from various quarters, including "Commandments" producer Cecil B. De Mille, but so far nothing has come up which Par feels would warrant a production risk of over \$10,000,000. There's no question but that themes such as the Decalogue are hard to come by. But the reason for Balaban's and Par's continuing search is the obvious one: "Commandments" has been a major source of money for nearly the past year and, unless the completely unexpected happens, will continue as same for into the future.

Actually, some Par execs pri-

tinue as same for into the future. Actually, some Par execs privately admit that the Biblical entry would never have been made if the budget had been known in advance. It started out as a tall stakes contender, for sure, figured to cost perhaps \$6,000,000. As preliminaries and actual production progressed, the outlay went up and up, finally to over \$13,500,000. \$13.500,000.

\$13,500,000.

Amortization of costs, amounting to \$30,000,000, is expected to be reached by next summer. Meanwille, of course, Par has been and will be raking in important income as distribution fees. The \$30,000,000, which will represent worldwide rentals, will cover negative and print costs, advertising, releasing charges, etc.

ing charges, etc.

It's by next summer, either July or August, that the negative costs will be caught up along with all other charges as of that time. Thereafter will be so much more

Epie was financed by Par and is owned by the company and De Mille on a 50-50 basis.

Producer hasn't disclosed any future plans, But it's a sure bet he'd like to know how to top "Commandments."

'Cable' Theatres Main Theme At **Allied Meeting**

Indianapolis, Oct. 8.

Cable Theatres and other forms of home-toll are scheduled for thorough discussion at 31st annual convention of Allied Theatre Owners of Indiana in Marott Hotel here Oct. 15-16.

here Oct. 15-16.

Agenda includes addresses by
Abram F. Myers and Rube Shor;
James H. Nicholson, of American
International Pictures; Robert
Wile, now with 20th-Fox, and T. O.
McCleaster, 20th division manager.

McCleaster, 20th division manager,
Charles B. Lord, advertising director of Indianapolis Star and
News and president of Newspaper
Advertising Executives' Assn., will
talk to exhibs on newspaper advertising. Stanley McIntosh, director of community and educational relations for Motion Picture
Asnn. and Hugh McLachlan of Society of Motion Picture and Television Engineers, are other speakers slated. ers slated.

Panel discussions for exhibs only will be led by Spiro Papas, vice president of Alliance The-atres, and Robert Jones, general manager of Affiliated Theatres.

Set For Miami's TOA

Set For Miami's TOA
Despite a division of opinion
within Theatre Owners of America
over the merits of cable television, the subject has been definitehy placed on the agenda for discussion at the exhibitor organization's anunal convention at Miami
Beach Nov. 20 to 23.

Both sides of the toll tv issue
will be presented "so that the future may be approached with a
well conceived, conclusive plan of
action." The various arguments for
and against the controversial issue
of cable-tv will be presented at an
open session on the morning of
Nov. 21. However, at a closed afternoon session the same day, the
TOA members will be asked to
"draw definite conclusions."

FLOYD C. HENRY EXITS

Par Chief In Far East Since 1947 Takes A Powder

Floyd C. Henry, Paramount's Far East division manager since 1947 and employee for the past 26 years, has bowed out of the company on what's said to be a "mutually satisfactory" arrange-

ment:
It's understood the exec and the company couldn't see eye to eye on certain policy matters and, more specifically, the handling of "The Ten Commandments." His resignation was the result,

AL STERN, BEN GRIMM SOLE RKO PROMOTERS

Alan Bader, assistant to RKO global publicity director Al Stern, was pinkslipped this week in a move that reduced the entire organization's promotional force to Stern and ad manager Ben Grimm. There is now no publicity department on the Coast at all.

ment on the Coast at all.

This near-elimination of the bally personnel comes at a time, curiously, when RKO professes to be undertaking more production abroad and has a program of three pictures underway in New York. No production is going on on the Coast.

Coast.

While the RKO releasing lineup is going through Universal domestically, RKO's product is being handled abroad by its own distribution offices, which look to the homeoffice and the studio for promotional material.

Still no decision yet on which company is to handle the United States release of "Stager Struck," RKO property which is not part of the U releasing arrangement.

Business-Like Writers Foresightedly Demand Stake in Toll Re-Plays

VARIETY

Hollywood, Oct. 8.
Writers Guild of America West has become the first talent guild in Hollywood to formulate demands for toll tv, and in seeking a producer okay of its format, is skipping demands for a hike in minimums for the screenwriters branch when negotiations reopen with the major film studios this fall.

with the major film studios this fall.

Scripters will press for a one and one-half shiding scale percentage of participation in pay-ty coin from currently produced pix. Frank Nugent, prexy of the screenwriters branch, cxplained the move this way: "We're willing to make a concession for a concession, We're willing to go along on a participation basis rather than ask for money. The spiralling costs of today must stop somewhere."

Guild said that demands for a minimum hike are being bypassed 'in recognition of the movie market depression," and that's why it has instructed its negotiation committee to concentrate on toll-ty decreed the concentrate on toll-ty decreed the concentrate on toll-ty decreed.

ket depression, and that's why it has instructed its negotiation committee to concentrate on toll-ty demands. Writers' pact with the major studios runs to May, 1959, but is reopenable this fall in three areas—credits, minimums and pay tv. They must present written demands this week.

At last week's WGAW meeting, Nugent as chairman of the negotiating committee, and Karl Tunberg, head of the pay-tv committee, disclosed it has classified theatrical films in three categories insofar as pay tv is concerned:

(1) All theatrical pix produced before Sept. 2 of this year (the date of the Bartlesville, Okla., experiment, which is designated as the beginning of pay-tv).

(2) All theatrical pix produced after Sept. 2 for both theatrfal and pay-tv.

(3) All pix which may be pro-

pix in the South.

arter Sept. 2 for both theatrical and pay-tv. (3) All pix which may be pro-duced in the future mainly for pay-tv. In the latter category, writers (Continued on page 10)

New York Sound Track

Hollywood scuttlebutt reaching here has it that Allied Artists will dispose of its studio by the end of the year to embark on a United Artists type of operation. Indie producers would be financed and given freedom to operate anywhere once a package is approved. Limited facilities (three sound stages) have meant this kind of working to some degree in past.

Quote from producer Irwin Allen: "It's not the play that's the thing. It's the screenplay!" . 20th-Fox and Buddy Adler ready to ink a new contract for the producer, adding to the concessions the 20th studio chief got last year.

studio chief got last year.

The way things are going, that mammoth Madison Square shindig on Oct. 17 may end up costing Mike Todd not a nickel. So far, his only expenses are the rental of the Garden, and with CBS-TV covering, he stands to break even on that one, too. No lack of "contributing" merchandisers. Meanwhile, requests for invites are coming in from all over ... Gordon Knight of Britain's Board of Trade says he can't understand why he still hears complaints about the "British" accents in theatrical films, but none when virtually the same pix are aired over tv. Tis a puzzlement allright.

tv. Tis a puzzlement allright.

Some of the pictures Matty Fox acquired when he bought the RKO library now are being distributed in certain foreign territories—by RKO. It figures . . . 20th's "Sun Also Rises," though it won't do as much as the company expected, nevertheless should turn in a neat \$4,000,000 domestic . . . 20th prexy Spyros P. Skouras had reservations to return to Europe, then cancelled. Mrs. Skouras is still there . . . Major company film biz huddles just don't seem to rate unless the N.Y. principals first go to the Coast and then everyone turns around and brings the Coast contingent into Gotham. Maybe that helps to balance out points-of-view . . Alex Harrison, 20th general sales topper, reminded the bankers at last week's Spyros P. Skouras dinner for Bank of Američa prexy Clark S. Beise, that their investments wouldn't be much good unless there are fellows around to peddle the product . . Little Rock radial hotfoot hasn't made it any easier for radial theme pix in the South.

pix in the South.

The literati set is convinced that the Confidential mag influence is having its effect, subtly or forthrightly, on the more recent autobiographies in such distinguished American periodicals as the Saturday Evening Post. This has particular reference to the currently serializing George Raft memoirs (as told to Dean Jennings) which is pretty frank stuff, and makes the writing-publishing aficianados wonder if, in the pre-Confidential climate, the Satevepost would have "dared" run such a revealing serial. The Bill Davidson closeup on Frank Sinatra, in Look, is cited as another sample of a slick mag's spade-calling treatment. Incidentally, the crooner is suing the periodical and author for alleged libelous statements on this one.

Item out of L. A. captioned "Dark Screen Refund on Halpern System" draws a few subtle wisecracks from Theatre Television Network chief anent the reported "horizontal interlock that went bad." More seriously Nate Halpern asserts that the aforesaid interlock at the Stanley Wiltern theatre was in the house's permanent RCA PT-100 equipment, was purely local and that the closed-circuit feed of the recent Robinson-Basillo go "performed perfectly without the loss of a single minute."

ment, was purely local and that the closed-circuit feed of the recent Robinson-Basilio go "performed perfectly without the loss of a single minute."

Lyricist Oscar Hammerstein II, author and playwright Peter De Vries; and actor Sidney Potiter are among the 50 new members just added to the National Committee of the American Committee on Africa. They accepted invitations from John Gunther. Committee is described as "non-partisan and, non-political," for the purpose of keeping Americans informed about the "historical ferment" in Africa. Gene Kelly, shooting "Marjorie Morningstar" at Warner Bros., has purchased "The Diamonds of Mademoiselle Antoinette" for future indie production . The flu-Asiatic and common-taking its toil among industryites. Among those hit: Richard Davis, almost immediately on his return from Europe . MPEA's Ralph Hetzel helping to reverse the trend. He's moving from the suburbs (Conn.) into Manhattan . Brigitte Bardot's Gotham trip currently on an off-again basis . Efrem Zimbalist Jr., starred opposite Natalie Wood in WB's "Bombers B-52," isn't the first Zimbalist to appear on the screen. His dad, the famed violinist, played in the short that was part of the first presentation of sound pix at the old Warner Theatre in N.Y. Aug. 5, 1926 . Oscar Doob now has the breakdown of the survey made in Rochester in the wake of the eight-week pro-industry radio campaign. Survey questions that were asked don't rate very high with those who've seen the answers . . Museum of the City of N.Y. has resumed its Saturday afternoon kiddie film shows. P.W. Johnnes is the moving spirit behind this welcome program.

"The Fancy Dancer," novel by David Lord, has been purchased by Gene Kelly for production by his indie outfit next year. Lord also has been set to write screenplay. Kelly, who will star, will also handle choreography but another director will be assigned. In his first indie, "The Happy Road," for Metro release, Kelly directed.

Cedric Francis, longtime producer of shorts and featurettes at Warners was set

and scripter John Michael Hayes also east; ditto studio head Bud-

son and scripter John Michael Hayes also east; ditto studio head Buddy Adler.
Finale of the CBS series "You Are There" will be "Pursuit of the Graf Spee" Oct. 13, which will be tied in with the national release of Rank's "The Scuttling of the Graf Spee."
Times Film Corp. seems determined to match big with little. Jean Goldwurm at Cannes acquired the British "Smallest Show on Earth."
Now, his Little Carnegie, N.Y., is showing "Round the World in 18 Minutes," an animated version of the same Jules Norme yarn from which Mike Todd cut his bigger cloth. Cartoon originally was intended as a feature film, but was abandoned in 1939 when only the London and Indian sequences had been shot. It's a George K. Arthur presentation.

N. Y. to L. A. N. Y. to I
Irwin Allen
Ed Aaronoff
John Baragrey
Jack Benny
Pandro S. Berman
Corinne Calvet
Jesse Chinich
Sue Clark
Ralph Edwards
Dick Gottlieb
Axel Gruenberg
Ken Later

Jerry Pickman Arnold Stang Max E. Youngstein

Europe to N. Y. Bob Aspen
Gina Collens
Russell V. Downing
Hy Hollinger
Herman Levin
Mark Robson
Sam Selecth Sam Spiegel Irving Strouse

National Boxoffice Survey

Trade Hit by Series, Flu; '80 Days' Champ, 'Pilot' 2d, Wonders' 3d, 'Morgan' 4th; '10 C's,' 'Sun' Next

Wonders 3d, 'Wiorgan' A Key citles have two additional burdens to carry this week—the flu scare and the World Series. Intense interest in the Yankee-Milwaukee Braves clashes has sloughed matinee biz five out of the last six days but the pressure will be lifted soon. But the overly publicized Asian flu "epidemic" may cut into first-run biz for several weeks. One bright spot is that some upcoming new fare shapes big.

"Around World in 80 Days" (UA) is back on top again this round

"Around World in 80 Days" (UA) is back on top again this round after being displaced last week temporarily by "Jet Pilot" (U). "Pilot" is easy second-place winner currently, showing up in some 18 key spots but failing to hold terrific opening week pace in some locations.

Irific opening week pace in some locations.

"Seven Wonders of World" (Cinerama) is winding in third spot as against fourth a week ago. "Helen Morgan Story" (WB), a newie, is capturing fourth money currently, "10 Commandments" (Par) is edgitions of 6th place.

"10 Commandments" (Par is easing up to fifth place.
"Sun Also Rises" (20th), fourth last session, is taking sixth. "Until They Sail" (M-G) is finlshing session it's a newcomer. "Man of enth. It's a newcomer. "Man of 1:000 Faces" (U) rounds out the

1.000 Faces" (U) rounds out the Top Eight best grossers.
"Interlude" (U) and "Forty Guns" (20th) are the runner-up pictures in that order.
"Les Girls" (M-G) looms as an important new entrant on the basis of its preem showing at the N. Y. Music Hall, despite all handicaps. "Black Scorpion" (WB), which opens at N. Y. Paramount this week, is good in Providence and Boston.

week, is good in Providence and Boston.

"No Down Payment" (20th), also new, shapes tall in Chi. "Story of Esther Costello" (col), nice in Chi, is good in L. A. "Satchmo the Great" (UA) is hep in Chi.

"Mr. Rock & Roll" (Par), okay in Minneapelis and Detroit, is mild in Denver. "Search For Paradise" (Cinerama), great in N. Y., is rated happy in Philly and hotsy in Pitt.

"Joker Is Wild" (Par) looms as potentially big, being stout in L. A., hep in Chi and big in N. Y. "Valerie" (UA), also a newcomer, is only so-so in Philly.

"Sea Wife" (20th) shapes solid in Washington, "Pride and Passion" (UA), okay in Boston, looms mild in Philly, "Tammy and Bachelor" (U), brought back to cash in on popularity of "Tammy" tune, shapes nice in Pitt, good in Cincy and okay in Balto. "Perri" (BV), tidy in L. A., is big in N. Y. "Quanter" (II) is solid in Detroit

"Quantez" (U) is solid in Detroit and Chi. "Rock Hunter" (20th) is stout in Chi.

(Complete Boxoffice Reports on Pages 8-9)

N. Y. to Europe

Nat Abramson Nat Abramson
Sylvia Barry
Richard Basehart
Hugh Charles
Valentina Cartesa
Herman Fialkoff
Judy Garland
Prof. Robert Gessner Prof. Robert Gessn Bonita Granville Charles Grear Mannie Greenfield Richard Hearne Natalie Hinderas Russell M. Holman Batty Johnson Russell M. Hollian Betty Johnson Sid Luft Thomas C. McConnell Noro Morales Jack Wrather

L. A. to N. Y.

L. A. to N.

Buddy Adler
Barney Balaban
Art Cohn
Cecil B. DeMille
Jimmy Durante
Richard Egan
Rhonda Fleming
Stewart Granger
John Michael Hayes
Ross Hunter
Leo Jaffe
Carole Mathews
Eddie Mayehoff
Dennis O'Keefe
Charles Schnee
David O. Selpnick
Abe Schneider
Ann Sothern
Jerry Wald Jerry Wald Richard Whorf Richard Widmark

ALL THAT'S GOLDEN NO JUBILEE

Hurok on Showmanship

Showmen gain and lose morale with boxoffice receipts but there are certain eternal principles which are always true. So confides the concert and legit impresario Sol Hurok. Always remember,

ys he:
"If the public doesn't want to come to something, you can't p them." "If you give a pass to a V.I.P., be sure it's a good shew, or he'll demand his money back."

"There are no bad acoustics for good artists."

Belgians See 1958 World Festival Glorifying Enthusiasm of Those Who Feed Film Art 'Obscurely'

By ROBERT J. LANDRY

Completed, organizational plan for the 1958 World Film Festival in connection with the Brussels Universal & International Exhibition is revealed by Didier de Wouters, press attache of the Commissariat General. There will be a Grand Prix for (1) full-length and (2) short-length "experimental".

Grand Prix for (1) full-length and (2) short-length "experimental" films.

All of the 46 participating countries in the Exposition proper are invited to compete in the Festival on a limitation proviso based on annual national production volume. Countries making over 100 features annually may submit two films, those under that total, only one offhe cutoff figure for shorts, nation for nation, is more than, or less than, 200 shorts produced annually. Films to be eligible may have been exhibited previously in the country of origin but not in other European countries and all submissions must reach the Brussels organizing committee by May 10, 1958. Pictures may be in any established dimension or medium, but Belgium will not provide facilities for unspooling in systems other than those known to be needed by next April at the latest.

Wouters discloses that there will be separate juries for "longies" and "shorties" and that Brussels will follow the political neutrality characteristic of European Films Festivals of recent years: to wit, no film will be accepted which pives offense to national feelings. In short, neither pro-propaganda or anti-propaganda is acceptable.

Belgium will provide insurance for negatives while in its possession, but transportation and protection responsibility otherwise rests with producers.

Organized by the Belgian Film Library Gacques Ledoux curator the "difficult to define" experimental film "may embrace every wind of mood and treatment—sometimes poetical and lyrical, sometimes anecdotal or documentary, occasionally satiric, often abstract."

Belgium's goal is to make this the biggest festival of its nature ever held, a super-version of the

mentary, occasionally satiric, often abstract."

Belgium's goal is to make this the biggest festival of its nature ever held, a super-version of the art film festivals held each spring in Manhattan. To quote the Belgian view, the experimental film "operates nearly always on the fringe of commercial production" and is, by common observation, "often the work of independent, isolated people endowed with much enthusiasm but meagre financial resources." From the efforts of such often obscure and unrecognized workers comes, the Brussels auspices argue, great contributions to the art and technique of picture making. Hence, its importance to a world's fair such as will be held in their capital next spring, summer and fall.

One large and one small auditations will be williged to exhibit

No Answer

No Answer

Hollywood, Oct. 8.

Problems of location filming were brought down to the personal' level at a panel on "Filming Abroad" conducted by the Hollywood Foreign Press Assn.

Charlton Heston started a controversy when he said he couldn't agree with Maureen O'Hara's estimate that the chief disadvantage to foreign locationing was the plumbing. "That," retorted Miss O'Hara," is only because you're a man."

Col Asks 50Gs From Pair on 'M'

Columbia Pictures has filed a \$50,000 damage suit in N. Y. Supreme Court against Max Horblit and Amanda F. Kadel, executrix of the late John Kadel. Action involves distribution of the David Wayne-Howard da Silva starrer, "M." which Col released in 1951 under a pack inked the previous

As a means of financing produc-tion of the picture, Superior Films Inc. borrowed \$345,000 from the Chemical Bank & Trust Co., N. Y. Chemical Bank & Trust Co., N. Y. But in 1952, under a separate agreement, Col entered into an arrangement with Horblit and Kadel to pay Chemical \$235,318 which represented the balance on the \$345,000 loan.

\$345,000 loan.
Col's \$235,318 was to be recovered out of the producers' share of the distribution money. But in event this revenue proved to be insufficient, according to the complaint, Columbia had the right within a two-year period to demand a sium not exceeding \$50,000. Such right was exercised by the distrib in 1954, a few months before expiration of the agreement, but the defendants assertedly failed to pay.
Suit came to light wast week when Supreme Court Justice Thomas A. Aurelio denied Horbit's motion to dismiss the complaint for insufficiency. Produced by Seymour Nebenzal, "M," was directed by Joseph Losey from a screenplay by Norman Reilly Raine and Lee Katcher. Col's \$235,318 was to be recov

LONG-RANGE UPBUILD

Chicago exhibitors have served notice they'll not go along with the Golden Jubilee junket of personalities unless important stars participate,

junket of personalities unless important stars participate, thus taking a position similar to that of theatremen in several other areas.

Highly-placed New York source said at VARIETY'S press-time yesterday (Tues.) that he hadn't received the names of any personalities firmly pledged to make the Jubilee trek but he nonetheless held out the hope that the project might somehow still come off.

It looks like curtains for the much-planned, much-ballyhooed and well pald-for (in advance) Hollywood Golden Jubilee celebrations throughout the country. Decision is to be made momentarily, accord-ing to Coast sources, on whether to go ahead or scuttle the program and chances are strong that the latter will prevail.

The reason: No glamor

latter will prevail.

The reason: No glamor.

Blueprint called for a big Hollywood kickoff luncheon Oct. 17.

Majority of the industry's execs and talent would participate along with civic brass. And then an alriher junket, with up to 20 screen personalities barnstorming 20 cities for celebrations in each.

All this was designed to draw attention to the 50th birthday of Coast production and, of course, stimulate interest in the picture Assn. of America anteed up \$100,000 to pay fraveling expenses for the troupe. Exhibs in each of the cities covered were to pick up the local checks (luncheons, hotel accommodations, etc.).

But as of the past weekend there wasn't a single star willing to go along for the ride. And it's thoroughly agreed that Hollywood can't be sold without names. The 20-city sked being regarded as too rough, the plan was to have different groups of players appear in different cities. But still, the publicity directors on both Coasts, who have been working on the assignment, haven't gotten a firm commitment from any performer of stature.

stature.

Theatremen and the pub special-

STARS ALOUF TO Par Cushions Itself Versus B&K By Acquiring Esquire, Chicago; Omen of Loop Bottleneck-Break

Roadshows' Chi Vigor

Chicago, Oct. 8.
Roadshows are running well above last year and promise to continue so into the slow pre-Christmas season. "Seven

continue so into the slow pre-Christmas season, "Seven Wonders of World" at the Pal-ace is grossing consistently higher than the Cinerama pix running a year ago.
"Ten Commandments" is getting a pickup following an-nouncement of closing weeks at the McVickers, and the forthcoming opening of "Rain-tree County" there promises near capacity business for sev-eral weeks. Advance sales for "Around World in 80 Days" at Todd's Cinestage is running Todd's Cinestage is running between \$90,000 and \$100,000 for one month in advance.

Roadshow Trend May Slay Goose?

has some executives in distribution worried. They fear that, by jumping on the roadshow bandwagon indiscriminately and with less-than-true-epic product, the companies may well kill the goose that laid the golden egg.

"There's never been anything in this industry that one fellow has done, and that was successful because there was a reason for it, that a hundred other guys haven't tried to copy. I don't know whether thats' typical of our industry, but there it is," complained one distribution head.

The trend towards roadshows is going to become pronounced towards the late fall and early winter. That's when some of the year's blockbusters are going to be unveiled. While several will go on a two-a-day basis, others will simply follow the raised prices, pre-release routine (like "Giant"). Aim is to create the aura of "something special" that can and will attract audiences. Pattern has been laid down by "The Ten Commandments" and "Around the World in 80 Days."

"What a lot of people are ap-The trend towards roadshows is

Theatremen and the pub special ists have put in an enormous amount of work in setting the stage from L.A. to the east. Parades, civic ceremonies, theatre appearances and other festivities were being set.

Exhibs in two cities became aloot recently. Cleveland theatremen said they'd go along but only on condition that top personalities would visit that city. No such guarantee could be made. Gotham theatremen as of last weekend were opposed to cooperation.

Unless there's a big and sudden change, the Golden Jubilee project likely will be limited to only the Coast luncheon.

Bill Perlberg's Candor Ruffled Venice; Padded Mittens for Next U.S. Envoy

such often obscure and unrecognized workers comes the Brussels auspices argue, great contributions to the art and technique of picture making. Hence, its importance to a world's fair such as will be held in their capital next spring, summer and fall.

One large and one small auditorium will be utilized to exhibit films in competition. Entries must be films completed subsequent to Jan. 1, 1955—hence current activity.

Officials at the Brussels Fair include: Marcel Hansen, chairman of both the Committee for Film Performances and the experiment of both the Committee andre Thirfays and Jacques Ledoux as secretaries.

Experimental sub-committeer, Andre Dispersion of the production. Aim is to condition the production. Aim is to condition the production. Andre Degee, Jacques Delcorde, Paul Louyet, Rene Micha, Oswald Patzeys. "To have a festival without MPEA representatives is unthinkable and also impractical, in view of the many details they must attend to as long as American companies participate," said an MPEA exec. "At the same time, we certainly believe that the Government should be represented, but we'd prefer if the representation were on a 'loftier' level, let's say the Ambassador." The added observation was made

Chicago, Oct. 8.

Paramount has a c q u i r e d the
Esquire Theatre, Chicago, in a
move that took the trade by surprise and teems with significance.
In revealing the acquisition in
New York last Friday (4), v.p.
George Weltner said the only purpose was to obtain another key outlet for Par product in a city where
booking problems were encountered.

Other details were not given, but it's believed:

1.) Esquire, regarded as a good 1,400-seat situation, which has been running on an art-film policy, was purchased in fee from the H. & E. Balaban circuit for slightly

was purchased in fee from the H. & E. Balaban circuit for slightly over \$500,000.

2.) For many months Par (as well as other companies) have been running into a roadblock so far as getting pictures through first run in Chi is concerned. The powerhouse of exhibition is the Balaban & Katz chain. This outfit of late has been looking at a company's lineup of eight to 10 pictures in a given quarter, agrees to take perhaps three and leaves the balance, loop-wise, to fall by the wayside. B&K competitors have been influenced by this policy in that they've been reluctant to play product turned down by R&K.

(3.) Esquire was avallable and the deal offered was agreeable to Par. It assures Par of a potentially profit-making theatre venture as well as a means of setting booking schedules consistent with promotional campaigns.

Par doesn't have any other specific theatre purchases in sind at present. But it's a cinch

Par doesn't specific theat specific theatre purchases in mind at present. But it's a cinch that if the same set of circum-(Continued on page 18)

JERRY GIESLER ON PUBLIC AND SCANDAL'

Attorney Jerry Glesler, who for many years has been a prominent figure in many a Hollywood courtroom battle, thinks the much headined scandal magazine (Confidential) suit brough by the State of California "hasn't, and won't, have very much effect on the industry. Temporarily, it will cause some attempts to be made to protect Hollywood. But the attempts won't go very far."

Glesler gave his views to Lloyd

Hollywood. But the attempts won't go very far."

Giesler gave his views to Lloyd Shearer, Coast correspondent for Parade. Interview, published Sunday (6), states that the lawyer provided the Cal Atty-Gen. with much of the material he used in the action which has focused on the alleged sins of the stars.

The public doesn't take this sort of thing too seriously, said Giesler, for "they consider the source of the information." The players involved aren't likely to lose any following, instead may gain some, he commented.

Did the Hollywood studios, by keeping secrets about their stars, cause the rise in smut-dealing mags? Well, thought Giesler, they've been scared to death of the truth all along" but in past could control some of the scandal. But they have no influence with L. A.'s present D. A.

Motion Picture Industry Council

Raintree County CAMERA 65)

FILM REVIEWS

Pictorially big Civil War Romance. Names and strong campaign best assets.

impaign best assets.

vito release of David Lewir production release of David Lewir productions and the second of the Electric State of Second Se

ime, 187 MINS.
Wickliff Shawness
Ina Drake Elizabeth Taylor
Gaither Eva Marle Saint
salem Webster Stiles. Nigel Patrick
le 'Flash' Perkins. Lee Marvin
and B. Jones. Rod Taylor
anne Moorehead walter Abel
Jarma Lewis
Tom Drake
Rhys Williams
Russell Collin

"Raintree County" is one of the biggest and costliest (estimated at \$5,000,000) productions from Metrosince its release of David O. Selznick's "Gone With the Wind." Lensed via the "Camera 65" process (65m negative is used and reduced to 35m for release prints, this is a study of emotional conflicts set against the Civil War turmoll, and done with pictorial sweep. Its three-hour length and a certain vagueness in characterizations will create certain h.o. problems.

lems.

Cued by the lavishness, Metro plans call for roadshowing (as currently at the Brown Theatre, Louisville), and this suggests, immediately, an aura of importance. Cast is a strong one: Elizabeth Taylor, Montgomery Clift, Eva Marie Saint and Nigel Patrick, although not uniformly well handled. Spectacular color photography by Robert Surtees, is a real plus. All in all "Raintree" has the trappings of bligtime pictureplus. All i trappings making. bigtime picture

making.

Story unfolds against a background of historic events—the war, Abraham Lincoln's election, the Northern aboiltion movement, Southern secession, etc. Metro shot on location near Danville, Ky., for the most part. Swamp scenes were taken at Reelfoot Lake, Tiptonville, Tenn., and ante-bellum Southern manions were lensed in ern mansions were lensed in Natchez, Miss., and nearby Port Gibson.

Gibson.

The settings at the start is Raintree County, Indiana, where Clift and Miss Saint are blissfully in love and looking ahead to life together. Miss Taylor, whose troubled mind is later revealed, comes as a visitor from New Orleans and woos Clift away from Miss Saint and into marriage.

They take up residence in the

and into marriage.

They take up residence in the deep south where the slavery issue is exposed to Clift, who abhors it, and the couple returns to Raintree. At first distressed by the upheaval of the times, Miss Taylor eventually becomes insane. Taking her young son with her, she runs again to her, native Divic. Clift enters

of the times, Miss Taylor eventurally becomes insane. Taking her young son with her, she runs again to her native Dixic. Clift enters the Union Army.

There's a reunion after the war as Clift discovers his son in Atlanta, which encounter leads to his finding Miss Taylor who is now in an asylum. The subsequent development, basically is logical. Miss Taylor regains soundness of mind for a period, then again cracks up, and in desperate search for the raintree (which, indeed, actually exists) she drowns. It is in pursuit of her that Miss Saint, still in love with Clift, and the latter come upon the tree.

While the production is of epic

While the production is of epic proportions, the marathon running time of more than three hours is questionable. It's a big picture in terms of pictorial size but the story doesn't always match the scope of the production. Chief story fault lies in its vagueness—the not truly specified motivations of the principals and in the conflicts involved in Clift's search for happiness alternately with Miss Saint and Miss Taylor.

Under Edward Dmytrale allocations and the conflicts of the principals and the conflicts involved in Clift's search for happiness alternately with Miss Saint and Miss Taylor.

Miss Taylor.

Under Edward Dmytryk's direction, this adaption by Millard' Kaufman of the late Ross Lockridge Jr.'s novel unfolds fairly interestingly but slowly. Picture lacks highlight material; even the war scenes don't quite have the necessary impact and the relationship between Miss Taylor and Clift could have been charged up more. There is a fine performance by

could have been charged up more. There is a fine performance by the idealist Clift, a firm portrayal of the unbalanced wife by Miss Taylor, and sensitive work by Miss Saint. Forceful are the characters rendered by Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Rhys Williams, Jarma Lewis, Tom Drake, Russell Collins, DeForrest Kelley and Myrna Hansen. Collins, DeForrest Kelley and Myrna Hansen. David Lewis' production is top-

notch physically. Sets and back-grounds generally are an eyeful and considerable authenticity is gotten across in pictorial detail and consumes. Title song by Paul Francis Webster and Johnny Green has an engaging quality plus the additional benefit of radio and television exposure via Nat King Cole's fine rendition. Art directors William J. Horning and Urle McCleary; Edwin B. Willis and Hugh Hunt, in charge of decorations; Walter Verstung Consumption of the Cole of the Edwin B. Willis and Hugh Hunt, in charge of decorations; Walter Plunkett, costumes, and editor John Dunning all rate kudos for their respective contributions.

Johnny Green's score is expert backdropping, and the Technicolor photography by Surtees is excellent. The "65" process rates as high-calibre widescreen. Gene,

Carnival Rock

Rock 'n' roller which Howco is packaging with "Teen Age Thunder." Satisfactory with-in its category.

Howo release of Roger Corman produc-tion. Stars Susan Cabot, Brian Hutton, David J. Stewart; features Dick Miller, Iris Adrian, Jonathan Haze, Ed Nelson, The Platters, David Houton, Bob Luman, The Shadows, The Blockbusters, Directed Camera, Floyd Crosby; editor, Charles Gross, Jr.; production designer, Robert Kinoshita; music, Walter Greene, Buck Ram. Previewed Sept. 25, '97, Running lime, 17 Miller Sept. 25, '97, Running lime, 17 Miller Sept. 25, '97, Running

StanleyBrian Hutton
Christy
Ben
CeliaIris Adrian
MaxJonathan Haze
Cannon Ed Nelson
Slug Chris Alcaide
M. C
Mother
Boy
Boy
BillyFrankie Ray
ClaraDorothy Neuman
Cleaning Lady No. 1 Clara Andressa
Cleaning Lady No. 2 Terry Blake
With the music of The Platters, David,
Houston, Bob Luman, The Shadows, The
Blockbusters.

Overtones of Pagliacci and out-and-out rock 'n' roll have been mixed together by producer-direc-tor Roger Corman for okay results in Howco's "Carnival Rock." Film is being packaged with "Teen Age Thunder," also reviewed in this issue.

is being packaged with 'Teen Age Thunder,' also reviewed in this issue.

Locale of the Leo Lieberman screenplay is a run-down nitery on an ocean pler operated in conjunction with a carnival. Boss-man is David J. Stewart, middle-aged former burlesque comic. He's hopelessly in love with Susan Cabot, singer at the spot, but she's in love with Brian Hutton, a gambler. Later subsequently cuts high cards with Stewart and wins his club, Stewart, however, just to be near Miss Cabot, stays on as a burlesque tramp comedian in the rock 'Ir roll show. At the wind-up, when Miss Cabot and Hutton marry, Stewart is fired and goes off to seek a new life.

Film has a couple of very good performances in Susan Cabot and Dick Miller, latter as Stewart's aide at the club. Miss Cabot also effectively puts over several song numbers. Brian Hutton does a commendable job with the male lead. In pivotal role, however, Stewart often goes far overboard in his portrayal. The okay musical break-ins come via The Platters, David Houston, Bob Luman, The Shadows and The Blockbusters, Roger Corman did an okay job as producer, and, for the most part, as director.

Example Med.*

Example Med.*

Example Med.*

Example Med.*

Index Med.*

Index Med.

**Index M

L'Amour Est En Jeu (Love is at Stake) (FRENCH)

(FRENCH)
Pathe release of Gibe-Lambor-Continental production, Stars Robert Lamourproduction, Stars Robert Lamourpathe release of Gibe-Lambor-Continental production, Stars Robert Lamourpathe release to the release of the relea Bob Robert Lamouréus
Marie Annie Girardot
Gege Yves Noel
Damiano Jacques Jouannean
Mme. Bremont Jeanne Aubert
Berimont Jean Parades

A constantly spatting young couple decide to divorce and their
eight-year-old son is fought over
his affections. Main originality is
that the boy likes this, and tries to
keep his parents from getting together again. Slight pic is nicely
mounted and played but lacks
enough depth for art house
chances. Film looks good locally
but luoms only for dualers in U.S.
Robert Lamoureux, as the husband, has a craggy charm while
Annie Girardot is properiy vinegary but appealing as the frau.
Moppet Yves Noel is neither
hammy nor completely taking as
the child in question.

Hirector Marc Allegret has given
this a clean mounting, but the
avoidance of outright comedy or
drama makes this an in-betweener
for America. Technical credits
and production values are good excent for the streat venes which

drama makes this an investment for America. Technical credit and production values are good except for the street scenes which seem much too studio-like.

Mosk, ood ex-which

Slim Carter (COLOR)

Amusing satire on a western film star. Okay for family situations.

Hollywood, Sept. 26.
Universal release of Howie Horwitz
production. Stary Jock Mahoney, Julie
Adams, Tim Hovey, features William
Hopper, Ben Johnson, Joanna Moore, Bin
Honger, Hong Hong, John Hong,

as Mins.

Slim Carier Jock Mahoney
Clover Doyle Julie Adams
Lee Gallagher Tim Hovey
Joe Brewster William Hopper
Montana Burrish Ben Johnson
Richard L. Howard Magfie Mahoney
Gigarette Girl Magfie Mahoney
Cigarette Girl Roxanne Arlen
Frank Hanneman Bill Williams
Alibe Hanneman Brighar Hale

Frank Hanneman Bill Williams Allie Hanneman Bill Williams Hanneman Bill Billiams Hanneman Bil romance.
Richard H. Bartlett in his direc-

human being and is Cupid for the romance.
Richard H. Bartlett in his direction of the Montgomery Pittman screenplay manages a light touch which spells audience interest. For Mahoney, part is a change of pace which he nevertheless handles expertly, and he capably warbles three songs. Miss Adams, though poorly photographed at times, sympathetically punches over her role. One of the outstanding bits of biz in picture is when she socks Joanna Moore, a sex-pot whom Mahoney is romancing, with a round house right in the eye, good for a belly laugh. Miss Moore, a looker, comes through in fine fashion, and young Tim makes the most of every moment.

Bill Williams and Barbara Hale are in for added value for in their characters of a Hollywood couple of many years. Their footage is brief, more on the guest side. William Hopper as a director and Ben Johnson as a stunt man make their work count. Walter Reed is persuasive, too, a studio boss.

Technical credits stack up okay, leading off with Ellis W. Carter's camera work iminus a few shots of femme star). On plus side, too, are art direction by Alexander Golitzen and Eric Orbom, editing by Fred MacDowell, music by Writ.

The Tijuana Story

Although based on real-life vice, a mild, routine meller.

A Columbia Hollywood, Oct. 4.

A Columbia Rictures release of Sam Katzman production. With Rodolfo Acosta; James Barren, Robert McQueeney, Rodolfo Rosen, Willes, Alvanous, Rodolfo Rodolfo, Rodolfo, Rodolfo Rodolfo, Rodolfo, Rodolfo Rodo Hollywood, Oct.

Viewed in Hollywood, Oct. 5, 51. Auming
Manuel Acorta Mess. Rondolfo Acorta
Mitch James Darren
Eddle March Robert McQueeney
Lix March Jean Willes
Feron Dia Robert McQueeney
Lix March Jean Willes
Feron Dia George E Stone
Pino George E Stone
Pino Michael Fox
Enrique Acosta Mess. Mobert Biake
Reiben Gallindo Michael Fox
Enrique Acosta Mess. Robert Biake
Reiexdo Michael Fox
Miller William
Reiexdo Michael Fox
Miller William
Alma Actosta Mess. Susan Sesforth
Miller Fuentes. Susan Reideway
Lupe Susan Ridgeway
Susan Ridgeway

Reportedly, producer Sam Katz-man kept this project on the shelf a couple of years, because of threats from certain sinister underunreats from certain sinister under-tworld figures. If true, it's hard to see why, since this mild, routine melodrama couldn't step on any-one's toes. It isn't likely to raise a storm at the ticket counter either. Screenplay by Lou Morheim is based on real-life incidents in

Tijuana, including the assassination of crusading newspaperman Manuel Acosfa Mesa. Mexican actor Rodolfo Acosta portrays Acosta Mesa, who falls victim here to the machinations of a vice-narcotics ring led by heavy Paul Newlan. However, the editor's fiery writing, arouses the citizenry and his astute digging turns up the names of the corrupt officials and businessmen in the ring. His son, played by Robert Blake, carries on the cleanup campaign successfully after his father's assassination (although there are certain informed quarters who remain rather doubtful about the real-life efficacy of the clean-up).

There's a few side-issues, includ-

about the real-life efficacy of the clean-up).

There's a few side-issues, including a tragic love affair between Joy Stoner, as the editor's secretary, and Yankee, James Darren, a vicitim of the ring; and soul-searching of Gringo Robert McQueeney, who finds hinself the more-or-less innocent front of the vicious gang. However, both these tangents are of minor importance and add little to the proceedings.

Production values and direction of Leslie Kardos rarely rise above the level of routinely competent, and more often show the evidence of a short budget and a hurried shooting schedule. Local newsman Paul Coates, who wrote a series of expose columns about Tijuana, introduces the picture and narrates a couple of plot points therein. His contribution isn't very significant, one way of another.

"Acosta's fine performance is east.

one way or another.

"Acosta's fine performance is easily the outstanding thing about this picture. His dignity and force often transcends the weak scripting and makes the editor a considerable figure of courage and warmth.

able figure of courage and warmth.
Best of the rest are McQueeney,
Jean Willes as his wife, and Michael Fox as Acosta's vaillating
publisher. Rest of cast is okay,
save for Miss Stoner. Allowing for
her lack of experience, kindest
thing which can be said is that she
needs a tremendous amount of
training.

training.

One peculiarity is worth noting. Acosta, who is a native Mexican, speaks a comparatively accent-proof English. Other cast members portraying Mexicans speak a wide and wild variety of purported Spanish accents.

Kove.

I Sogni nel Cassetto

A Sogni Rei Cassetto
(Dreams in a Drawer)
(FRANCO-ITALIAN)
Venice, Sept. 24.
Cineriz release of a Rizzoil-Francinex
production. Stars Lea Massari, Enrico
Tofano, Written and directed by Renato
Tofano, Written and Service
Lea Mario
Lea Massari
Mario
Enrico Pagani

One of best Italian productions of the year, this pic looks headed for a good boxoffice future both In this country, probably repeating as a crowd-pleaser abroad as well. It crackles rapid-fire dialog can be successfully translated, subtitled and / or dubbed. American chances are iffy and could be much improved by trimming some 10 minutes from the current running time. Even so, it's worth a true. for a good boxoffice future both in

ning time. Even so, it's worth a try.

The "Dreams" are those of a young couple, both students in a North Italian University, who fall in love and marry against better advice. Both are hoping for a brilliant future, both soon reconciling themselves to a happy if brief spell of married life together. While giving birth to their first child, the bride dies, leaving the boy to take up life once more with a new, maturer, lonelier outlook, but with great gratitude for the optimistic, ever-childish girl he married. While the script sometimes falters and often repeats itself, Renato Castellani's penmanship shows in a brilliantly dialogued screenplay and a generally rapid pace in which speedy dissolves play an important dramatic land comic) part.

Despite the downbeat ending, the

dramatic (and comic) part.

Despite the downbeat ending, the film js extremely amusing in its chronicling of romance and early married life of the couple. (Another ending, in which bride does not die was shot before the current one was adopted). Lea Massari, under Castellani's painstaking direction, plays her part in high key in keeping with her screen character, while Enrico Pagani, as the boy, is somewhat in the shadows, though giving an okay reading in his first screen role. Cosetta Greco does a standout bit as a friend while Sergio Tofano and Greco does a standout bit as a friend while Sergio Tofano and many others are sharply drawn

many conceases.

Added qualities of the production are found in the interesting north Italian backdrops where action is played out, as well as in Leonida Barboni's expert lensing. Other technical credits measure up.

Hawk.

The Devil's Hairpin (V'VISION-COLOR)

Auto racing film with exciting finish; okay for program mar-

Hollywood, Oct. 3.

Paramount release of Cornel Wilde production. See Farm Mary Astor; features Fall Natural Cornel Wilde, See Walled Wilde. Screenjay, James Edmistor, Wilde. Screenjay, James Lord Wilde Screen W Johnny Mike Houston Tani ico Martinez ny Botari ...

Auto road racing sparks this Cornel Wilde production for Para-mount release, which benefits by exciting action in final reels but earlier is bogged down by tedious unfoldment. Subject matter, cou-pled with Wilde in star role, should carry it nicely through program situations.

carlier is bogged down by tedious unfoldment. Subject matter, coupled with Wilde in star role, should carry it nicely through program situations.

Feature, effectively filmed in Technicolor and with VistaVision adding to pictorial values, is a four-way effort for Wilde, who also directs and co-scripts with James Edmiston. Narrative leading up the racing sequences is confusing, and often dull as it rests on a retired former racing champ who is goaded into a return to the wheel. Characters never ring quite true although entire cast trees hard, and Wilde's direction does little to hurdle in the fault. From a production standpoint, however, film shows good quality however, the production standpoint, however, film shows good quality is told in fashback form flounders occasionally in part, not one of his best. In Jean Wallace as a Martini-swilling his work out the film shows good, Paul Fix lends credence to a mechanic part and Ross Bagdarsian makes the most of a pianoplaying role.

Fine photography leads off technical credits, Daniel L. Fapp making his work count and Wallace Kelley handling the second unit stuff. John P. Fulton on special photographic effects and Farciot Edouart on process photography also rafe strongly. Hal Pereira and Hillyard Brown created interesting sets and Floyd Knudtson's editing is good.

Retour De Manivelle (The Turn of the Handle) (FRENCH)

Paris, Oct. 1.

J. Arthur Rank release of Insermentic production. Stark Michele Morgan, Daniel Gelin; features Bernard Bier, Reter Van Erck, Michele Mercien, Directed by Denys De La Patelliere: Screenplay, Michel Audiard, Patelliere: semeras, Pierre Montzeel; editor, George Alepee, At Balzac, Paris, Runnia time, 198 MiMS.

Helens Michele Morgan Helens Michele Morgan Child, Daniel Gelin Robert, Child, Daniel Gelin Robert, Child, Chil

Giri Michele Mercier
Babin François Chaumette
There are shades of the "Postman Always Rings Twice" in this slick melodrama. An itherent artist saves a drunk and takes him home with him, eventually making him his chauffeur. Artist is ruined financially and commits suicide. Then the wife enlist's the bewildered hero's aid to disguise it as a crime. All because the husband said he had cut out the suicide clause from his insurance policy. Familiar bundle of suspense appears to limit this for art houses in the U.S. The telegraphed development may hurt some, but it should have a better fate than some dualers since its theme and some exploitable macabre bits may help. Some twists, franil love scenes and dialogue bolster its Stateside chances. Daniel Gelin adds some weight, too, as the quizzical re-converted chauffeur who goes along with the machinations of the widow, coldly played by Michele Mercier).

Technical credits are slick and

maid (woodenly done by Michele Mercier).

Tethnical credits are slick and production dress acceptable. But director Denys De La Patelliere has rarely gotten a visual feel into this. The love and suspense scenes, are usually obvious and seldom realistic. Some lesser acting roles help, especially Bernard Blier's plodding but smart police inspector.

Mork.

HOW 'BRITISH' YA GOTTA BE?

Public, Unheard-From, Big Partner In Common Market-Sez Gordon Knight

If a European film union should be established as a part of the European Common Market, and Britain be made a part of it, the question of public reaction still remains, Gordon Knight, assistant to Britain's Board of Trade, said in New York last week.

New York last week.
"I think the question has not rereived sufficient attention," he
held. "If there is a free trade zone
involving Britain, and French, German and Italian pictures were to
come in, would that fact alone persuade the public to suddenly flock
to see these films, and would exhibitors book them?"

Worldth faceh from the Anglo-

hibitors book them?"

Knight, fresh from the AngloAmerican film pact negotiations in
Washington, and also in charge of
tourism for the Board, said the
whole European Common Market
issue as it pertains to films "is still
somewhat shrouded in mystery."
He noted that the Market agreements make comparatively little
reference to motion pictures, and
he mentioned some of the obvious
problems.

problems.
"The member countries include "The member countries include thatly, France, Germany, Holland and Belgium as well as Luxembourg," he said. "Holland and Belgium have no production of their own at all.

own at all.

Cermany produces, but has no screen quota or government subsidies. Why should the Dutch and the Belgians agree to a quota to please someone else?"

Knight reminded that Britain was not not of the European Common

Knight reminded that Britain was not part of the European Common Market, but was proposed to come in under the so-called Free Trade Zone. It has already been made clear by the British Government that, in the realm of the motion picture, it will do nothing that is discriminatory against American films

discriminatory against American films.

"For that matter," said Knight, "foreign producers right now can send in all the pictures they want into Britain. They can import thousands of them. The only restriction is the British quota, which forces the theatres to play a certain percentage of British-made films."

Knight clearly expressed doubts that the mere availability of more foreign films would greatly increase their circulation in Britain.

Loew's Must Pay For Proxy Quest By Tomlinson

Mexican Boys Town Pic

San Antonio, Oct 8.

Members of the Catholic clergy attended a special screening last Wednesday morning of the new Mexican film "La Ciudad de Los Ninos" (Boystown of Monterrey) at the Alameda.

It will open its regular run on Thursday.

Loew's: Tomlinson Has His Facts Cut on a Bias

Affidavits of Joseph Tomlinson filed with the Federal District Court in Delaware in an effort to have the proxies of Loew's prexy Joseph R. Vogel invalidated were described as "inaccurate and distorted" in a reply by Loew's.

described as "inaccurate and distorted" in a reply by Loew's.
Loew's answer contained affidavits from John L. Hennessy, partner in Arthur Anderson & Co., Loew's accounting firm; Robert H. O'Brien, financial v.p., Vogel and directors George Killion, William A. Parker and John L. Sullivan. Hennessy, declared that the firm's survey of Loew's resulted in a clean bill of health as far as integrity as a corporation was concerned. Outsider's basic suggestions concerned only modernization of

concerned only modernization of

concerned only modernization or Loew's accounting techniques.

He denied Tomilinson's statement that Loew's was in a bad cash condition. He noted that Tomilinson's figures omitted many millions of dollars which are available to Loew's from various divisions of the company.

linson's figures omitted many milions of dollars which are available to Loew's from various divisions of the company.

O'Brien, in his affidavit, charged Tomlinson with distorting the recommendations made in the Booz, Allen & Hamilton report. He stated emphatically that there was no foundation in the charge of corporate ineffciency. O'Brien maintained that "Gone With the Wind" has provided 10.7% of Loew's profits during the last 10 years and not 50% as stated by Tomlinson. Tomlinson, O'Brien asserted, has represented Booz, Allen as predicting a monthly loss of \$1,000,000, but that Tomlinson had omitted the important phrase "if Loew's management had not taken positive action for improvement. Loew's financial vp. pointed out that the losses were "hypothetical" ones and were based on the release of only 20 pictures. Actually, he emphasized, the company made \$4 pictures in addition to releasing 11 from outside producers. O'Brien said further that a corporate-wide system of budget and cost control is well along toward organization with the unqualified support of Vogel. He noted further that Vogel was not responsible for conditions which resulted from decisions made before he became president of Loew's. He stressed, however, that Vogel was responsible for the progress that has been made to-tward correcting and improving such conditions and for launching the application of sound budgeting, reporting, accounting and cost control techniques. Wilmington, Oct. 8.

Joseph Tomlinson faction in the battle for control of Loew's won a point in its flight to unseat the present management when Chancellor Collins J. Seitz following a hearing in the Gourt of Chancery ruled that it can bill Loew's for expenses incurred in soliciting proxies for the special stockholders meeting set for Oct. 15.

The decision gives the Tomlinson group the right to ask for the corporation to pay for proxies it will solicit in an effort to keep Joseph Vogel, Loew's president, from ousting Tomlinson and Stanley Meyer from the board of directors.

The ruling granted a motion by Tomlinson which was, in the chancellor's words, "nothing more or less than the 'other side' of the problem presented by the determination of the right of the Vogel group to spend corporation money proxy solicitation."

Tomlinson had moved to intervene as a party plaintiff in the suit of Ralph B. Campbell against Loew's management. Campbell, described as an associate of Tomlinson, has asked the U. S. District Court here to stop the use of approximately 2,700,000 proxies at the Oct, 15 meeting on the basis that they were obtained under "false and misleading statements" in a letter sent out by Vogel Aug. 9. Hearing on this request will be held in the district court Oct. 10 at 10:30 a.m.

NEW FILM LAW TO RE-DEFINE

Possible re-definition of what properly constitutes a "British picture" will be studied by Britain's Board of Trade as part of its preparation for the 1960 Films Act, Gordon Knight, assistant secretary to the Board, reported in Gotham last week.

Knight said that, in his opinion

last week.

Knight said that, in his opinion, this is the key point around which debate will center. Board is beginning to solicit industry opinions this fall, and the Films Act legisiation should be presented to Parliament late in 1958.

Current definition of what is a British film was arrived at some time ago and took into consideration the desire of British producers to ayall themselves of international talent. Knight said. He added that great care would be taken in coming up with any redefinition, inasmuch as—inevitably—it would have an effect on British producers as well as on the Americans.

Tied in with this question, of course, is the allocation of the Eady coin. There have been powerful pressures in London, seeking to draw a distinction between "pure," or wholly nature, British films and those made by the Americans in London.

Knight acknowledged that, sometimes the definition of "Ritish"

or wholly hattre, British films and those made by the Americans in London.

Knight acknowledged that, sometimes, the definition of "British" film was a little precarious, and he cited an instance recently where a picture had an American producer, American director and writer, and two American stars, but had some studio work done in London and subsequently claimed British quota.

All factions of the British trade, including the Americans, will be asked to submit their views to the Board of Trade re the upcoming Films Act, which will be passed in 1959 and adopted in 1960.

Knight, who has been travelling

coming Films Act, which will be passed in 1959. and adopted in 1960.

Knight, who has been travelling all over the world but never had been to the U. S. before, stressed the importance of British film advances in the American market. "It's not only that we need the dollars," he said, "but, also, it makes our job in London so much more easy if there is a two-way, street. The lack of British film success in the U. S. is always a very potent argument for those who want to restrict the Americans in Britain." Quite apart from that, he held, the exchange of films was important as a link of friendship and understading.

Knight acknowledged that the considerable American production activity in Britain had retained the status quo re remittances, etc., at the recent Washington confabs where the Anglo-American films agreement was extended for a year. At the same time, he said, he did not believe that, even had Britain insisted on a reduction in dollar transfers, that this would necessarily have meant a reduction in American production activity in England.

Delaware Hearing Tomlinson Plea

Wilmington, Oct. 8.
Delaware's Supreme Court will Delaware's Supreme Court will go into session at Dover for a special hearing tomorrow (Wed.) in the case of Joseph Tominson against Loew's and its president, Joseph R. Vogel, and his faction of the directorate, William A. Parker, George L. Killion and John L. Sullivan.

John L. Sullivan.
Judges Clarence A. Southerland,
Wilmington; Daniel F. Wolcott,
New Castle, and Howard W. Bramhall, Georgetown, will be sitting
at the hearing.
The appeal which brings about
the special session of the Supreme
Court was filed Aug. 30 by attorneys Arthur G. Logan and Aubrey
B. Lank at an early stage in a protracted series of legal actions sur(Continued on page 18)

Says Canada's Tax-Paid Film Board **Unfairly Dominates Private Pix Cos.**, **Prevents Development of Features**

Cross Burning at 'Sun'

Greensboro, N.C., Oct. 8.
A five - foot - high wooden cross was set after recently in front of Springs Road Drive-In Theatre in rural Catawba County

"Island in the Sun" (20th), with a mixed white and Negro cast, was current at the ozoner.

British Product Bettered, Dates In Minneapolis

Minneapolis, Oct. 8. Minneapolis, Oct. 8.

British films, with a few Alec
Guiness and other exceptions, ordinarily have had to be content
here with uptown neighborhood
first-runs, mostly in the "fine arts"
houses. But the product situation
(or Rank's new salesmanship) is
such that now they're getting playdate, breaks downtown.

The State a leading Department

date breaks downtown.

The State, a leading Paramount downtown first-run theatre, for example, has dug back to a J. Arthur Rank June release, "Reach for the Sky," for its attraction starting Thursday (10), while another British picture, "The Green Man," distributed by DCA and also a June release, is the World offering.

Exhibitors here are greatly worried over the present scarcity of important releases. They say it's one of the slimmest periods yet to be encountered and they point to the loop boxoffice sag at the very time, the start of the fall-winter season, when grosses should be climbing.

time, the start of the fall-winter season, when grosses should be climbing.

With so few major entries arriving downwtown now, subsequent-run neighborhood theatreowners, requiring two or more changes a week, foresee in the months, ahead such a famine of boxoffice product that will present one of the most difficult of their many serious operating problems.

Par Extends Unorthodox Dating of DeMiller

Minneapolis, Oct. 8.
Paramount here continues with
its unique "Ten Commandments"
distribution plan in the subsequent

runs.
DeMille's scriptural film which just finished successful three-week day and date runs in four local neighborhood houses, the highest bidders in separated areas, goes next to another quartet of outlying theatres similarly Oct, 23 for minimum two-week engagements.

rying theatres similarly Oct. 23 for minimum two-week engagements.

Those houses that had the picture initially uptown were barred from bidding on its second time around.

"Commandments" also will have

"Commandments" also will have its first St. Paul subsequent-runshowings days and date in three widely separated theatres awarded it on competitive bids.

In Minneapolis "Commandments" had a 13-week territory exclusive downtown first-run here as a \$2.25 top hard-ticket attraction. But in St. Paul more than a month later the policy was continuous with a slightly lower admission than here and no reserved seats.

Out in the territory and in the Twin Cities' neighborhood situations there also are sharply advanced admissions, but no reserved seats.

Percentage terms for "Com-mandments" in its initial local up-

Toronto, Oct. 8.
Strongest attack yet published
against Canada's National Film
Board is included in the October issue of Liberty magazine. Subcaption says, "You (Canadian tax-

against Canadas National Film Board is included in the October issue of Liberty magazine. Subcaption says, "You (Canadian taxpayers) pay \$4-million a year for state-made movies, which rob private film companies."

Article by Robert Walker (staff by-line) points out that a financially-successful feature has never been made in Canada. The commercial firms cannot afford the money risk and the National Film Board won't run the political risk of full-length story-telling.

Recent costly move of the Board's production facilities from Ottawa to Montreal is called a \$1,000,000 miscalculation. To be nearer "falent" sources in Montreal was a spurious argument because nearly all Board documentaries use amateurs. Also the claimed benefit of proximity to the Canadian Broadcasting Co. plant breaks down because the new film plant is five miles out of central Montreal in an industrial suburb. Worst of all the new film plant is right next to a jet-testing airport and in an area of heavy trucking.

Government's own film plant and gear is valued at \$11,000,000 all told. There are 500 employes.

of heavy trucking.
Government's own film plant and gear is valued at \$11,000,000 all told. There are 500 employes. These tax-financed advantages compare with Canada's biggest private producer, Budge Crawley's, setup, hardly one-fifth the size of NFB.

setup, hardly one-fifth the size of NFB.

Although the Government's filing have won prizes all over the world and are rated technically first rate, Liberty article argues that the Government operation is open to suspicion as turning out shorts which are "propaganda" for the party in power. There are Canadians with an abstract objection to the Dominion government dominating communications mediaboth broadcasting and screen.

Magazine points to a number of horrible examples of NFB "goofs." One was a 10-minute short taking three years to produce. Title: "How To Build An Igloo." Another was "Horizons de Quebec," costing \$45,000, which had to be junked because two English-speaking employes dealing with the always-sensitive French Canadiens had been "condescending"—a sin Quebec only slightly less onerous than birth control.

Also detailed in the Liberty article is the campaign of a French charges the NFB with purging French-speaking employes and maintaining "an oppressive atmosphere" for the Quebecois.

Wants Chi Nahe Two-a-Day On '10 Commandm'ts'

Chicago, Oct. 8.

Nabe release of "10 Commandments" is scheduled for Nov. 8 here in four large Balaban & Katz houses and one Stanley Warner theatre. Final discussion on contracts and exhibition policy is to be decided between exhibitors and Paramount at a meeting tomorrow (Wed.).

Paramount has been

(Wed.).

Paramount has been hoping for a three week booking at each house on a two-a-day policy. Admission will be the same in all houses, probably \$1:50. B&K houses Marbro, Riviera, Tivoli and Portage and the Stanley Warner Capitol Theatre have been pacted.

mandments" in its initial local uptown showings were 60% for the
first week and 50% for the next
two, the highest ever commanded
by a picture in such situations.

Returns for the exchange here
are setting a new film industry
high mark locally.

Ralph M. Evans, director of the
color technology division at Eastman Kodak copped highest award
of the Society of Motion and Television Engineers at its opening sessession in the Sheraton Hotel, Philly,
last week.

L.A. Down Sharply; '40' Guns' Modest \$17,500; 'Pilot' Lofty 82G, 14 Spots 'Joker' Okay 60G, 11, Both 2d Wks.

Los Angeles, Oct. 8.

Local first-runs are off sharply this week despite five situations eyeing slightly better trade than a week ago. "Joker Is Wild" is showing the greatest strength among the regular engagements, looking to a sturdy \$21,000 in scoond frame at three houses plus one nabe and seven ozoners which should bring total to okay \$60,000. Six openers lack strength being paced by "40 Guns" for mild \$17,500 in four houses. "Yet Pilot" is showing only \$16,000 in three spots for second round, down sharply from opener, but with additional take from three nabes and eight drive-ins, it looks solid \$82,000. "Sun Also Rises" shapes okay \$8,700 in sixth at Chinese. "Jeanne Eagels" is healthy \$6,500 in ninth at Egyptian.

Among hard-ticket plx, "10 Commandments" closed 46-week plus 4-day run with smash \$972,400 at Warner Beverly. "Seven Wonders of World" is hitting \$26,400 at Warner Hollywood and 'Around World in 80 Days" a sharp \$266,000 at Carthay.

arthay.

Estimates for This Week
sur Star (UATC) (868; 80-\$1.80)
story of Esther Costello" (Col.)
4 \$7.500. Last week, "Silken
ir" (DCA) (3d wk), \$2.300.

pod \$1,500. Last week, "Silken fair" (DCA) (3d wk) \$2,300.

Downtown Paramount, Hawaii, ta (ABPT-G&S-FWC) (3,300; 106; 1,330; 90.\$1.501—"My Gun Qulck" (UA) and "Gunsight dge" (UA). Slow \$13,000. Last e.k, Downtown Paramount, waii, "Angels of Darkness" (dle) and "Untouched" (Indie), 000; Ritz with Los Angeles, Iris, yola, "Noah's Ark" (indie) treue) and "Dragon Wells Masre" (A), \$21,400.

Downtown, Iris (SW-FWC) (1,757; 9.90.\$1.50) — "Mr. Rock and II" (Par) and "Stowaway Gril" ir). Poor \$6,000. Last week, wntown with Uptown, Hollyod, "Pickup Alley" (Col), and rothers Rico" (Col), \$13,300.

Los Angeles, Hollywood, Up-

(Continued on page 18)

'Confidential' Good 12G, Toronto; 'Yuma' Mildish 12G, 'Faces' Hot 9G, 3d

IZU, FACES NOI YU, JU

Most newcomers are lightweight, Pickup Alley" being slow at ariton. "3.10 to Yuma," shapes ow at Imperial. But "Chicago onfidential" looms good at Loews. laying four houses, "Cyclops" and Daughter of Dr. Jekyll" shapes ne. "Brothers In Law" is smash fourth frame at the Towne. "Man t Thousand Faces" still is nice in int Uptown round.

Estimates for This Week Carlton (Rank) (2,518; 60-81)—Pickup Alley" (Col). Light \$8,000. ast week, "Jeanne Eagels" (Col) dwk), \$10,000. (Park)

np Alley "Con. week, "Jeanne Eagels" (Con. 1), \$10,000.
istie, Hyland (Rank) (877; \$1)—"Affair to Remember" (4th wk). Holding at hefty). Last week, \$9,500.
wntown, Glendale, Scarboro, (Taylor) (1,054; 995; 698; 50-75)—"Cyclops" (AA) and ghter of Dr. Jekyll" (AA).
\$15,000. Last week, "Careless" (Col) and "Trooper Hook".
\$12,500. [3,344; 60-\$1.10]—Off-beat

\$12,500. erial (FP) (3,344; 60-\$1.10)— to Yuma" (Col), Off-beat l. Last week, "Pajama Game" (4th wk), \$15,000.

ovo. Last week. "Pajama Game" 81 44h wk.) \$15,000 tternational (Taylor) (557; \$1)—te Geordie" (IFD) and "Hob-s Choice" (IFD) desisted (150) treissues) (2d Still turnaway biz at \$4,500 tweek, same. (2,098; 60-\$1)—thers (100) to the still turnaway biz at \$4,500 tweek, same. (100) to the still turnaway biz at \$4,500 to the still turnaway biz at \$1,500 tweek, same. (100) the still turnaway biz at \$15,000 the

III wki. Still capacity at \$15,000. credited with good \$7,000 or over. ast week, same.

Towne (Taylor) (693; \$1)—(Last week, "Unknown Terror".

Eliothers in Law" (IFD) (4th wk).

(20th) \$2,700 in 5 days.

(20th) \$2,700 in 5 da

Broadway Grosses

This Week \$524,300 (Based on 23 theatres)
Last Year \$522,100 (Based on 19 theatres)

'Scorpion' Hep 21G, Hub; 'Pilot' 16G, 2d

Boston, Oct. 8,
Biz shows some improvement at
the wickets here with cold weather
and a dark legit week. Six new
arrivals came in. "Helen Morgan
Story" is nice at the Metropolitan,
"Black Scorpion" looks headed for
a solid take at Paramount and
Fenway. "Gun Glory" looms okay
at State and Orpheum. "Forty
Guns" shapes good at the Pligrim.
"Flesh Merchant" shapes stout at
the Trans-Lux. "Jet Pliot" is holding boff in second round at the
Memorial.

Estimates for This Week

Estimates for This Week

Estimates for This Week Astor (B&Q) (1,372; 90-\$1.50)— Interlude" (I) (5th wk). Oke 4,000. Last week, \$4,500. Beacon Hill (Sack) (678; 90-1,25)—"Lost Continent" (Lopert) ith wk). Nice \$4,500. Last week, 5,000.

Copley (Indie) (961; 90-\$1.25)—
'Miracle of Marcelino' (UMPO)
3d wk). Second week ended Suniay (6), oke \$4,500. Last week,

day (6), oke \$4,500. Last week, \$8,500.

Exeter (Indie) (I,200; 60-\$1.25)—
"Brothers In Law" (Indie), Opened Sunday (6). Last week, "Green Man," (DCA) (9th wk), \$6,000.

Fenway (NET) (1,374; 60-\$1.25)—
"Black Scorpion" (WB) and "Law-less Eighties" (Rep). Good \$6,000.

Last week, "Guns Don't Argue" (Indie) and "Hell Canyon Outlaws" (Rep), \$9,500.

Gary (Sack) (1,340; 90-\$1.80)—
"Pride and Fassion" (UA) (9th wk).
Oke \$5,000. Last week, \$6,000.

Kenmore (Indie) (700; 85-\$1.25)—"Doctor at Large" (U) (7th wk).
Great \$6,500. Last week, \$6,000.

Memorial (RKO) (3,000; 75-\$1.25)—"Jet Pilot" (U) and "Copper Sky" (20th) (2d wk). Slick \$16,000.

Last week, \$22,000.

Metropolitan (NET) (4,357; 90-\$1.25)—"Helen Morgan Story" (WB) and "Black Patch" (WB).

Fine \$22,000. Last week, "Sea (Continued on page 18)

'Scorpion' Good \$7,000, Prov.; 'Pilot' 5½G, 2d

"Black Scorpion" looks good at Majestic to pace newcomers here this week. "Action of Tiger" is sluggish at the State. Alhee's second week of "Jet Pilot" is just okay. Stand's "Friendly Persuasion" looms light.

Estimates for This Week
Albee (RKO) (2,200; 65-80)—"Jet
Pilot" (U) and "Triple Deception"
(Rank) (2d wk). Okay \$5,500. Last

(Kiank) (2d wk) (2,00). Last week, \$10,000.

Majestic (S-W) (2,200; 65-80)—
'Black Scorpion' (WB). Good \$7,000.
Last week, "Guns Don't Argue' (Indie) and "Last of Desperados' (Indie), \$9,000.

State (Loew) (3,200; 65-80)—
'Action of Tiger' (M-G) and "The Hired Gun' (M-G) and "The Hired Gun' (M-G). Dull \$9,000 or less. Last week, "Pickup Alley" (Col) and "Parson and the Outlaw" (UA), same.

Strand (Silverman) (2,200; 65-80)—
"Friendly Persuasion' (AA) and "Oklahoman" (AA). Light \$5,000.

Last week, "Short Cut To Hell' (Par) and "Tijuana Story" (Col), \$3,000.

'Stripe'-'Attack' Nice 11½G, Buff

bad in second round at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—
"My Gun Is Quick" (UA) and "Chicago Confidential" (UA). Weak

\$9,000. Last week, "Action of Tiger" (M-G) and "Hired Gun"
(M-G), \$7,200 in 5 days.

Paramount (ABPT) (3,000; 70-90)—
"Battle Stripe" (Indie). Best in town, nice \$1,1500. Last week, "Beau James" (Par) and "Short'Cut to Hell" (Indie), \$12,000 in 11 days.

Center (AB-PT) (2,000; 70-90)—
"Helen Morgan Story" (WB) (2d wk). Good \$9,000. Last week, \$10,500.

\$10,500. Last week,
Lafayette (Basil) (3,000; 70-90)—
"Beyond Mombasa" (Col) and
"Strange One" (Col). Brutal
\$6,000. Last week, "Interlude"
(U) and "Joe Dakota" (U), \$8,000.
Century (Buhawk) (2,900; 70-90)—
"Young Don't Cry" (Col) and
"No Time To Be Young" (Col).
Mild \$9,000. Last week, "Jet
Pilot" (U) (2d wk), \$9,500.
Teck (SW-Cinerama) (1,200;
\$1.20-\$2.40)—"Seven Wonder"

Pitt. Uneven; 'Sail' Stout \$11,500, 'Morgan' Drab 6G, 'Paradise' OK 8G

in 80 Days" at Nixon is dipping under \$10,000 for the first time. On the other hand, Penn's looking up a bit with "Until They Sail" and since "Pride and the Passion" nearly three months ago. Return of "Tammy" is helping "Quantez" at Fulton to a good session.

Estimates for This Week Fulton (Shea) (1,700; 80-\$1.25)
"Tammy" (U) and "Quantez" (U). Debbie Reynolds' starrer, with the song going for it, giving its first-run companion feature breathing space and can be partly credited with good \$7,000 or over. Last week, "Unknown Terror" (20th) and "Back Form"

Last week, \$12,000.

Penn (UA) (3,300; 80-\$1.25)—

UILI They Sail' (M-G). Excellent notices, with trim \$11,500.

May stay. Last week, fight pix helped "Amazing Colossal Man" (Indie) and "Cat Girl" (Indie) to \$7,500.

\$3,300.

Stanley (SW) (3,800; 80-\$1.25)—
"Helen Morgan Story" (WB): A
major disappointment. Hefty sum
expended on campaign but it isn't
helping and generally depressing
notices are hurting. Will be lucky
to get even \$6,000, very sad. Last
week, "Jet Pilot" (U) (2d wk),
\$8,500.

'Sail' Trim \$12,500, Det.; 'Quantez' Swell 16G, 'Pilot' Great 16½G, 2d

Key City Grosses

Estimated Total Gross

This Week\$2,335,800 (Basedon 22 cities and 248

(Basedon 22 cities and 248 theatres, chiefly first runs, including N. Y.)

Total Gross same Week
Last Year\$2,677,700
(Based on 23 cities and 236 theatres.)

Search' Sock 10G, Philly; 'Pilot' 12G

Philadelphia, Oct. 8.

Heavy rains and religious holidays are blamed for current setack at wickets although moderate product and too many holdovers probably are hurting as much. "Search for Paradise" got away fast with happy returns for first three days at Boyd. "Valerie" is only soos at Goldman. "Quantes" is racked slow as Mastbaum. "Brothers Rico" looks pale at Stanton. "Jet Pilot" still is zooming in third Stanley session.

Estimates for This Week

Estimates for This Week

Estimates for This Week

Arcadia (S&S) (526; 99-\$1.80)

"Man of Thousand Faces" (U) (7th
wk). Good \$6,000 in final week.
Last week, \$7,500.

Boyd (SW-Cinerama) (1,430; \$1.20.\$2.80) — "Search for Para-dise" (Cinerama). Happy \$10,000 in three days, six performances. Last week, "Seven Wonders World" (Cinerama) (75th wk), \$12,000.

Fox (20th) (2,250; 55-\$1.80)—
"Sun Also Rises" (20th) (6th wk).
Off to okay \$9,500. Last week,
\$12,000.

Goldman (Goldman) (1,250; 65-\$1.25)—"Valerie" (UA) and "My Gun Is Quick" (UA). So-so \$1,000. Last week, "Monster Challenged World" (UA) and "Vampire" (UA),

\$13,000.

Green Hill (Serena) (750; 75\$1.25) (closed Sundays)—"Brothers
in Law" (Indie). Oke \$3,000. Last
week, "Silken Affair" (DCA) (8th
wk), \$2,600.

Mastbaum (SW) (4,370; 90-\$1.49)
—"Quantez" (U) and "That Night"
(U). Slow \$9,000.

Midtown (Goldman) (1,000; \$2-\$2.75)—"Around World in 80 Days" (UA) (41st wk). Slack \$12,000. Last week, \$12,500.

week, \$12,500.

Randolph (Goldman) (2,250; 65\$1,25) — "Helen Morgan Story"
(WB) (2d wk), Mild \$11,000. Last
week; \$16,000.
Stanley (SW) (2,500; 99-\$1.49)—
"Jet Pilot" (U) (3d wk), Holding up
at big \$12,000. Last week, \$15,000.
Stanton (SW) (1,483; 99-\$1.49)—
"Brothers Rico" (Col) and "Parson
and Outlaw" (Col). Pale \$7,000.
Last week, "Decision Against
Time" (M-G) and "Land Unknown"
(M-G), \$8,500.

Trans-Lux (T-L) (500; 99-\$1.80)—

(M-G), \$8,500. Trans-Lux (T-L) (500; \$9.\$1.80)—
Trans-Lux (T-L) (500; \$9.\$1.80)—
"Melbourne Rendezvous" (Indie)
(3d wk). Thin \$1,600 in 4 days. Last
week, \$3,600.
Viking (Sley) (1,000; 75.\$1.80)—
"Pride and Passion" (UA) (10th
wk). Mild \$6,000. Last week, \$8,000.
World (Pathe) (499; 99.\$1.49)—
"Last Bridge" (Indie). \$9d wk). Trim
\$3,000. Last week, \$8,500.

'SEA' STURDY \$16,000, D.C.: PILOT' FAST 13G

Detroit, Oct. 8.

Deluxer biz is generally strong this round. "Quantez" shapes swell at the Palms. "Until They Sail" is at high-tide for the Adams. "Unknown Terror" looks slow at the Fox. "Loser Takes All" is okay at Krim. "Jet Pilot" is having a great second flight at the Michigan. "Around World in 80 Days" stays smash in 41st week at United Artists. "Man of Thousand Faces" still is fancy in third Madison round.

Estimates for This World.

still is faney in third Madison round.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90\$1.25)—"Unknown Terror" (20th) and "Back From Dead" (20th). Slow \$14,000. Last week, "Chicago Confidential" (UA) and "Heli on Devil's Island" (20th), \$17,000.

Michigan (United Detroit) (4,000: 90-\$1.25)—"Jet Pilot" (RKO) and "Black Patch" (WB) (2d wk). Great \$16,500. Last week, \$25,500.

"Quanter" (U) and "Unholy Wife" (U). Good \$16,000. Last week, "Pickup Alley" (Col) and "Domino Kid" (Col), \$15,200.

Madison (UD) (1,900; 90-\$1.25)—"Man of Thousand Faces" (U) 3d wk). Fancy \$12,000. Last week, same.

Broadway Capitol (UD) (3,500; Broadway Capitol (UD) (200) (

known" (U) and "Joe Dakota" (U), \$12,500.
United Artists (UA) (1,667; \$1.25-\$3)—"Around World in 80 Days" (UA) (41st wk). Smash \$16,000. Last week, \$17,000.
Adams (Balaban) (1,700; 90-\$1.25)—"Until They Sall" (M-G). Bouncy \$12,500. Last week, "Battle Hell" (Indie), \$6,000.

(Indie) and "Hell in Korea" (Indie), \$6,000.

Music Hall (SW-Cinerama) (1,205; \$1,50-\$2.65)—"Seven Wonders of World" (Cinerama) (62d wk). Disappointing \$10,600. Last week, nosedive to \$9,400.

Krim (Krim) (1,000; 90-\$1.25)—"Loser Takes All" (Indie) and "Scandal in Sorrento" (Indie). Oke \$6,000. Last week, "Lizzie" (M-G) and "Barrets of Wimpole Street" (M-G) (2d wk), \$5,300.

'Ark' Fair 11G, Frisco; 'Cry' Thin \$6,000, Pilot' Hot 13G, 2d, 'Days' 23G

Hot 13G, 2d, 'Days' 23G

San Francisco, Oct. 8.

First-run trade is tapering off here this session, with over-all coin total not being helped much by newcomers. Reissued "Noah's Ark" is rated fair at the Fox while "Young Don't Cry" is lightweight at St. Francis, 'Chicago Confidential" is nearly as weak at United Artists. "Time of Desire" is top arty newcomer with a big take at the Vogue.

"Jet Pilot" is pacing the regular holdovers with a fast session in second week at Golden Gate. "Helen Morgan Story" is rated modest in second stanza at Paramount. "Until They Sail" is virtually as slow in second at the Warfield.

Estimates for This Week
Golden Gate (RKO) (2,859; 90-\$1,25)—"Jet Pilot" (RKO) and "That Night" (U) (2d wk). Fast \$13,000. Last week, \$21,000.

Fox (FWC) (4,651; \$1,25-\$1,50)—
"Noah's Ark" (Indie) (reissue) and "Under Fire" (20th). Fair \$13,000.

Last week, "Sea Wife" (20th) and "Forty Guns" (20th), \$13,500.

wk). Moues \$12,000.
St. Francis (Par) (1,400; 90-\$1.25)
— "Young Don't Cry" (Col) and "No Time to Be Young" (Col). Slim \$6,000. Last week, "Pickup Alley" (Col) and "Brothers Rico"

Fresh Fare Lifts Chi B.O.; 'Quantez,' 'Pigeon' Boff \$18,000, 'Payment' Fine 29G, Morgan' 21G, 'Pilot' Smash 22G

Chicago, Oct. 8.

Charged with a load of new pix this frame, Loop screens aim high while impact is softened only by Jewish holiday on the weekend. New arties shape fair to good.

"No Down Payment" shapes hep \$29,000 for initial frame at the Oriental while "Helen Morgan Story" garners a good \$21,000 at the Chicago to start. At the Woods, "Story of Esther Costello" looks, "Story of Esther Costello" looks, "Story of Esther Costello" looks, "Story of Sther Costello Payments, "Stalla" shapes socko \$6,400 at World. "Brothers In Law" is sturdy \$6,300 at Surf for first frame.

"Gouss of Numbers" and "Ac-

in Law" is sturdy \$6,300 at Surr for first frame.

"House of Numbers" and "Action of Tiger" is okay in second frame at Grand. "Jet Pilot" looms great in second week at the State-Lake. "Joker Is Wild" does a comfortable second round at United Artists. Sixth week of "Rock Hunter" still perks at the Loop. Roadshows hold at a good level with "Around World in 80 Days" still capacity in 27th session at Todd's Cinestage.

Estimates for This Week

Chiesge (B&K) (3,900; 90-\$1.50)

Todd's Cinestage.

Estimates for This Week
Chienge (B&K) (3,900; 90-\$1.50)
—"Helen Morgan Story" (WB).
Good \$21,000. Last week, "Man of 1,000 Faces" (U) (2d wk), \$14,000.
Chema (Indie) (495; 85-90)
—"Time ix My Enemy" (Rep) (2d wk). Nifty \$1,900. Last week, \$2,100.
Esquire (H&E Balaban) (1,350; 90-\$1.25) — "Happy Road" (M-G) (2d wk). Adequate \$6,500. Last week, \$3,000.
Garrick (B&K) (650; 90-\$1.25)—"Satchmo Great" (UA) and "Bailout at 43,000" (UA). Loud \$6,500.
Last week, "Amazing Colossal Man" (Cap) and "Cat Girl" (Cap) and "Action of Tiger" (M-G) and "Action of Tiger" (M-G) (2d wk).
Warm \$5,000. Last week, \$3,000.
Loop (Telem') (306; 90-\$1.50)—"Rock Hunter" (200; 10,50-\$1.50)—"Rock Hunter" (200; 10,50-\$1.50)—"Rock Hunter" (200; 10,50-\$1.25)—"Rock Funter (200; 10,50-\$1.25)—"Action (200; 10,50-\$1.25)—"Commandments" (Par) (46th wk). Fine \$20,000. Last week, \$21,500.
Motyleckre (JL&S) (1,580; \$1.25-\$3.30)—"10 Commandments" (Par) (46th wk). Fine \$20,000. Last week, \$21,500.

Mohroe (Indie) (Luw: 59-1s)—
"Catman of Paris" (Rep) and "Valley of Zombles" (Rep) (reissues).
Oke \$3,000, \$ days. Last week,
"Battle Hell" (DCA) "Hell in
Korea" (DCA) (1st wk), \$4,000.
Oriental (Indie) (3,400; 90-\$1.50)
(Continued on page 18)

K.C. Way Off But 'Sail' Sturdy \$6,000; 'Wonders' Wow 12G, 7th; 'Sea' 9G

Wow 12G, 7th, Sea 9G

Kansas City, Oct. 8.
Outlook is only fairish in current ceek, based on the lineup of new ix. Some magnetism is being nown by "Until They Sall" at the oxy and "Omar Khayyam" at the conficential" is dull at Midland. Fox idwest has dropped the Esquire om its first-run combination and own has a three house-hook-up, plown, Fairway, and Granada, plowin, Fairway, and Granada, believed to the Seven Womders' at the Missouri oms strong and "Around World in Days" at the Tower both connuestrong.

Estimates for This Week Giea, Dickinson, Sanwas Drivet, Lewwed Drives in Olickinson, 100; 750; 1,100 cars; 300 cars; 35c.

Legion of Single Heat" IUA). Fairly od \$8,000, but not up to big ones of summer season. Last week, 1,000 Last week, \$1,200.

Midland (Loew) (3,500; 80-80)—Saint Joan" (UA) (3d wk). Oke 1,000 Last week, \$1,200.

Midland (Loew) (3,500; 80-80)—Ghicago Confidential" (UA) and Street of Sinnera" (UA). Slow (NOO). Last week, \$1,200.

Midland (Loew) (3,500; 80-80)—Ghicago Confidential" (UA) and Street of Sinnera" (UA). Slow (NOO). Last week, \$1,200.

Midland (Loew) (3,500; 80-80)—Ghill (Last week, \$1,200.

ver" (Col) and "Brothers, Rico" al), \$6,000:

Misseuri (SW-Cinerama) (1,194; 25,\$2)—"Seven Wonders of orld" (Cinerama) (Th wk). Wow 2,000. Last week, \$13,000.

Paramount (UP) (1,900; 75-90)—mar Khayyam" (Par). Modest, 000. Last week, "Beginning of d" (AB-PT) and "Unearthly" B-PT), \$4,000.

Rockhill (Little Art Theatres) 50; 75-90)—"Albert Schweitzer" (Continued on page 18)

Estimates Are Net

Film gross estimates as re-ported herewith from the variported nerewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Pilot' Smart 15G. 2d Cleve. Week

Nearly every key house here is going through a droopy period curgoing through a droopy period cur-rently puzzling all exhibs. Hipp-is doing only good bix for regular-rup product with second of "Jet Pilot." Ohio's "Around World," in 17th week, in running into a nice pickup at the Ohio. "This Is Einerama" also is running ahead of last week. "Interlude" shapes ordinary. Stillman's "Tip on Dead Jockey" is very thin. Estimates for This Week Titen (S.W) (390). 00.125).

Atlen (S-W) (3,800; 90-\$1.25)—
"Interlude" (U), Ordinary \$9,500,
Last week, "Sun Also Rises" (20th)
(2d wk), \$12,500.

Hipp (Telem't) (3,700; 90-\$1.25)
—"Jet Pilot" (U) (2d wk), Smart
\$15,000 after \$25,000 last week.

\$10,000 after \$25,000 last week.

Embassy (Community) (1,200; 7090)—"Death of Scoundrel" (RKO)
and "Quanter" (U). Oke \$5,000.
Last week, "Woman of River" (Col)
and "Pickup Alley" (Col), \$10,000
in 10 days.

Heights Art (Art Theater Guild) (925; \$1.25)—"Lost Continent" (Lopert) (2d wk), Light \$2,600 after \$5,100.

after \$5,100.

Lower Mall (Community) (500; 50-90)—"Young and Passionate" (Indie). Sad \$2,500. Last week, "We Are All Murderers" (Indie) (2d run), \$1,500.

Ohie (Loew) (1,244; \$1.25-\$2.50)
"Around World" (UA) (17th wk).
Rising to fine \$14,500 after \$14,000 last week.

000 last week.
Palace (SW-Cinerama) (1,523;
\$1,25-\$2,40)—"This Is Cinerama"
(Cinerama) (14th wk). Nice \$14,300, an improvement over last
week's \$13,600.

week's \$13,600.
State (Loew) (3,500; 70-90)—
"3:10 to Yuma" (Col), Average
\$10,000. Last week, "Until They
Sail" (M-G), \$9,000.
Stillman (Loew) (2,700; 70-90)—
"Tip on Dead Jockey" (M-G) and
"Short Cut te Hell" (Pax). Thin
\$5,000. Last week, "Action of
Tigers" (M-G) and "Hired Gun"
(M-G), \$5,500.

'40 GUNS' FAIR \$6,000, OMAHA; 'DAYS' 91G, 6TH

Omaha, Oct. 8. Omana, Ucr. 8.

A host of holdovers is on tap at first runs this week, with biz generally off. The newcomers, "Happy Road" at the State and "Forty Guns" at the Omaha are just fair. "Around the World" remains sharpin its sixth stanza at the Admiral, there's of strong weakends." thanks to strong weekends. "Jet Pilot" is good in second Brandeis round. "Pajama Game" is thin at the Orpheum on holdover.

Admiral (Blank) (866; \$2.50-\$2.20)—"Around World in 80 Days" (UA) (6th wk). Nice \$9,500. Last

week, \$9,000.
Brandeis (RKO) (1,100; 75-90)—
"Jet Pilot" (U) and "Ali Baba" (U)
(2d wk). Still good at \$5,000 or
over_after \$5,000 bow.
Omaha (Tristates) (2,066; 75-90)
—"Forty Guns" (20th) and "Courage of Black Beauty" (20th). Fair
\$6,000. Last week, "Sun Rises"
(20th) (2d wk), \$3,500 at \$1,25 top.

Orpheum (Tristates) (2,980; 175-90)—"Pajama Game" (WB) (2d wk). Drab \$6,000. Last week, \$8,000.

State (Goldberg) (850; 75-90)— "Happy Road" (M-G), Mild \$3,500. Last week, "House of Numbers" (M-G) and "Decision Against Time" (M-G), ditto,

CINCY: TODD 124G. 17TH

Cincinnati, Oct. 8.

Overall trade at major houses this week shapes for light improvement in face of World Series slicing matinee attendance. "Helen Morgan Story" looms okay at Albee. "Fuzzy Pink Nightgown" at Palace is fair. Long runs "Seven Wonders" and "Around World" are maintaining sturdy stride.

Estimates for This Week

Albee (PKO) (2.10) 0.01.25

Estimates for This Week
Albee (RKO) (3,100; 90,\$1.25)—
"Helem Morgan Story" (WBI. Okay
\$11,000. Last week, "Jet Pilot" (U)
(2d wk), \$10,500.
Capitol (SW-Cinerama) (1,376;
\$1,20-\$2,65) — "Seven Wonders of
World" (Cinerama) (70th wk). In
step with sturdy \$11,800.
Grand (RKO) (1,400; 90,\$1.25)—
"Jet Pilot" (RKO) (m.o.). Eight
days. Fine \$6,500. Last week, "Garden of Evil" (20th) and "Gladiators" (20th) (reissues), at \$1.10 top.

den of Evil" (20th) and "Gladiators" (20th) (reissues), at \$1.10 top, \$5,000 in 6 days.
Guild (Vance) (300: 50-90) —
(Garden of Eden" (Indie) (4th wk). Hotsy \$1,500 after \$1,700 third round.
Keith's (Shor) (1.500; 78-\$1.25)—
"Tammy and Bachelor" (IU) (repeat), Good \$6,500. Last week, "Hatful of Rain" (20th) (2d wk), \$5,600.

#5,600.

Palace (RKO) (2,600; 90-\$1.25)—

Fuzzy Pink Nightgown" (UA).

(UA): Fair \$7,500. Last week, "Sea Wife" (20th), \$6,000.

Wite" (20th), \$6,000. \$2,50)—"Around World in 80 Days' (UA) (17th wk). Holding close to last week's solid \$12,500.

'Morgan' Okay 10G Balto: 'Pilot' 9G, 2d

Baltimore, Oct. 8.

Biz was slightly up this week though holdovers and reissues dominated the scene. "Until They Sail" is passable at the Hippodrome while "Helen Morgan Story" is rated okay at the Stanley. "Jet Pilot" is very strong in second week at the Century. "Around World in 80 Days" continues stout at Film Centre in 42d stanza. "Tammy and Bachelor" looms okay on a return date at the New.

stanza. "Tammy and Bachelor"
looms okay on a return date at the
New.
Estimates for This Week

Century (Fruchtman) (3,100; 50\$1,25)—"Jet Pilot" (U) 12d wk).
High \$9,000 atter \$18,000 in first.
Cinema (Schwaber) (460; 50\$1,25)—"Mile. Stripfease" (DOA).
Hot \$4,200. Last week, "Last
Bridge" (Union) (2d wk), \$3,000.
Film Centre (Rappaport) (890;
\$1,25,\$25)—"Around World in 80
Days" (UA) (42d wk). Holding at
\$9,000 after near same last week.
Five West (Schwaber) (460; 50\$1,25)—"Interlude" (U) (2d wk).
Good \$3,500 after \$3,700 in first.
Hippodrome (Rappaport) (2,300;
\$0.\$1,25)—"Unit They Sail"
(M-G). Oke \$8,000. Last week,
"House of Numbers" (M-G), \$6,000.
Marylair (Hicks) (980; 50-\$1,25)—"Man of Thousand Faces" (U) (3d
wk). Warm \$4,000 after \$5,500 in second.
New (Fruchtman) (1,600; 50\$1,25)—"Tammy and Bachelor"
(U) and "Written on Wind" (U)
freissues). Okay \$5,000. Last week,
"Fuzzy Pink Nightgoyn" (UA),
\$3,000.

Playheuse (Schwaber) (400; 50\$1,25)—"Third Key" (Rank) (7th
wk). Good \$3,000 after same last
week.
Stalley (SW) (3,200; 50-\$1,25)—"Helen Morgan Story" (WB). Okay

week. Stanley (SW) (3,200; 50-\$1.25)—"Helen Morgan Story" (WB). Okay \$10,000. Last week, "Portland Expose" (AA), \$6,500. Town (SW - Cinerama) (1,125; \$1.25-\$2.50)—"This is Cinerama" (Cinerama" (6th wk). Holding at great \$12,000 after \$15,000 for fifth.

'40 Guns' Smooth 9G.

'40 Guns' Smooth 9G,

Seattle; 'Pilot' 71/2G

Seattle Oct. 8.

"Jet Pilot' in third stars at the Music Hall is still getting nice play with possibly the hest showing of week." 40 Guns" is rated swell at Coliseum. "Devil's Hairpin" looks almost as good at Fifth Avenue. "Seven Wonders of World" shapes great in seventh Paramount round.

Estimates for This Week
Blue Mouse (Harnick) (800; \$1.50.\$2.50)—"Around World" (UA) (25th wk). Steady \$9,500. Last week, \$9,600.

Collseum (Evergreen) (1.870; 90-\$1.25)—"40 Guns" (20th), and "Deerslayer" (20th). Swell \$9,000 or near. Last week, "Short Cut to Hell" (Par) and "Mr. Rock and Roll" (Par), \$7,300.

Fifth Avenue (Evergreen) (2,500; \$1.\$1.50—"Devil's Hairpin" (Par) and "Stowaway Girl" (Par). Nice (Continued on page 18)

'MORGAN' OKE \$11,000, Flu Fear in N. Y. But Hall's 'Girls' Fast 157G, 'Search' Warrants Firm 41G, 'Pilot' 32G, 'Morgan' Modest 19G

Despite several sturdy newcomers, Broadway deluxers are having problems in the current session. Many first-runs reported that the flu scare, built in intensity over the air and via the dallies, cut into trade, this being especially true of lard-ticket pix.

While Friday.

hard-ticket pix.

While Friday night trade was off because of the religious holiday, managers reported a sharp pickup Saturday. Interest in the World Series sloughed matinees starting last Wednesday with a brief respite on last Friday. Sunday's allday rain hurt many spots.

rain hurt many spots.

Standout newcomer is "Les Girls" with stageshow with a big \$157,000 opening week at the Music Hall. "Helen Morgan Story," also new, is rated only good with \$19,000 at the Astor. "Jet Pilot" look like big \$32,000 in the first week at the Palace.

"Joker Is Wild," off sharply, still is big with \$46,000 in current (2d) round at the Capitol. "Search For Paradise" wound its initial full week with a lofty \$40,800 at the Warner.

"Three Faces of Eve" looks good

week with a holy \$40,000 at the Warner.

"Three Faces of Eve" looks good \$13,000 or close in second frame at the Victoria. "Love in Afternoon" is off to fair \$19,000 in final (7th) stanza at the Paramount but holding with fancy \$8,500 in same session at the Plaza. Par flagship brings in "Black Scorplon" next Friday (11). State opened "Until They Sail" yesterday (Tues.). "Portland Expose" staying only.5 days of second week.

"10 Commandments" looks to

days of second week.

"10 Commandments" looks to
land a sharp \$31,000 in current
(48th) stanza at the Criterion, but
off from recent weeks. "Around
World in 80 Days" wound up its
51st week with capacity \$37,100 in
the usual 11 shows at the Rivoll.

Estimates for This Week

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2)—
"Helen Morgan Story" (WB) (2d
wk). Intial session ended last
night (Tues.) was good \$19,000 or
near. In ahead, "3:10 To Yuma".
(Col) (5th wk), \$1,000.

Little Carnegie (L. Carnegie)
(5); \$1.25-\$1.80)—"Sins of Casanova" (Times). Opened Sunday (6).
Last week, "Novel Affair" (Cont).
(6th wk-5 days), fair \$2,500 after
\$4,700 in fifth full week.

Raronet (Reade) (430): \$1.25-

\$4,700 in fifth full week.

Baronet (Reade) (430; \$1.25\$1.80) — "Deadlier Than Male'
(Cont). Opened yesterday (Tues').

In ahead, "Man Escaped" (Cont)
(6th wk-8 days), fair \$3,100 after
\$4,100 in fifth regular week.

\$4,100 in fifth regular week.
Capitol (Loew) (4,820; \$1,\$2.50)

"Joker Is Wild" (Par) (2d wk).
This stanza ending today (Wed.) is heading for big 46,000. Initial week was \$76,000. Stays on indef..
Central (Maurer) (854; \$95.\$1.85)

"Triple Deception" (Rank).
First round winding up Friday (11) looks very slow at \$6,000. Last week, "Checkpoint" (Rank). (2d wk-10 days), \$9,000 for extended-week including preview of "Deception" "Deception" "Deception" week.

tion." "Deception" goes only one week.
Criterion (Moss) (1,671; \$1.80\$1.30)—"10 Commandments" (Par) (48th wk). This session winding up tomorrow (Thurs.) is likely to hit fancy \$31,000 for 15 shows. The 47th week was \$38,000 for like number of performances. Current session being hurt by flu scare same as other hard-ticket pix.
Fine Arts (Davis) (468; 90-\$1.80)
—"Mystery of Picasso" (Lopert).
Opened Monday (7). In ahead, "The Roots" (Harrison) (5th wk), was okay \$4,400 after \$4,200 in fourth.

"The Roots" (Harrison) (5th wk), was okay \$4,400 after \$4,200 in fourth.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80).—"Rising of Moon" (WB) (14th-final wk). The 13th week concluded last night (Tues.) was mild \$2,700. Last week, was \$2,900. Advertised to wind up run next Sunday (13).

Guild (Guild) (450; \$1.\$1.75)—"Baby and Battleship" (DCA) (2d wk). First week concluded Sunday (6) was only fair \$6,000. In ahead, "Brothers In Law" (Cont) (6th wk), \$5,000. "Every Second Counts" (DCA) opens Monday (14). Normandie (Trans-Lux) (592; 95-\$1.80) — "Perr!" (BV) (2d wk). Initial round ended Monday (7) was rousing \$13,000. In ahead, "Last Bridge" (Union) (6th wk), \$4,000. "Palace (RKO) (1,700: 95-\$2)

\$4,000. (RKO) (1,700; 95-\$2)— "Action of Tiger" (M-G) and "Palace (RKO) (1,700; 95-\$2)— "Hired Gun" (M-G). Sad \$5,000. ended Monday (7), hit a big \$21,000, last week, "Pickup Alley" (Coll), Business week ends here on Monday (1,000). At 500. day. Full week's estimate is \$32,000. Last week, "Man of "Around World in 80 Days" (UA) (1,000). Last week, days), \$13,500, but concluding a \$13,500.

highly profitable run, being first pic under new first-run film policy.
Paramount (AB-PT) (3,665; \$1-\$21-"Love in Afternoon" raramount (AB-PT) (3,655; \$1-\$22)—"Love in Afternoon" (A) (7th-final wk). This round ending tomorrow (Thurs.) is heading for fair \$19,000, Sixth was \$28,000. "Black Scorpion" (WB) opens Oct. 11.

Oct. 11.

Paris (Pathe Cinema) (568; 90\$1.80)—"Girl in Black" (Kings)
(4th wk). Third session finished
Sunday (6) was fine \$6,800. Second week was \$9,500. "And God
Created Woman" (Kings) opens
Oct. 21.

Created Woman" (Kings) opens Oct, 21,

Radio City Music Hall (Rockefellers) (6,200; 90-\$2,75) — "Les
Girls" (M-G) plus stageshow, First
week ending today (Wed.) looks
like big \$157,000.

Holding, natch! In ahead, "Pajama Game" (WB) and stageshow
(5th wk), \$125,000, to wind a very
strong run, with Labor Day week
hitting a new high here for such
holiday session.

Rivoll (UAT) (1,545; \$1,25-\$3,50)
—"Around World" (UA) (52d w).
The 51st stanza finished yesterday
(Tues.) was capacity \$37,100 for 1
the 50th week was the
same for exactly the same number
of performances. Will have finished
a full year here on Oct. 17.

Plaza (Brecher) (525; \$1,50-\$2)—

same for exactly the same number of performances. Will have finished a full year here on Oct. 17.

Plaza (Brecher) (525; \$1.50-\$2)—
"Love in Afternoon" (AA) (7th wk). Current frame ending tomornow (Thurs.) is headed for nice \$8,500. Sixth week was \$11,000.

Roxy (Nat'l. Th.) (5,171; 65-\$2.50)—"Sun Also Rises" (20th) and stageshow (7th-final wk). Present round winding up tomorrow (Thurs.) looks to drop to light \$31,-000. Sixth was \$44,000. "My Man Godfrey" (I') opens Friday (11).

State (Loew) (3,450; 78-\$1.75)—"Until They Sail" (M-G). Opened yesterday (Tues.). In ahead, "Portland Expose" (AA) (2d wk. 5 days, sagged to drab \$5,000. First week was \$12,500.

Sutton (R&B) (561; 95-\$1.75)—"Alligator Named Dalsy" (Rank) (4th wk), was fair \$4,700. Third week, \$5,600.

"Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Four Bags Full" (T-L) (5th wk). Fifth session ended yesterday (Tues.) was great \$6,000.

Victoria (City Inv.) (1,080; 50-\$2)—"Three Faces of Eve" (20th) (2d wk). First holdover round ending today (Wed.) is heading for good \$13,000 or near. Initial week was \$20,000. Holding again.—

Warner (SW Cinerama) (1,600; 50-\$2)—"Three Faces of Eve" (20th) (2d wk). First holdover round ending session ended Saturday (5) was great \$41,000, being hurt by flu scare as some failed to show for ducats Saturday and Friday. First four days was capacity. First four days was capacity. First four days was capacity *25,400, through Saturday (20); \$5-\$1,50)—"Therepened in Park" (Ellis) (9th wk). Eighth week concluded Sunday (6) was solid \$4,700. Seventh was \$5,700. Stays on indef.

Sun Sockeroo \$12,000,

'Sun' Sockeroo \$12,000, Indpls.: 'Morgan' Fairish 8G, Pilot' Hotsy 91G

Indianapolis, Oct. 8.

Biz is light to good at most first
runs here this stanza despite world
series competition. "Sun Alsa
Rises" shapes sockeroo at Keith's series competition. "Sun Alse Rises" shapes sockeroo at Keith's to lead city and looks in for run. "Jet Pilot" is holding up well in second week at the Indiana. "Helen Morgan Story" is only fairish at the Circle. "Action of Tiger" is tame at Loew's.

Estimates for This Week Circle (Cockrill-Dolle) (2,800; 70-90)—"Helen Morgan Story" (WB). Fairish \$8,000. Last week, "Mister Rock and Roll" (Par), \$6,000.

Indiana (C-D) (3,200; 70-90)—1 "Jet Pilot" (U) (2d wk). Nifty \$9,-500 after \$13,000 opener.

Keith's (C-D) (1,300; 75-\$1.25)—(Sun Also Rises" (20th). Socko \$12,000. Loew's (Loew) (2,427; 80-85)—(Action of Tiger" (M-G) and "Hired Gum" (M-G). Sad \$5,000. Last week, "Pickup Alley" (Col) and "Parson and Outlaw" (Col), \$4,500.

Lytic (C-D) ((850; \$1,25-\$2,20)—

EVALUATE 92 NEW IMPORTED FILMS: LIVELY ENTERTAINMENT, FEW CLICKS

season promises to be lively enough, Nabes Unite to Swell with a plentiful supply of product, independent distributors aren't too sanguine over the prospects of many "hits."

many "hits."

Fact, unpleasant though it may be, is that the number of really outstanding imports has diminished within recent years, European quality has gone down quite considerably and "art" audiences are more selective than ever. All of these factors combine to make the foreign film importing and distributing biz more risky than ever.

A Varenty check of 12 indie dis-

uting biz more risky than ever.

A VARIETY check of 12 indie distributors shows they are offering a total of 92 new films for the season ahead. Figure is apt to fluctuate as additional pix unquestionably will be acquired as the year progresses. Also, the total does not include the large number of Mexican. German, Italian and Japanese pictures that go to specialized foreign language houses via certain distributors like Azteca, Casino Film Exchange, Grand Prize, etc. Prize, etc.

Prize, etc.

With the Italians once topping the field the French today are leading the race among the various foreign language imports. The dozen distributors polled have set 32 French features for release during the coming year. Figure includes one or two French films that have played New York but are yet to get field bookings.

Out of the 02 the Pritich count.

to get field bookings.

Out of the 92, the British count for 36, of which at least 20 in turn will come from Rank Film Distributors of America. Apart from Rank, fully 16 British features have been set by the indies, and to these must really be added the British pictures being released by the major companies, such as Warner Bros. and Columbia.

Only nine Italian films have been announced. In addition there are four German films, four from Swefour German hims, four 1rom Swe-den, two from Japan, two Span-ish, and one each from Greece, India and Mexico. The German total may well rise before the year is out. One or two German films already are in prospect, but aren't included in the total since no distribution has definitely been

Foreign film distribution biz Foreign film distribution biz, though being constantly pushed, has its troubles getting into the big league. Even dubbing, though now widely tried, hasn't necessarily helped some of the pictures make the grade. Since "Dibolique" and "Riffi," both from the Richard Davis stable, only "La Strada" (in both dubbed and original version) has really made it into the bigtime. According to the indies, while

According to the indies, while the potential is there, it's still much of an uphill battle to get foreign pix played off and their potential scope is strictly limited. The exceptions, say the distribs, merely prove the rule.

Following are some of the top contenders for b.o. honors in the foreign film sweepstakes:

France—"Gervaise," "God Created Woman," "Rouge et Noir,"
"Four Bags Full," "Mitsou" and
"Grand Rue."

Italy — "Of Lime and Love,"
"Guendalina," "Nights of Cabirta,"
"Calabuche" and "Wife for a
Night."

Germany—"Liane," "08/15" and "Captain v. Koepenick," for which distribution isn't as yet definitely

Greece—"Woman in Black" and "Bed of Grass." Latter already has had dates outside N.Y. State.

'80 DAYS' CLICK REVIVES PARADE OF STARS

"Star parade" type of film seems to be making a comeback in Hol-lywood.

lywood.

Irwin Allen's "Story of Mankind" employs 50 stars in varied parts as great men and women in history. It follows the pattern employed by Mike Todd in his "Around the World in 80 Days."

Now, Darryl F. Zanuck plans to have stars galore in his "De Luxe "our," and 20th-Fox has skedded n all-star cast for an as yet unnounced film. Allen plans to use 2 stars in his "The Big Circus."

Philly's Art Outlets

Philadelphia, Oct. 8.

Philadelphia; Oct. 8.
Adding to the growing list of Philly art houses, a group of nabes have banded together for the early showing of art films. The houses, strategically located in the city and suburbs, include the Bryn Mawr, Narbeth, Hill, Lawndale, Spruce and Harrison, West Chester, Pa. Pix skedded include "Lost Horticon," "Fernandel, the "Dressmaker," and the "Rising of the Moon," which recently played the midtown. The Bala, in the suburbs, lately

The Bala, in the suburbs, lately converted to a first run art policy, preemed with "Sorrento," Sophia Loren starrer. Other well established art theatres in Phila are the Green Hill, Studio, World and

Writers' Foresight

Continued from page 4

voted to make no specific demands now, but to ask for the right to re-open the contract when the even-tuality arises. In the first cate-gory, the negotiators were told to ask for a flat 10% of the absolute gross from pay-ty.

gross from pay-tv.

Sliding scale formula will be applied to the second category. This has its accounting basis in the negative cost and the pay-ty gross. Negative cost is divided by five to obtain a unit of gross. When a pleture earns one such unit of its gross from pay-tv, the writer's share is to be 1½%; for every successive such unit the film grosses the percentage jumps 1½% until a maximum of 7½% is applied against the fifth unit and all moneys thereafter.

Goin Transfer

= Continued from page 3 :

000. During that same period, the Government paid out \$30,500,000 in exchange for local currencies, of which Hollywood received \$5,700,000 or about 19%. Both the approval of the U.S. and the respective foreign government is needed before a contract can be put into effect.

The guaranty program for films has operated in four countries— Yugoslavia, Turkey, Vietnam and Germany, Latter is no longer opera-

tive.
Johnston's statement never men-tioned Poland where a media guar-anty arrangement has been agreed on in connection with the projected on in comection with the projected purchase of some 50 or 60 pix by the Poles. Noting that American films were

Noting that American films were by far outnumbering Soviet pix in Yugoslavia, Johnston posed the question of what would have happended had U.S. films been available there during the past five years. "Is there any doubt whose pictures would have filled the vacuum?" he asked.

Johnston said Hollywood had not a produce in the past five years and Hollywood had not be a produced by the past of the media relugious transportant use of the media.

Johnston said Hollywood had made reluctant use of the media guaranty program "except where conditions have dictated it." He added: "We prefer to handle our own affairs without handouts or subsidy. In this respect we are unique among world motion picture businesses."

unique among world motion pic-ture businesses."

MPEA topper said the guaranty program was "intelligently planned and prudently administered. It is, in fact, an example where the off maligned bureaucracy of govern-ment does a shrewd business-like job." He argued that the program be continued as part of the war for the mind of man.

In countries where media guar-

a maximum of 1/2% is applied against the fifth unit and all moneys thereafter.

Sam . Cummins' Jewel Productions distributing "Forbidden Since Adam & Eve," a feature length documentary on nudism. It closed a 20-week run at the Pix Theatre, Washington, last week.

Amusement Stock Quotations

For Week Ended Tuesday (8)

		N. Y. S	Stoc	k Exch	ange		
	57	•					Ne
High	Low			ol. Weekly		Tues.	Chan
			100s		Low	Close	for w
1716	1134	ABC Vending		1478	141/4	1438	34
2478	1658	Am Br-Par Th	164	1858	1658	167/8	-11/
3618	261/4	CBS "A"	159	2778	261/4	27	- 3
351/2	25	CBS "B"	49	27	25	251/2	—1½
2012	1614	Col Pix	22	17	161/4	1614	6
1958	1338	Decca	62	17	15%	153/4	
115	8134				92	921/2	- 1/2 - 1/2
43/4	31/8	EMI	335	378	31/4	31/4	/
1036				938	85%	83/4	- ½
22	1434			1512	143/4	15	
91/2	734	Nat. Thea		91/8	834	9	+ 1/2
367/8	281/4	Paramount	52	331/4	32	321/4	
1834	1258			14	1256	125%	191
40	2978			32	297/8	301/8	1/
81/4	538			6	558	558	5/
131/8		Rep., pfd		1136	11	11	1/
181/2	141/4	Stanley War.		167s	161/4	1634	+ 3/
291/4	22	Storer	. 21	2234	221/8	2238	_
303/4	221/8	20th-Fex	49	24	231/8	231/8	34
2536	181/2	United Artists	19	1934	1834	19	- 1/4 - 3/4
30%	2356	Univ Pix	7	25	241/4	241/4	- 3/4
73	68	Univ., pfd	*10	70 .	70	70	آ جنو
28%	1912		57	2034	1934	20	— 34 — 1 — 43/
1261/2	9114			11534	1101/4	111 .	-43/
				ock Excl			
436	21/4	Allied Artists		234	25%	234	
101/2	734	All'd Art., pfd		778	734	71/8	
1134	736	Asso. Artists		81/4	736	716	_ %
11/4	798 58	C & C Tele.		11/16	9/16	5/8	78
61/8	414	DuMont Lab.	72	478	414	43/8	
45á	21.2	Guild Films .		31/2	316	31/4	+ 1/4
	7			71/2	7	7	- 3/8
934 9		Nat'l Telefilm		716	716	71/4	35
	318	Skiatron					+ 1/8
834	41.2	Technicolor	111 5	434	41/2	. 43/4	+ 78
5?'s	378	Trans-Lux			41/2	41/2	3/8
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			_		Bid	Ask	
Amp	ex					4558	21/2
Ches	apeake	Industries			. 17/a		-
	ama I				13/8	15%	14
	rama !	Prod		• • • • • • • • •	21/8		<u></u> ⅓
DuM	ont Br	oadcasting			73/4		
Magi	ia The	atre			17/8	21/4	-
Offici	al Filr	ns			13%	. 13/4	
Polar	oid -				421/2	45%	- 7/8
		res			4 .	458	
Walt	Disne	y			167/a		+11/8
	_						
* Ac	tual Vo	olume.					

* Actual Volume.
(Quotations furnished by Dreyfus & Co.)

Too Much 'Forcing' of Art Films?

Boston's Cy Harvey Sees Some Traces Growing of Delusions Grandioso-Time Alone the Best Expansion Factor

Foreign film business in the United States suffers from "big" thinking, says Cy Harvey, partner with B. Haliday in Janus Films and just recently returned from a lengthy European trek.

Harvey, who with Haliday owns the Brattle Theatre in Boston area, said he was extremely disappointing by the kind of films he saw in Europe. "It's not been good for this season, but it'll be a lot worse for next year," he commented.

He explained that European producers were cutting costs and, in their low-budget pix, were using local radio and other stars to give the films an even chance to recoup locally. "Sometimes these pictures outgross the ones with the conventional stars," said Harvey, "but they of course have no value at all for us here in the States."

Harvey opined that too many of the U.S. indies handling imports were trying to make the business into something which, by its very nature, it can't be. "This is a limited field," he emphasized. "Artificially expanding it, and pushing it, won't help. There is no use pretending that American exhibitors are just waiting for foreign films. They aren't. Except for a couple of top pictures, the rest actually get very small circulation, let's face it!"

Except for a couple of top pictures, the rest actually get very small circulation, let's face it!"

Harvey said he favored "natural" expansion, which was a matter of time, and noted that his own Janus outfit wasn't in any hurry to enter the "bidding" race for the top overseas product. "We aren't that prestige hungry," he said. "We don't insist on wide distribution with a tremendous overhead, But, we can also point to the fact that we don't have a single picture in the red."

Janus is releasing the Swedish "The Summer Wind Blows" and has picked up the Spanish "Death of a Cyclist" and the French "The Heroes are Tired." It's closing a deal for another French film.

Janus' policy is to stay away from the top-rated Continental films and, instead, to concentrate on the smaller European pictures which the rest of the distribution setup with product; come what may," and said his answer was in the careful handling of fewer films, with the lowest possible overhead.

In sum and substance, Harvey argued that the big findies, with their own offices all over the country, have grown beyond the safe economic scope of the foreign film and now have become prisoners of their own bigness.

Who Bought What Film Shares

Washington, Oct. 8.
Substantial dealings on Allied Artists Pictures common stock featured last month's "insider" transactions in film industry stock, according to the monthly report of the Securities and Exchange Commission.

George D. Burrows added 2,100 shares, building up to a total of 55,386 of the stock. Samuel Briody added 1,500 for a total of 61,718. George N. Blatchford unloaded his 2,000 shares. W. Ray Johnson sold all his 5,000, and A. B. MacDonaid got rid of his 1,000 shares. Harbold all his 5,000, and A. B. MacDonaid got rid of his 1,000 shares here of his own name but retained 17,000 in his Kenliworth Investment Co.
Carl B. Helne bought 200 Associated Motion Picture Industries common for a total of 420 shares.

Lotsa Vienna B.O. Harmony Continued from page 1

"March of the UNO," specially created for the event.

Although it was not planned, the Volkstheatre and Hosefstadt Theatre produced plays especially appropriate for Vienna's atomic conclaves. The Josefstadt has Graham Greene's "The Potting Shed," with its. religioso background, and the competing Volkstheatre is offering "Midday's Summer Dream" by John Priestley. This is the story of England after Atomic World War III, The state-owned theatres stuck to their classical repertory; the Burstheatre has Millionaire"; the State opera is continuing with Richard Strauss. "Elektra" and Puccini's "Butterfly," while the Volksopera has the oldtimer "Martha" by Von Flotow (excellently produced) with Oscar Strauss. "Waltz Dream" and Franz Lehar's "Land of Dreams" rotating. Fritz Fisher's production of Emmerich Kalman's "Circus Princess," to be continued until Christmas, is good old Vienna in the new musical style. It will be followed by Robert Stolz's new "Dancing Into Happiness."

Another curiosity is the program of some film houses. Pacifists and warmongers, both have it he ir chances. On the one hand, Metro's "Flames of Africa," MGM, called here "Mau-Mau," is shown. The latest West German picture, "Stresseman was Minister of enam" (Stresseman was Minister of full of melody and harmony. "March of the UNO," specially created for the event.

Although it was not planned, the Volkstheatre and Hosefstadt Theatre produced plays especialty appropriate for Vienna's atomic conclaves. The Josefstadt has delegates from the East will have conclaves. The Josefstadt has a chance to see the picture, for Graham Greene's "The Potting Shed," with its religioso background, and the competing Volkstheatre is offering "Midday's Summer Dream" by John Priestley. This is the story of England after Atomic World War III, The state-owned theatres stuck to their classical repertory; the Burstheatre has continuing with Richard Strauss "Elektra" and Puccini's "Butterfy," while the Volksopera has the oldtimer "Martha" by Von Flotow (cocupied by the Russians until 1985 but the proposed new Hilton 1986). But the proposed new Hilton 1986.

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nomenal Criterion engagement continuing, country will enjoy this master attraction's ing its triumphs here will be its worldwide FRANCE-ITALY-GERMANY-JAPAN-

ess a further continuance of its unparalleled ching the largest ticket-sales for the largest motion picture.

Financed by Yank Coin, West Berlin's \$5,000,000 Congress Hall Opens With U.S. Talent Lineup in Varied 'Arts' Bill

INTERNATIONAL

Berlin, Oct. 8.

Congress Hall, intended to be a public discussion auditorium, Yankee-style, has opened here in West Berlin on the perimeter of Communist Germany. Costing some \$5,000,000, the highly modernistic edifice which has been described by Berliners as two open oysters joined together, is the pet project of Eleanor Dulles, sister of John Foster Dulles, the U.S. Secretary of State. The money was provided via a so-called Benjamin Franklin Foundation, established for this purpose in the States.

As an "American Town Hall"

provided via a so-carred harmony provided via a so-carred harmony franklin Foundation, established for this purpose in the States.

As an "American Town Hall" demonstration, the building has an oval platform but no proscendum. This was the setting under which the N.Y. legit manager, Gertrude Macy dong with Katharine Cornell), staged the inaugural week's entertainment events. These were selected to bring a varied "arts" tone to the occasion, despite the basic political debate purpose of the hall. American funds (State Dept.) subsidized the visits here of a variety of U.S. talents, including Lilllan Gish, Eile en Farrell, Martha Graham, Hiram Sherman, the Julliard Quartet and Virgil Thomson.

Congress Hall debut coincided with and overlapped Berlin's own annual 'fall Arts Festival. Mrs. Virginia Inness-Brown, head of the New York City local chapter of the American National Theatre & Academy, has been here as State Dept. delegate.

Wilder a Wow

A real hit with the Berliners was Thornton Wilder, the American novelist-dramatist, whose method of introducing seven one-act plays was highly office of the controlled with the delegate.

Thornton Wilder, the American novelist-dramatist, whose method of introducing seven one-act plays was highly offheat for here. With his hands in his pockets, a crushed chapeau on his head, joking in both English and German, Wilder won an ovation. He also appeared in "The Wreck on the 5:25," one of three short works of his authorship. Lilliams Gish was warmly received for her acting in Tennessee Williams' "Portrait of a Madonna," which resembles a capsulated "Streetcar Named Desire." Elleen Heckart scored strongly in Eugene O'Neill's "Before Breakfast" and Ethel Waters dittoed in Wilder's "Bernice" and "Happy Journey To Trenton." Other one-acters included Tennessee Williams' "This Property Is Condemned" with Bill Gunn and Billie Allen (both very good) and William Saroyan's "Ever Been In Love With a Midget" which gave Hiram Sherman the opportunity to show up as an amusing boasting cowboy. Others who appeared in the

cowboy.

Others who appeared in the various plays included Richard Ward, John Becher, James Daly, Cynthia Baxter, Vinie Burrows. All plays were necessarily performed without curtain and hardly

any decor.

Special attention went to the first German appearance of Martha any decor.

Special attention went to the first German appearance of Martha Graham who performed "Judith," with music by William Schuman. Although her modern dancing may not have appealed to all, she too garnered strong applause and local reviewers lauded her as "a very interesting personality." She was backed by the Radio Symphony Orch the former RIAS Symph Orch under the baton of Virgil Thomson, long-time music critic for N.Y. Herald Tribune. Thomson presented also one of his own works and U.S. composers. Aaron Copland. Douglas Moore and Charles Ives, Julius Baker, American flutist, clicked as soloist, soprano Eileen Farrell, with George Trovillo on the piano, and the Juillard Quartet, were touted by the local music critics.

Soprano Eileen Farrell, with George Trovillo on the piano, and the Juillard Quartet, were touted by the local music critics.

Cultural Festival

First week of the Seventh Berlin Cultural Festival, which opened here Sept. 22, belonged to the ballet side an extensive program of modernlet. There has been a considerable number of new plays, concerts and operas in addition to numerous frame events these past seven days, it's true, but the most applauded and most interesting (also in a controversial sense) programs and most interesting (also in a controversial sense) programs of modelling will cost the company around \$770,000, and it's reported that the Studio's trading profit of the Current year ways of next year's Variety Club conversion, to the form for eign tents already have been made the studio's sarrings them in London. Final figure is likely to be around 600, and to ensure the several American tents to make their arrangements the registrations from ext year's Variety Club convertion, to the form forceign tents already have been made the saferady have been made the studio's trading profit of next year's Variety Club convention, to the most proceding year.

Over 520 registrations from forceign tents already have been made the saferady have been made to prest the mistage at strading profit of next year's Variety Club convention, to the proceding year.

The British Lion Studio Company to next year's Variety Club convention, to the proceding year.

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The British Lion Studio Company to next year's Quoto on ext year's Quoto on ext year's Variety C

dancer Martha Graham, Berliners saw guest performances of the outstanding Ballet Theatre de Paris de Maurice Bejart, the ballet ensemble of the Municipal Opera, Lucchino Visconti's "Maratona" (music by Hans Werner Henze) with Frenchman Jean Babilee as star plus Tana Herzberg, along with several other local ballet performers, at the Tribuene.

Undoubtedly, the loudest applause went to French avantgardist Maurice Bejart and his troupe from Paris. Bejart had feared that the stage of the 400-seat theatre in Congress Hall was too small. It was so small he had to skip nearly all decors. Nevertheless, it turned out to be a big success for this ballet ensemble. This success was even higger the following day when this ensemble appeared on the huge stage of the 1,200-seat auditorium.

Despite the fact that this stage

1,200-seat auditorium.

Despite the fact that this stage was too huge and meant a handicap for Bejart and his company, latter knew how to convince the most fastidious critics by their unusual dancing esprit and technical brilliancy. Bejart clicked in particular with "La Symphonle Pour un Homme Seul," with music by Pierre Henry. Bejart troupe presented 15 different ballet works within three days.

sented 15 different ballet works within three days.
Gala night at the Municipal Opera was for the first German performance of Igor Stravinsky's "Rites of Spring" (Sacre du Printemps) and preem of Hans Werner Henze's "Marathon," both done in the modern dance tradition.

in the modern dance tradition.

Choreographer for "filtes" was Mary Wigman, Berlin's grand old (she is 71 now) lady of the modern dance. Her classically simple patterns, bold and superbly controlled chorus and appropriate vitality won great praise from crix and audiences. Visconte's ballet, "Marathon," which Henze composed, couldn't win that much praise. With two jazz bands, piano and phonograph added to the usual pit instruments plus cameras, bulb lights and talking reporters on the stage, the dancers portrayed a 600-hour jazz marathon with rather controversial effect. The whole thing, admittedly in-

a 600-hour jazzz marathon with rather controversial effect.

The whole thing, admittedly interesting in parts, bordered often on the banal if not silly. Result was that part of the audience turned yawns into catcalls and gave out with loud opinions. Objection was found also with the jazzy music by Hans Werner Henze who seemingly never fails to raise a rumpus. However, there were also lots of bravoes, particularly Babilee. Reviews were more on for the graceful Frenchman Jean the negative side for the entire production, However, some wrote that every experiment deserves appreciation.

Hans:

British Lion Films Net Off \$126,000 in Year; BL Studio Also Dips

London, Oct. 8.

London, Oct. 8.
British Lion Films Ltd., report a trading loss of \$59,000 for the year ended last March 31, compared with a \$77,000 profit registered for the 14 months up to the same date in the previous year. However, after taking into account dividends and debenture interest receivable from the British Lion Studio Co. and other interest amounting to \$163,000, the parent company winds up with a net profit for the period of \$48,000. This is \$126,000 below the figure for the preceding year.

Ballet Theatre to Rep America at Brussels: Also Penetrating Soviet

Also renetrating Soviet

The American Ballet Theatre
will be the first U. S. dance company to tour the Soviet Union. The
terp troupe will play major Russian cities as part of a trek that
will include dates in Poland and
Czechoslovakia. The unit is slated
to play the Iron Curtain countries
next April and May prior to hitting
Germany, Norway, Sweden, Denmark, The Netherlands, Belgium
and France.

The tour will be made in coor

and France.

The tour will be made in cooperation with the President's Special International Program for Cultural Relations, administered by the American National Theatre & Academy. In Belgium, the dance company will officially represent U. S. ballet at the Brussels World's Fair during the July 2-4 Américan National Days.

Arg. Exhibs Ask **B.O.** Tax Repeal

Buenos Aires, Oct. 1.

The Federation of Argentine Exhibitors, which represents the eight associations banding together exhibitors throughout the country, has submitted a note to the Provisional Government, recommending repeal or temporary suspension of the 15% boxoffice tax decreed last Aug. 1, and designed to provide funds for national school building. The exhibitors' note underlines the fact that cinema admissions have been frozen since April of 1953 and a deaf ear has been turned to all pleas that prices be increased to a level consistent with rising costs. Nevertheless, this 15% tax was applied.

Combined with the Screen Institute's 10% tax for promotion of local production, a total increase in admissions of 25% has been imposed on the public this year. To these must be added other national, municipal and provincial taxes, which must inevitably force down attendance figures.

Exhibs also point out that in general the net admission must be shaded 50% with distributors of the films, leaving them a net insufficient in most cases to cover all routine costs of exhibition. Then there are other taxes which the exhibitor pays and not the spectator. The Federation of Argentine Ex-

tor.
Part of the note stresses that

exhibitor pays and not the spectator.

Part of the note stresses that through a progressive stage of taxation, film theatres are being converted into tax-collection agencies for the government, from which third parties benefit, and quite in opposition to the policy hitherto vaunted of insuring cheap entertainment for the population.

The note is couched in terms adopted lately by other business and enterprise when the government has asked for assistance in combating a gerenal rise in the cost of living. Businessmen have been frank in pointing out that the government alone is to blame, through adoption of mistaken policies and measures at the instance of demagogic political advisers and inexperienced ministers.

It is understood in production circles that the National Screen Institute has been negotiating with the Industrial Credit Bank for the purchase of the old Emico studios at Martinez. Proceeds of the 10% National Screen Institute tax on cinema boxoffice would be used to produce Argentine films there. Some of the proceeds also may be used to subsidize the three native newsreel producers who are unable to make both ends meet.

Many Register For London Variety Meet

London, Oct. 1. Over 520 registrations from for

Legit Theatre Booms in So. Africa: 'Friend' Runs Year, 'Look Back' Due

Touring Editions of Old Paris Productions To Pace Lausanne Season

Lausanne, Oct. 1. Legit in the French 'part of Switzerland, of which this 115,000-population city is the country's fifth biggest, presents a peculiar picture. Local productions are kept down to a strict minimum, and almost the entire October-April season is made up of touring editions of Paris productions.

of Paris productions.

The 1957-58 lineup of the Theatre Municipal offers three U. S. plays, Tennesse Williams' "Cat on Hot Tin Roof" with Ginette Leclerc and Balpetre (with an "adult only" tag!); Robert Anderson's "Tea and Sympathy," with Micheline Presle in the Ingrid Bergman role and Yves Vincent; and William Faulkner's "Requiem for a Nun," with the original Paris cast headed by Catherine Sellers and Marc Cassot.

Paris shows include Jean Giranger

headed by Catherine Sellers and Marc Cassot.

Paris shows include Jean Giraudoux' "Amphitryon 38" (starfing Jean-Pierre Aumont, Gaby Sylvia, Gillbert Gill); Eduardo Scarpetta's "Misery and Nobility" (Compagnie Jacques Fabbri); Robert Bofssy's "Jupiter" (Marina Vlady, Robert Hossein); "L'Ecole des Cocctes," by Armont and Gerbidon (Andre Luguet, Micheline Dax); Moliere's "Tartuffe" (Fernand Ledoux, Denise Grey, Lucien Baroux, Marie Dea); Michel Andre's "Virginie" (Je an Paredes); Pirandello's "Clothe the Naked" (Renee Faure); Anouilh's "Ring Round Moon" (Dany Robin, Georges Marchal); Bertlot Brecht's "Caucasian Chalk Circle"; Armand Salacrou's "A Woman Too Honest" (Sophie Desmarets) and Claude Magnier's longrun hit "Monsieur Masure."

Also, the Comedie Francaise is

run hit "Monsieur Masure."

Also, the Comedie Francaise is set for two galas next March, presenting on a double-bill two classical comedies by Marivaux and Moliere. Local Lausanne productions this winter will include, among others, a spectacular new stage adaptation of Victor Hugo's "Les Miserables" for the yearend holidays. Jean Davy from the Comedie Francaise will star.

This city's second legit outlet, Theatre de Beaulieu, does not operate on a continuous policy, but presents mostly big-scale shows or operas as occasion warrants.

10-DAY LONDON FILM FEST PREEMS OCT. 16

London, Oct. 3.

The 10-day London Film Festival, which opens Oct. 18, will feature 15 pictures of outstanding menit which were screened at this year's European festivals. They include Japan's "Throne Of Blood," "A Face In Crowd" (WB), Russia's "The 41st" and the special prize winner at the Cannes fest, "Kanal," from Poland.

"The 41st" and she special prize winner at the Cannes fest, "Kanal," from Poland.

Two Italian entries are "Sleepless Nights" and "Night Of Caliria." From France comes "Crimson Curtain" and "Port des Lilas." The West German contibution is "Captain From Koepenlek." and from the Eastern sector is "Deceived Till Doomsday." The program is completed by "The Laplanders" (Norway), "House Of The Angel" (Argentina), "Seventh Seal" (Sweden), "The Unvanquished" (India) and "A Sunday Romance" (Hungary).

The festival, which is being presented by The Sunday Times in association with the British Film Institute, will mark also the opening of the new National Film Theatre on the South Bank.

By EVELYN LEVISON

Johannesburg, Oct. 1.

Theatre business in Johannesburg is booming. Brooke Theatre, built two years ago for actor-manager Brian Brooke, has just broken all South African records with "The Boy Friend," being the longest run of any show at one theatre in this country. Author Sandy Wilson, imported from London to produce his money-spinner, proved with his polished staging that given the right entertainment, audiences here can sustain a show long enough to make it profitable. When the season ends the middle of this month, "Boy Friend" goes off on a sixmonth tour of the Union and the Rhodesias. Another record set here was to make the first time a show in South Africa has provided actors with over a year's continuous employment actors with over a year's continu-ous employment.

ous employment.
Independent producer Taubie Kushlick moves into the Brooke after "Friend" closes to stage John Osborne's "Look Back In Anger," just given N. Y. preem, the same month. Actor Alan Dobie, who took over the role of Jimmy Porter from Kenneth Haigh at London's Royal Court Theatre, is starred. Supporting east is culled from local artists. Forthcoming shows at the Brooke include Hugh Williams' "Plaintiff In A Pretty Hat," starring Leo Genn, and the British musical success, "Grab Me A Gondola."

At the Rep Theatre. London

ring Leo Genn, and the British musical success, "Grab Me A Gondola."

At the Rep Theatre, London actress Sonia Dresdel stars in the Hugh Mills thriller, "The House By The Lake." Home again after a European search for plays, producer Leonard Schach has scheduled a Cape Town opening of "Look Back In Anger" at the Hofmeyr Theatre in November. Johannesburg excepted, Schach holds all South African and African Federation rights for this play, which will tour following the Cape season.

In December, Schach transfers to Johannesburg to stage "Summer Of The 17th Doll," presented in association with National Theatre Organization at the Rep Theatre, with Marjorie Gordon in the feminine lead. Miss Gordon comes to "The Doll" straight from "Dial M" For Mirth," an intimate revue at the Library. This rapid leaping from role to role is characteristic of Johannesburg's expanding entertainment scene, where there are currently more plans for new productions than theatres in which to house them.

A revue production on a larger scale is booked in at-His Majesty's Theatre in October when British comedian Tommy Trinder opens in "You Lucky People," presented by George and Alfred Black in collaboration with African Consolidated Theatres. Among the acts supporting Trinder are Shirley Burniston and Harry Morney, Parisienne singer Odette Crystal the Lentini Brothers and the Tanner Sisters.

African Theatres (now controlled by 20th-Fox) will present Broadway's "Pajama Game" for Christmas, with some U.S. principals to add zest to the South African Scene.

Naples Fire Hits Revue

Naples Fire Hits Revue Co., Stalling Rome Preem

Naples, Oct. 1.

Fire destroyed the stage and backstage areas of Naples' Polite-ama Theatre, causing about \$100,000 damage. It burned props, scenery and costumes of the Wanda Osiris Musical Revue Co., forcing the group's Italian tour to be set back at least a month. Ostris' unit was due at Rome's Sistina Theatre was due at Rome's Sistina Theatre

institute, will mark also the opening of the new National Film Theatre on the South Bank.

Siegel Plans Talks With

Bergman on New Film

London, Oct. 8.

Sol C. Siegel, who at present is alf way through a 10 day European visit, is planning talks with lard Bergman in Paris to discuss a laft way through a 10 day European visit, is planning talks with lard Bergman in Paris to discuss a large producer Gianni Anerbi. Felt one of the company of the playback purposes.

Estimated that it will take about a month for Miss Osiris company to resume its tour, under the aegis of producer Gianni Anerbi. Felt that dates lost via the fire will that the via the second via the

French Legit Season Starts Slowly; 'Golddigger' Shapes 1st Real Hit

Paris, Oct. 1.

New legiters are pouring in as theatres get their entries started in an effort to cash in on the biz that stems from the Auto Salon in October. Second batch is then siphoned in for the Christmas season. New group aims mostly for "boulevard" audiences. These are some which look in for good runs, but only one seems of top hit calibre so far.

This first real hit is the one up by Jacques Deval, It is his. "La Pretentaine" (The Golddigger) at Theatre Ambassadeurs-Henri Bernstein, Stereotyped but glib and racy, this pokes fun at obvious U.S. types as a Frenchman and Frenchwoman head for America to find rich mates. She has a cabin, bought with lifetime savings while he is a stowaway. Both lose their rich prey and the French pair falls in love, deciding to go back to Paris where the Yanks spend their money anyway.

It has enough clever lines to

in love, deciding to go back to Paris where the Yanks spend their money anyway.

It has enough clever lines to overcome the conventional plotting and familiar satire. This is the kind of light fare which will get a following here. For the U.S., it looks too slight and too Gallic for Broadway. It is neatly acted and well mounted.

Alfred Adam's "La Terre Est Basse" (The Earth is Low) pulled into the Theatre La Bruyere for what appears like a short stay. Play is about a chronically lazy man who becomes the confidant of a dynamic businessman. He legs the man when biz fails. But when he realizes that he might have to go to work, when the executive type is again going to the top, he prefers to take a prison rap for him, Idea is okay but never fully realizes its possibilities, long talky strethes hurting its chances.

Kept Young Man Constance.

talky stretches hurting its chances.

Kept Young Man

Constance Coline's "Regrets
Eternels" is about love breaking
up the dull tenure of life in a provincial town. A restless young man,
being kept by an aging woman,
falls in love with her married
friend for ensuing complications.
Piece is well-acted but is not
enough to make this of Stateside
interest. It might do for a fair run
here.

interest. It might do for a fair run here.

Theatre Antoine has "Le Coeur Volant" of Claude-Andre Puget. This is about the "fillibustiers," legal pirates in the 17th Century. It mainly concerns a captain who returns to marry his intended. But the law of the milieu has the buddy system allowing the friend to spend the first night with the bride. As a play, this lacks the swashbucking element, and is somewhat slow. This is of little interest for Broadway but seems to have screen posway but seems to have screen pos-sibilities. Locally it has enough to make it probable for a good run. Word-of-mouth should help, but crix were lukewarm here.

FRENCH RAPS RUSH TO START NEW FILM FUND

START NEW FILM FUND

It was a "risky thing" for the statutory levy to start operating on Oct. 20; when there was a vital doubt existing in the interpretation of regulations governing its distribution, said Sir Henry L. French, president of the British Film Producers Assn. He was speaking at a press confab about the clause which bars pictures from the benefits of the British Film Fund in certain circumstances when excerpts from them are screened on tv in this country. The clause in regulations states that a film, which is exhibited to the public on tv, other than as an excerpt lasting not more than five minutes, will be precluded from the benefits of the Eady levy.

In effect, if a film is screened for five minutes as an excerpt and at a later date aired again as an excerpt, it could technically mean that it was no longer entitled to payment from the fund. Sir Henry said that in its present-form the clause was not clear enough to decide whether a producer, who had no intention of turbing his picture.

or five minutes as an excerpt and at a later date aired again as an excerpt, it could technically mean that it was no longer entitled to payment from the fund. Sir Henry and that in its present-form the clause was not clear enough to decide whether a producer, who had group halls from Sverdlousk, on intention of turning its opiciure to the border of Europe and Asia, and no intention of turning its opiciure to be border of Europe and Asia, and into a fiv film for many years began as a simple folk choir respectively. The BFPA has written to the Board of Trade pointing out the longer of the points at issue at the earliest possible date. The Brancessity for afficial clarification pool. On Nov. 11, it opens a three-of the points at issue at the earliest weeks' stint at the Theatre Royal, possible date.

Real Family Service

Real Family Service
Five Walter Reade drive-ins
in New Jersey have added a
"Small Change Room" as a
new facility. Service provides
a special room where babies
can be changed and dispered.
Free dispers, baby oil and
powder for infants is available.

French Drama Is **Crimped Badly** By Old Ways

Paris, Oct. 8.
Legit producer actor director
Jean Mercure has just published, in
the highbrow weekly Arts, the results of a study he had made on
the poor state of theatregoing in
France today. This public opinion
survey was underwritten by private
funds and has turned up some interesting facts on France's perennial legits "crisis."
France has more legit houses.

funds and has turned up some interesting facts on France's perennial legits "crisis."

France has more legit houses than any other important center and averages about 160° plays per year. Rising costs have made amortization difficult and Mercure felt his study was therefore necessary to make some recommendations to improve conditions as a new legit season gets under way. Report states that 60% of the Parisian population do not go to the theatre and among these most are between the ages of 18 to 24. Thus youth seems to have left the theatre to the oldtimers. Those that do go frequent the state subsidized Theatre National Populaire and the Comedie-Francaise. These thave mainly classics, so it looks like the younger set has dropped the living contemporary theatre to a great extent.

Some reasons given for this are the poor system of ticket sales, with boxoffices closing just when workers complete their labors, plus the high prices which sometimes makes it difficult eyen for the medium-salaried workers. Traffic congestion has also led to less theatregoing.

Some solutions suggested have been a free telephone ticket service to be paid for hy the theatres, and a card for reduced tariffs for different social and wage groups allowing them at least six attendances per at special rates.

Royal Albert Hall Goes 'Professional': Has Okav For Sunday Costumes

For Sanday Costumes

London, Oct. 8.

The Royal Albert Hall is entering showbly management for the first time in its history. The corporation is tying up with impresario Victor Hochhauser to present the Soviet Cossack company for a two weeks' season next February. If the 100 dancers of the company are the colorful draw that is anticipated it will certainly lead to further managerial projects by the corporation. Because of a clause in the Royal Albert Hall charter the Soviet dancers will be free to use markeup and wear their costumes at Sunday shows. This is banned on Sundays at all other London theatres and coheert halls.

Urals **Ensemble** (70) Starts British Tour

Italian Press Divided. Like British, on Merits Of Chaplin's New Pic

Ut Linghin's New Fic Rome, Oct. 1.

First reactions to the Ischia preem (for Continental Europe) of Chaplin's "A King in New York" essentially mirror the British pressions of a few weeks agosome raves, several thumbs-down opinions. The accent was on the political slant of the film's second half. While some of the local press avoided comment entirely, others carried lengthy reports about the Ischia opening, Chaplin's arrival and personal views and feelings, and about the pic itself.

Most raves came from the left-

and about the pic itself.

Most raves came from the leftwing elements. Others deplored the
comedian's new bitterness, especially in the scenes coming near the
end, when they claim he switches
to pamphleteering. One observer
felt the pic had a "feeling of revenge" about it.

These scribes who test time out

venge" about it.

Those scribes who took time out from political analyses of the pic noted that, generally, the pic disappointingly, lacked humor except in spots. Dawn Addams' performance in the pic was, however, unanimously praised, some citing it as "brilliant," and adding it to the long list of Chaplin "discoveries" in the field of young femme talent.

An elaborate affeir the

ies" in the field of young remme talent.

An elaborate affair, the preem was staged on the Island of Ischia with Angelo Rizzoli (whose Cineriz Is releasing pic in Italy) acting as host. Several observers noted that many members of the governmental group of pic officials, which had heen present in Ischia (also hosted by Rizzoli) for three days previous to the Chaplin opening to discuss plans for the European Common Market, burriedly left the island only a few hours, before "King" was unveiled. Some see in this a pointed snub, others merely a diplomatic avoidance of what might have been viewed as official Italo government (or industry) endorsement of the still-controversial film figure and his latest film.

Parisian Comedy Scores in Zurich

Zurich, Oct. 1.

Following a pre-seasonal limited engagement of the Munich Lore Bronner Co. with Swiss author Peter Buerki's comedy "Dreams in Paris," local legit house Theatre am Central has opened its regular 1957-58 season, with Karin Jacobsen's German adaptation of a Paris hit comedy, "La Maniere Forte," by Jacques Deval Play's offbeat title here is "Simone, the Lobster and the Oil Sardine." It is directed by Erwin Kohlund.

Swiss' preem of the "Tovarich" author's comedy, first performed two years ago in Paris with Robert Lamoureux and Genevieve Page, looks promising. It clicked here with both public and press. This is chiefly because of racy, steppedup direction and ideal casting of the femme lead via Hedda Ippen. She imparts slick acting as well as glamour to the role. Pero Aexander, from Munich, is properly suave as a playbby whereas Rainer Litten is miscast in the Lamoureux part, but makes the best of fit. Karl Wagner and Lisette Oesch contribute effective bits.

It is doubtful whether Theater am Central will finish the current

ute effective bits.

It is doubtful whether Theater am Central will finish the current season as a legiter. It may have to switch to a picture policy, a move contemplated at the end of last season. This is because the financial burden is getting too heavy for this house which operates with out a subsidy.

Ex-Cutter to Buy Studio

West End Okay; 'Jim' Tops at Sock \$11,000, 'For A Man' Stout at 81/6. 'King' Big 10G, 'Days' Capacity 14G

Foldes Now a Prof

Foldes Now a Prof
Bad Homburg, Oct. 8.
Hungarian-American concert
planist Andor Foldes, who
spends six months a year concertizing in the States and the
other half performing in Europe, has been named specdal
instructor at the High School
for Music in Saarhrucken, taking the position vacated by the
death of concert planist Walter Gieseking.
With the new assignment
goes the honorary title of "professor."

Deep-in-Profit **U.S. Grosses For** Scotland's Watch

mental Band and Pipers (plus eight Highland Dancers) is a boxoffice cleanup to date in the U.S.

eight Highland Dancers) is a boxoffice cleanup to date in the U. S.
It is duplicating the previous tour
of big arenas engineered by Sol.
Hurok two seasons ago on behalf
of the Scots Guards. Latter set
the pattern of sellout, and was
then a calculated risk of the concert impresario.

Black Watch opened at Madison
Square Garden, N.Y., to a \$111,000
take on three performances, including a Sunday matinee. (It returns to the Garden for two additional appearances Dec. 1 and Dec.
5, part of a week's stretch of the
original tour. Two other sellout
stands, Philadelphia and Washington, get one repeat each).

This troupe of marching bandsmen is fully kilted (Scots were part
kilted, part trousered) and thus far
has been averaging some \$21,500
per, date. For the 17 completed
concerts as of the weekend, the
grand total was \$385,000. Boston
yielded a gaspy gross of \$41,823.

Yanks Watch Progress Of Europe Film Pool For Combine Vs. U.S.

For Combine Vs. U.S.

Rome, Oct. 1.

Yank observers are watching results of the recent three-country Ischia conference (at which another step towards five Edropean Film Pool was announced, three nation co-productions) with interest, especially in view of possible sharpening of restrictions on U. S. product as a result of the new Continental setup.

According to the grapevine here, the question of actual cutting of screen quotas for U. S. films (or, in some countries, of their adoption) has been put off for the time being, perhaps even until next year. Another interesting note on the conference is the fact that the Germans, who have always been known as the more reductant members of the common market compifies this time conversated tulls. Germans, who have always been known as the more reluctant members of the common market committee, this time cooperated fully. At the time of the recent Venice Film Festival, there were persistent reports that the Germans would even boycott the Ischiameetings in protest over the non-acceptance of a German pic, "Robinson Soll Nicht Sterben," in the Venice competition. Same sources also indicate that the Germans will soon push for film aid legislation in their own country, in order to place themselves on an equal footing with France and Italy, both of which receive government aid. This step is felt a vital premise to further concrete establishment of the three-country pact.

Next meeting of the permanent committee has been scheduled for Hamburg, Nov. 25-27.

London, Oct. 8.

Julian Wintle, Rank contract producer, is negotiating to buy Beaconsfield Studios from Sydney Box. The deal will shortly be finalized and Wintle will take over on March I. Wintle, who has a year of his Rank contract will to run, will make feature and ty-films.

At present Beaconsfield has one large stage and a small one. Wintle intends to build another large stage. Wintle began his career at Beaconsfield Studios 23 years and a small one wintle stage. Wintle began his career at Beaconsfield Studios 23 years and and industrial film production. Gold formerly was exec producer for Pathe.

London, Oct. 1.

The new Boulting Brothers comiedy, "Lucky Jim," has taken the lead in the b.o. stakes here among firstruns in the current stanza. Prospects are for a smash \$11,000 or more in opening round at the Gaumont. A keen runnerup is "Oh! For a Man!" hypoed by Jayne Mansfield's personals, which is set for a stout \$8,500 in its initial Cariton sesh.

Best business is currently being done by a few of the holdovers. "Around World in 80 Days" is capacity again in its 13th Astoria sesh with \$14,000 for 10 performances. "A King in New York" looks fancy \$10,000 in third week at Leicester Square Theatre.

"Campbell's Kingdom" shapes steady \$6,200 in fourth round at the Odeon, Leicester Square. "Men in War" is solid \$9,500 or near in second frame (nine days at the London Pavilion. "Hatful of Rain" is stout in second week. The theatre is now closed for redecoration, reopening next week with "Pride and the Passion."

Estimates for Last Week Astoria (CMA) (1,474: \$1,20-

the Passion."

Estimates for Last Week Astoria (CMA) (1,474; \$1.20-\$2.15)—"Around World in 80 Days" (UA) (13th wk). Capacity \$14.000 for 10 performances per usual. Carlton (20th) (1,128; 70-\$2.15)—"Oh! For a Mani" (20th). Set for stout \$5,500 or near in opening round.

stout \$8,500 or near in opening round.

Casino (Indie) (1,337; 70-\$2.15)—

"Cinerama Holiday" (Robin: (87th wk). Great \$19,000.

Empire (M-G) (3,099; 55-\$1.70)—

"High Flight" (Col.) (3d wk). Fair \$7,000 or near. Second week, \$8,000. "Tea and Sympathy" (M-G) preems Oct. 3.

Gaumont (CMA) (1,500; 50-\$1.70)—

"Lucky Jim" (BL). Heading for smash \$11,000.

Leicester Square Theatre (CMA)

smash \$11,000.

Smash \$11,000.

Graph of the small of the

renitly at the Cameo-Poly, a west End art house.

London Pavillon (UA) (1,217; 50-\$1,70)—"Men In War" (UA) (2d wk). Solid \$9,500 in nine days. Theatre "closed for refurbishing and re-opens Oct. 8 with "Pride and Passion" (UA).

and Passion" (IA).
Odeon, Leloester Square (CMA)
(2,200; 50 - \$1.70) — "Campbell's
Kingdom" (Rank) (4th k4). Steady
65,200. Last week, \$6,700. "Robbery
Under Arms" (Rank) follows Oct.

3. Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "Seven Thunders" (Rank) (2d wk). Moderate \$4,300 opening week. Plaza (Par) (1,902; 70-\$1.70)— "Adventures of Omar Khayyam" (Par) (2d wk). Fair \$6,000. "Bridge on River Kwai" (Col) preems Oct.

Riato (20th) (592; 50-\$1.30)—
"Hatful of Rain" (20th) (2d wk),
Stout \$5,300 or near after \$6,000
opening week.
Rits (M-G) (432; 50-\$1.30)—"Gun
Glory" (M-G), Great \$4,000.
"Warner (WB) (1,785; 50-\$1.70)—"No Sleep Till Dawn" (WB) (2d
wk). Poor \$3,500 after \$3,700 opening session. "Woman in Dressing
Gown" (ABP) opens Oct. 3.

MUNICH'S ANNUAL BEER **FEST LURES 6,000,000**

FEST LURES 6,000,000

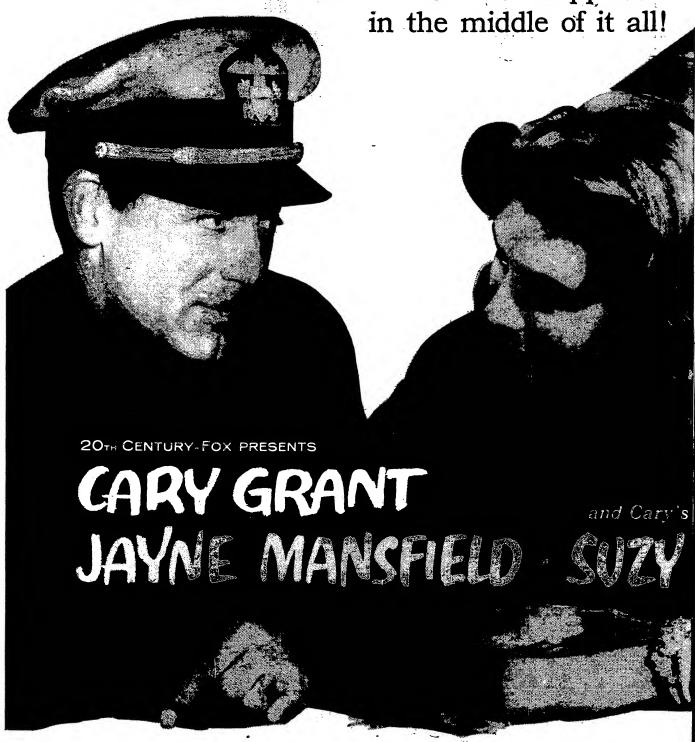
Munich, Oct. 1.

Proving that no other form of entertainment outdraws a good to beer bust, six million visitors from 12 lands are due to take part in the festivities of the Oktoberfest, now running here, Germany's biggest and most famed carnival, fair and festival.

The big brew features giant tents rowned by Germany's top beer makers, and geared to hold as many as 10,000 beer guzzlers each. Local tyarlety acts, music and dancing the help wash down the drinks, and 12 acres of land are required to hold the enormous event.

The Oktoberfest, which started Sept. 21, runs through Oct, 6 this year. The October date has been advanced for the last few years to take advantage of the good guzziling weather in the fall.

This is the story of a four-day leave... the guy who took it...the girls who shared it ...and the wonderful love that happened



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DATE NOW FOR THE HOLIDAY SEASON!

Picture Grosses

New Pix Fail to Help Mpls.; 'Morgan' Sad 8G, 'Wonders' Big 13G, 61

PICTURES

Minneapolis, Oct. 8.
With the second successive 63, With the second successive 63.
500 capacity crowd attending the
Saturday Minnesota U's footbal
game and its diversion of attention
away from the first-runs, the Loop
boxoffice continues its under par
course. Helping to shove grosses
down is another comparatively
drab downtown lineup of newcomers. "Help Morgan Story" is light
at Radio City while "Fuzzy Pink
Mightgown" looks drab at Orpheum. Hard-ticket pix, "Seven
Wonders of World" and "Around
World in 80 Days," in their 61st
and 13th weeks, respectively, are
benefitting from transients here
for grid game. "Jet Pilot" in its
third stanza downtown still is nice
at Lyric.

Estimates for This Week

Estimates for This Week

Academy (Mann) (847; \$1.50-\$2.65) — "Around World" (UA) (13th wk). Short of capacity at many performances now, but still hefty at \$14,500. Last week, \$15.000.

Century (SW-Cinerama) (1.150; \$1.75-\$2.65) — "Seven Wonders" (Cinerama) (61st wk). Slipping some, but a boxoffice marvel at sock \$13,000 for this stage of run. Last week, \$12,000.

Last week, \$12,000.

Gopher (Berger) (1,000; 85-90)—
"House of Numbers" (M-G). Slow
\$3,000. Last week, "My Gun Is
Quick" (UA) and Basilio-Robinson
fight pictures (UA), \$4,000.

Lyric (Par) (1,000; 85-90)—"Jot
Pilot" (U) im.o.). Here after two
smash Radio City weeks. Still well
up in money at \$5,000. Last week,
"Armored Attack" (NTA) and
"Battle Stripe" (NTA) (reissues),
\$6,800 in 8 days.

Radio City (Par) (4,100; 85-90)—

Radio City (Par) (4.100; 85-90)—
"Helen Morgan Story" (WB).
Given a fine ad campaign, but title
means little to local film faps and
cast lineup is not too potent. Mild
\$8.000. Last week, "Jet Pilot" (U)
12d wk), \$8.500.

2d wk), \$8.500.

RKO Orpheum (RKO) (2,800; \$5.901—"Fuzzy Pink Nightgown" (UA). Slight \$4,000. Last week, "Woman of River" (Col) and "Brothers Rico" (Col), \$4,300.

RKO Pan (RKO) (1,800; \$5.901—"Mister Rock and Roll" (Par) and "Stowaway Girl" (Par). Teeñ-agers going for this. Okay \$4,500. Last week, "Parson and Outlaw" (Col) and "Domino Kid" (Col), \$3,200.

State (Par) (2,300; \$5.901—"Ac.

State (Parr) (2.300; 85-90)—"Action of Tiger" (M-G). Sad \$4,500, in 5 days despite preview. Lastweek. "Forty Guns" (20th), \$5,500, House rented for convention Monday and Tuesday.

Suburban World (Mann) (800; 85)—"Time of Desire" (Indie) (2d wk). Good \$2,000. Last week, \$3,000

35.000. World 'Mann) (400; 85-\$1.25)— "Green Man" (DCA). Good \$5,000. Last week, "Sun Also Rises" (20th) (5th wk). \$3,200.

CHICAGO

CHICAGO

(Continued from page 9)

--"No Down Payment" (20th). Fine
\$29,000. Last week, "Sun Also
Rises" (20th) (5th wk), \$13,000.
Palace (SW-Cinerama) (1,484;
\$1.25-\$3.40) -"Seven Wonders of
World" (Cinerama) (42d wk). Beefy
\$28,000. Last week, \$24,500.
Roosevelt (18&K) (1,400; 65-\$0)"Quantez" (U) and "Public Pigeon
No. 1" (U). Tidy \$18,000. Last
week, "3:10 to Yuma" (Col) and
"Brothers Rico" (Col) (2d wk),
\$12.000.

\$12.000. State-Lake (B&K) (2,400; %).
\$142-Unit (2,400; %).
\$1.50\top-\text{Jet Pilot'} (U) (2d wk).
\$1.50\top-\text{Jet Pilot'} (U) (2d wk).
\$1.50\top-\text{Jet Pilot'} (U) (2d wk).
\$1.50\top-\text{Jet Balaban} (885; \$1.25).
\$1.25\top-\text{Jet Balaban} (885; \$1.25).
\$1.25\top-\text{Jet Balaban} (885; \$1.25).
\$1.25\top-\text{Jet Balaban} (100).
\$1.25\

eek, sarge. United Artists (B&K) (1,700; 90-1,50)—"Joker Is Wild" (Par) (2d k). Par \$15,000. Last week,

Woods (Essaness) (1,200; 90-\$1.50'--"Story of Esther Costello" (Col), Happy \$25,000. Last week, "Portland Expose" (AA) (2d wk),

World (Indie) (606; 90)—"Stella" Burst). Sock \$6,400. Last week. Young and Passionate" (Indie) (2d k), \$2,500.

"Young and Passionate" (Indie) (2d wk), \$2,500.

Ziegfeld (Davis) (435; \$1.25-\$1.50:—"Julietta" (Indie). Slight \$3.000. Last week, "Torero" (Cal) (3d wk), \$2,800.

LOS ANGELES

(Continued from page 8)

"Torero" (Col) and "Town on "Trial" (Col) and "Town on "Trial" (Col). Wobbly \$10,200. Last week, State, "Sign of Pagan" (U) and "Land of Pharaohs" (WB) reissues), \$5,500; Vogue, "Pajama Game" (WB) (5th wk), \$2,800; El Rey, "High Society" (M-G) and "Teahouse August Moon" (M-G) (reissues), \$1,400.

reissues), \$1,400.
Orpheum, Pantages, Fox Wilshire (Metropolitan - RKO - FWC) (2,213; 2,328; 80-\$180), "Joker Is Wild" (Par) and "Wayward Ghr!" (Rep) (Orpheum, Pantages only) (2d wk). Sturdy \$21,000 or close. Last week, \$32,300.
Hillstreet, New Fox Wild-

or close. Last week, \$22,300.

Hillstreet, New Fox, Wilfern
(RKO-FWC-SW) (2,752, 965; 2,344;
90-\$1.50)—"Jet Pilot" (U) and "Joe
Dakota" (U) (2d wk). Off to \$16,000. Last week, \$31,400.

Hollywood Paramount (F&M)
(1,468; 90-\$1.80)—"Interlude" (U)
(3d wk). Up to good \$5,500. Last

1,408; 90-\$1.80)—"Interlude" (U) (3d wk). Up to good \$5,500. Last week, \$4,400.

Chinese (FWC) (1,908; \$1.25-\$2.40)—"Sun Also Rises" (20th) (6th wk). Perks to \$8,700. Last week, \$8,000.

week, \$8,000.
Fine Arts (FWC) (631; 90-\$1.50)
"Perri" (BV) (6th wk). Tidy
\$3,800. Last week, \$4,600.
Egyptian (UATC) (1,503; 80\$1.80)—"Jeanne Eagels" (Col) (9th
wk). Hefty \$6,500. Last week,
\$6,100.

Warner Hollywood (SW-Cine-rama) (1,384; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama). Started 18th week (6) after great \$26,300 last week.

Carthay (FWC) (1,138; \$1.75-3.50)—"Around World 80 Days" JA) (42d wk), Hefty \$26,000 Last eek, \$25,100. (UA) (42d

week, \$25,100.

Warner Beverly (SW) (1,612; \$1.50-\$2.30)—"10 Commandments" (Par) (47th wk). Fine \$19,700 in four days. Last week, \$19,200.

Vagabond (Rosener) (390; \$1.50)

"The Roots" (Indie). NSG \$3,500.
Last week, "Torero" (Col) (11th wk). \$2.104

wki, \$2,100.
Canon (Rosener) (533; \$1.50) —
"Green Man" (DCA) (4th wk). Fine
\$4,000. Last week, \$4,100.
Crest, Sunset (Lippert-Cohen)
(800; 540; \$1.25-\$1.50) — "Nana"
(Indie) (5th wk). So-so \$3,600. Last
week, \$4,500.

BOSTON

(Continued from page 8) (20th) and "Smiley" (20th),

\$7,500.

Paramount (NEW) (1,700; 80\$1.10)—"Black Sorpion" (WB) and
"Lawless Eighties" (Rep). Solid
\$15,000. Last week, "Guns Don't
Argue" (Indie), and "Hell Canyon
Outlaws" (Rep), \$20,000.

Fligrom (NET) (1,100; 65-95)—
Forty Guns" (20th) and "Under
Fire" (Indie). Okay \$5,000. Last
week, "Quantez" (U) and "Out of
Clouds" (Rank), same.

Saxon (Sack) (1,100; \$1,50-\$3,30)

Clouds" (Rank), same.
Saxon (Sack) (1,10); \$1.50-\$3.30)
—"Around World in 80 Days" (IJA)
(27th wk). Fancy \$24,000. Last
week, \$25,000.
Trans-Lux (T-L) (724; 75-\$1.10)
—"Flesh Merchant" (Indie) and
"Gri-Gri" (Indie). Nifty \$5,500.
Last week, "Fernandel, Dressmaker" (Indie) and "Papa, Mama,
Maid" (Indie). \$3.500.

"Gri-Gri" (Indie). Nifty \$5,500. Last week, "Fernandel, Dressmaker" (Indie), and "Papa, Mama, Maid" (Indie), \$3,500.

Orpheum (Loew) (2,900; 75,51,25)—"Gun Glory" (M-G) and "Tip on Dead Jockey" (M-G). Good \$13,000. Last week, "Until They Sail" (M-G) and "Trooper Hook" (UA) plus fight plx, \$12,500.

(OA) plus fight pix, \$12,500.
State (Loew) (3,500; 75-\$1.25)—
"Gun Glory" (M-G) and "Tip on Dead Jockey" (M-G). Okay \$9,000.
Last week, "Until They Sail": (M-G) and "Trooper Hok" (UA) plus fight pix, \$8,500.

SEATTLE

SEATTLE

(Continued from page 9)
\$10,000, Last week, "Sea Wife"
(20th) and "Restless Creed" (20th)
(2d wk), \$4,800 in 4 days.

Music Box (Hamrick) (850; 90\$1,25)—"Pajama Game" (WB) (66)
wk) and "Happy Road" (M-G). (3d
wk). Hot \$4,500. Last week, \$5,300.

Music Hall (Hamrick) (2,200; 90\$1,25)—"Jet Pilot" (U) and "Joe
Dakota" (U) '3d wk). Big \$7,500.

Last week, \$8,800.

Last week, \$8.800.

Orpheum (Hamrick) (2,600; 90\$1.25) — "Valerie" (UA) and
"Jungle Heat" (UA) Sad \$3,000
in 6j days. Last week, "Beginning
of End" (Rep) and "Unearthly"
(Rep), \$6,200.

Paramount (SW-Cinerama (1,282; \$1,20-\$2.65) — "Seven Wonders" (Cinerama) (7th wk). Great \$13,000. Last week, \$13,200.

'RAINTREE' WOW 15G, L'VILLE; PILOT' 12G

Louisville, Oct. 8.

Big news here this week is "Raintree Country" on world preem. It is smash at the Brown. "Jet Pilot" at Rialto also is socko. The Kentucky looms nice with "Interlude."

Estimates for This Week

Brown (Loew's - Fourth Ave.) (1,000; \$1.25-\$2)—"Raintree Country" (M-G), After world preem Wednesday .(2) for invited audience, looks smash \$15,000 for first week, Last week, "Around World" (UA) (18th wk), \$10,000.

(UA) (18th wk), \$10,000.

Kentucky (Swiftow) (1,200; 50-85).

"Interlude!" (U). Okay \$6,000.
Last week, "Beau James" (Par) and
"Lonely Man" (Par), \$8,000.
Loew's (Loew-U. A.) (3,000; 50-85).

"Amazing Colossal Man" (AI)
and "Cat Girl" (AI). Fair \$8,000.
Last week, "Pickup Alley" (Col), same. "Mary Anderson (People's) (1,200; 50-85)—"Brothers Rico" (Col) and "White Squaw" (Col). Modest \$5,000. Last week, "Helen Morgan Story" (WB) \$6,000.

Rialto (Fourth Avenue) (3,000; 74-99)—"Jet Pilot" (RKO). Great \$12,000. Last week, "Sun Also Rises" (20th) (2d wk), \$8,000.

'Sail' Sluggish \$5.000. Port.- 'Pilot' Big 9G, 3d

Portland, Ore., Oct. 8.

Top showing of regular runs here this stanza is being made by "Jet Pilot," which is rated smash in third week at the Fox. Newcomers are uniformly weak, with "Pickup Alley" paired with "Brothers Rico" best of these with a sossostanza at Orpheum. "Game of Love" looms nice in third session at the Guild. "Around World in 80 Days" still is in chips in 25th frame at the Broadway.

Estimates for This Week
Broadway (Parker) 1980: \$2-

Estimates for This Week
Broadway (Parker) (980; \$2\$2.50)—"Around World In 80 Days"
(UA) (25th wk). Socko \$9,500.
Last week, \$9,300.
Fox (Evergreen) (1,536; \$1-\$1.50)
—"Jet Pilot" (RKO) and "Please
Murder Me" (DCA) 13d wk). Smash
\$9,000 or near. Last week, \$12,600.

Guild (Indie) (400; \$1.25)— "Game of Love" (Indie) (3d wk). Nice \$3,000. Last week, \$3,800.

Nice \$3,000. Last week, \$3,800.

Liberty (Hamrick) (1,890; 90\$1.25)—"Until They Sail" (M-G)
and "Decision Against Time"
(M-G). Slow \$5,000. Last week,
"Valerie" (UA) and "Street of
Sinners" (UA) (6 days), \$3,600.

Orpheum (Evergreen) (1,600; \$1\$1.50)—"Pickup Alley". (Col) and
"Brothers Rico" (Col). So-so
\$6,000. Last week, "Unholy Wife"
(RKO) and "That Night" (U),
\$6,500.

\$5,000.

Paramount (Port-Par). (8,400; 90-\$1.25) — "Cyclops" (Indie) and "Daughter of Dr. Jekyll" (Indie). Drab \$5,000. Last week, "Short-cut To Hell" (Par) and "Mister Rock, Roll" (Par), \$5,000.

SAN FRANCISCO

(Continued from page 8)

(Continued from page 8)
\$3,200. Last week, "Last Bridge"
(Indie) (4th wk), \$2,800.
Vogue (S.F. Theatres) (364; \$1.25)
"Time Of Desire" (Indie). Big
\$5,500. Last week, "Young and
Passionate" (API) (4th wk), \$2,000.
Bridge (Schwarz) (396; \$1-\$51.25)
"Happened in Park" (Indie) (4th
wk). Fine \$2,500. Last week, \$2,800.
Coronet (United Calif.) (1,250;
\$1,50-\$3.75)—"Around World in 80
Days" (VIA) (41st wk). Fine \$23,000.
Last week, same.
Rio (Schwarz) (397; \$1.10)—
"White Sheik" (Indie). Mild \$1,200.
Last week, "Kind Hearts, Coronets"
(Rank) reissues) (2d wk), \$1,500.
Presidio (Hardy-Parsons) (774;
\$1,255-\$1.50)— "Miller's Beautiful
Wife" (DCA) (2d wk). Fine \$3,500.
Last week, \$4,500.

KANSAS CITY

(Continued from page 9)

(Continued from page 9)
(Indie), Handsome \$2,500; holds.
Last week, "French Are Funny
Race" (Indie), \$1,200.
Roxy (Durwood) (879; 75-90)—
"Until They Sail" (M-G). Pleasing
\$6,000; holds. Last week, "Sun Also
Rises" (20th) (4th wk), \$3,500.
Tower (Fox Midwest) (1,145;
\$1,25-\$2)—"Around World" (UA)
(19th wk). Steady \$8,000. Last week, same.

same.
Uptown, Fairway, Granada (Fox
Midwest) (2,043; 700; 1,217; 75-90)
—"Sea Wife" (20th) and "God Is
My Partner" (20th). Light \$9,000,
with Esquire 'dropped from combo.
Last week, "Jet Pilot" (U) at Uptown, Fairway and Esquire (820
seats) (2d wk), \$7,000.

'Expose' Fancy \$11,000, Denver; 'Pilot' 10G, 2d

Denver, Oct. 8.

"Portland Expose" looms as best newcomer here this round but for most part the new product is weak.

"Pickup Alley" and "Mr. Rock and Fdil" both are represented to the control of the c "Pickup Alley" and "Mr. Rock and Röll" both are very sluggish. "Interlude" looms fast in second centre round while "Jet Pilot" shapes lively also in second at Orpheum. "Around World in 30 Days" goes into 22d week at Tabor. Estimates for This Week Aladdin (Fox) (1,400; 70-90)—"God Is My Partner" (20th). Fair \$2,500. Last week, "10 Commandments" (10th wk) (after 13 at Denham), \$3,000.

ham), \$3,000.

Centre (Fox) (1,247; 70-\$1.25)
"Interlude" (U) (2d wk). Fa

Centre (Fox) (1,247; 70-\$1.25)—
"Interlude" (U) (2d wk). Fast
\$9,000. Last week, \$11,000.
Denham (Cockrill) (1,428; 70-90)
"Mr. Rock & Roll" (Par). Mild
\$5,000. Last week, "Unholy Wife"

Par).

Denver (Fox) (2,525; 70-90)—
Pickup Alley" (Col) and "Woman
of River" (Col). Slow \$9,000. Last
week, "James Dean Story" (WB)
and "Johnny Trouble" (WB),

and "Johnny Trouble" (WB), \$7,000.
Esquire (Fox) (742; 75-90)—
"Doctor at Large" (U) (3d wk).
Big \$2,000. Last week, \$3,000.
Lake Shore Drive-In (Monarch)
(1,000 cars; 755—"Teenage Thunder" (Indie) and "Carnival Rock" (Indie). Fine \$10,000. Last week, on subsequents on subsequents

on subsequents.
Orpheum (RKO) (2,600; 70-90)—
"Jet Pilot" (U) and "Pawnee"
(Rep) (2d wk). Lively \$10,000 or
over. Last week. \$17,500.
Paramount (Wolfberg) (2,200; 70-90)—"Portland Expose" (AA)

Paramount (WUIIDELS, 70-90)—"Portland Expose" (AA) and "Hold Back Night" (AA). Good \$11.000 or under. Last week, on

reissues.

Tabor (Fox) (930; \$1.25-\$2.50)—
"Around World in 80 Days" (UA)
(21st wk), Fair \$6,000. Last week,

Same.
Vogue Art (Sher-Shulman) (442;
75-90)—"Don Gioyanni" (DCA).
Good \$1,500. Last week, "On Bow-ery" (Indie), \$1,000.

WASHINGTON

WASHINGTON

(Continued from page 8)

Last week, "Deerslayer" (20th), disappointing \$5,000.

Keith's (RKO) (1,859; 85-\$1.25)—
"Jet Pilot" (U) (2d wk), sock \$13,000 after big \$17,000. Stays.

Metropolitan (SW) (1,100; 85\$1,25)— "Helen Morgan Stoy"

(WB), Nice \$9,000. Last week, "Portland Express" (AA), \$5,500 in 6 days.

"Portland Express" (AA), \$5,500 in 6 days.
Palace (Loew) (2,350; 85-\$1.25)—
"Sea Wife" (20th). Solid \$16,000, holds. Last week, "Sun Also Rises" (20th) '5th wk), \$9,000.
Plaza (T-L).1275; 90-\$1.35)— "Passionate Summer" (Indie) (3d-final wk). Steady \$2,000 after \$2,500 last week.
"Trans-Lux (T-L) (600; 90-\$1.25)—"Jeanne Eagels" (Col) (10th wk). Winds up with a mild \$1,500 in 5 days after \$2,500 last week.
Uptewn (SW) (1,100; \$1.25-\$3)—"Around: the World in 80 Days" (UA) (27th wk). Solid \$16,000. Last week, \$15,000.
Warner (SW-Cinerama) (1,300; \$1.20-\$2.40)— "Seven Wonders" (Cinerama) (41st wk). Tapering off with good \$9,000 after \$10,000, thanks to extra show, last week. Stays.

H. B. Meiselman Adds His 24th Film House

Greensboro, N. C., Oct. 8. Varsity theatre at Chapel Hill, which closed three weeks ago, will

which closed three weeks ago, will reopen soon, reconstructed, renovated, and redecorated, as the "New" Varsity on Oct. 18.

H. B. Meiselman is the new owner. He has a 20-year lease from Mrs. W. B. Sorrell, owner of the building. It's the 24th theatre he is operating. The largest of his present 23 is the Miracle in Fayeteville. Among others are they present 23 is the Maracle in Fay-etteville, Among others are those in Charlotte, Wilmington, Kinston Laurinburg, and Rockingham. There will be 650 of the new seats instead of, as before, 700.

Beck's Screencraft Deal Alexander Beck Films last week inked a deal with Screencraft Pictures for exclusive foreign distribution of all of Screencraft's product. Package comprises some 150 full-length features and westerns, 500 shorts and two tv shows; "The Mickey Rooney Show" and "Judge Roy Bean."

Rouben Mamoulian due in from the Coast today (Wed.) for a short stay. Chairman of the committee for the Second Festival of Film Artists, he'll later go to Rochester where the event takes place Oct. 26. Sponsored by Eastman House of Photography.

Par Buys Esquire

Continued from page 5

stances presents itself in other areas other moves in exhibition will be forthcoming.

Par was the first major producer-distributor to divorce from domestic theatres. The effective date was Jan, 1, 1950. That the corporation did take the lead was regarded as particular noteworthy because it had the greatest theatre holdings, with about 1,000 houses operated in partnership with local exhibs and over 400 others owned over 95%.

Par's decree in the industry an-titrust suit contained no language curust suit contained no language enjoining the film company from re-entering exhibition. Similarly, the new Par theatre company which was organized, United Paramount Theatres, was not barred from going into production, which it has done. it has done:

The RKO picture and theatre companies likewise have freedom to move. All other majors require Department of Justice and Federal Court approval, the first being Court approval, the first b tantamount to the other. Where Stand the Feds?

But to what extent can Par re-enter exhibition without incurring the wrath of indic exhibs? The point has significance for if enough point has significance for it enough upon the D. of J. the Feds would be in an embarrassing position. How come, it might be asked, Par is not restricted in the same manner that are Warners, 20th-Fox and Matrix? Metro?

And if the indies don't ask the question, perhaps WB, 20th and M-G will.

M-G will.

The District Court in N. Y. has retained jurisdiction in the industry legalistics. Meaning the case conceivably could be opened almost at any time by any of the parties. Exhibitors, including the major chains, have expressed themselves as agreeable to the idea of other exhibs going into production. But they haven't said anything yet about a major film company seguing back into exhibition.

Belaware Court

Continued from page 7

rounding the election of Louis B. Mayer and Samuel Briskin as directors of the corporation.

Action by the attorneys followed Action by the attorneys followed closely upon a Chancery Court decision issued on Aug. 26, in which Chancellor Collins J. Seitz ruled that the election in which Mayer and Briskin were named to the directorate of Loew's was invalid.

rectorate of Loew's was invalid.

As another action related to the legal battle centering around Loew's, Chancellor Seitz has filed in the Court of Chancery his order in which he has acquiesed to the motion entered by Joseph Tomlinson to become an intervenor, as a plaintiff, in the action of Ralph B. Campbell versus. Loew's and Joseph R. Vogel, William A. Parker, George L. Killion and John L. Sulliyan. seph R. Vogel, William A George L. Killion and Sullivan.

Chancellor Seitz' order is based Chancellor Seitz' order is based upon his opinion handed down Oct. land authorizes the intervention of Tomilinson in the case as a "stockholder and director." Ten days is granted for answer to the interventing complete.

vening complaint, The order from the chancellor bears the signature of David F. Anderson as atorney for the defendants in the action.

Copyright Powwow Continued from page 1 =

manufacturers and broadcasters.

manufacturers and broadcasters. A preliminary report states radio performances by top drawer artists have been copied and pirated as discs sans royalty to performers. UNESCO has drafted a treaty in cooperation with the Berne Copyright Union, which would provide protection of such rights on an international basis. The protection of stage designs will be considered at the request of the Australian National Commission for UNESCO.

A recent survey shows the U.S.

A recent survey shows the U.S. industries concerned with copyrighted material gross between six and six and a half billion dollars annually at home. Most sizable overseas market for such industries is that of pix biz.

GOLD DIGGERS!



FLATTERY IS "LES GIRLS" BEST FRIEND! LISTEN!

"BEST BOX-OFFICE BUY IN TOWN." -Gilbert, Mirror

****-"FOUR STARS. TOPNOTCH ENTERTAINMENT." -Cameron, News

"A JOY AND DELIGHT!"-Crowther, Times

"MOST SPARKLING OF ALL."

-Cook, World-Telegram

"HONEY OF A MUSICAL."

-Pelswick, Journal-American

"A PICTURE TO SEE TWICE."

"OUT OF THIS WORLD." —Hedda Hopper

"SOMETHING TO CHEER ABOUT."

-Louella Parsons

M-G-M presents a Sol C. Siegel Production of Cole Porter's "LES GIRLS" starring GENE KELLY MITZI GAYNOR KAY KENDALL · TAINA ELG · co-starring Jacques Bergerac · Screen Play by John Patrick · Story by Vera Caspary Music and Lyrics by Cole Porter · In Cinema Scope And Metrocolor · Associate Producer Saul Chaplin · Directed by George Cukor

In Westerns, As In Sex, Vive La Diff

Almost unconsciously, moily wood has picked up the tag line of an old joke to symbolize its neightened battle for the attention of the entertainment-minded public. The gag, of course, is the one about the backbencher who interrupts a learned French parliamentarian's discourse on the minor, but im-portant, difference between men and women.

"Vive la difference," he cried—and Hollywood is saying the same

thing.
It's the difference that counts,

It's the difference that counts, producers contend.

The attitude is well expressed by Julian Blaustein, currently the man under the gun because he is readying release of a \$1,750,000 seceptush saga at a time when the secentish saga at a time when the television screen mirrors endless repetitions of the deadly walk down a dusty street and speakers vibrate with the clatter of hooves. Blaustein's film is titled simply "('owbo,'' At a quick glance, it would seem that the title represent exists is an experience of the control of the cont

"Cowbo," At a quick glance, it would seem that the title represents quick jeopardy in a market saturated with cowpokes of all sizes, shapes and schizophrenic qualities.
"There's a difference." Blaustein contends with vigor. "And it's the difference that will keep motion pictures flourishing despite television. It's scope and quality against a small screen and no real production values."

Not, the producer hastens to add, that he's knocking the rival medium. But he points out that television is limited economically by what can be spent on a half-hour or even an hour-tilm since the coin represents an outlay by a sponsor and not an investment against a possible return from the boxoffice. As a result, westerns in particular must have a familiar look on television and the theatrical film producer is therefore wise to take the ducer is therefore wise to take

vision and the theatrical film producer is therefore wise to take the most possible advantage out of locations and natural assets to give his picture extra value.

The physical, look, however, is only part of the difference. The size of the screen is another important factor, particularly in terms of any kind of an action story. And, Blaustein points out, features can develop and present story points that television doesn't have time to offer.

"The average half-hour western," Blaustein believes, "generates appeal only after repeated viewing. The set characters become familiar and their actions understandable. It has to be that way because with only about 27 minutes in which to work, the writer has to get into the action q ick. Features on the other hand can take some time to develop the characters before getting into the q wa. Features of the other half can take some time to develop the characters before getting into the real action sequences. As a re-sult, the general story unfolds with more validity and with greater au-dience enjoyment."

Blaustein firmly believes that au-

dience enjoyment."
Blaustein firmly believes that audience will see and recognize these differences. Consequently the big western will attract while "the runof-the-mill western, the programmer, may find it tough sledding in view of the preponderance of western fare on television."

Overall, however. Blaustein is convinced that television can help the well-made film more than it can hurt. Good western programming on television whets the appetite for more and longer stories of the same kind. And there's always the strong possibility that an audience previously not to interested in the outdoor type of film may be drawn to it by a succession of well-done short telefilm versions.

Pre-Holiday Slack

= Continued from page 3

Continued from page 3 department of the company of the continued of the continued of the companies prefer to play it safe. What happens during the holidays, say the exhibs, is that the product bunches up in the "feast or famine" pattern, which can profit only a comparatively few films.

Several theatremen feel very several nearremen feet very strongly that the distribs are following a mistaken policy, particularly since business in many spots over the country in recent weeks has been anything but good.

W. R. Frank Battling To . Retain Liquor License For Theatre Adjunct

Circuit owner W. R. Frank has gone to court to seek an injunction against suburban West St. Paul and two individuals who were granted a transfer of the liquor license from the eafe operated in conjunction with his film theatre to another location.

Frank in his action seeks to enjoin the license holders from using it in the location where they've moved from the West Twins theatre enterprise. He also wants the court to compel the West St. Paul council to give the license back to him.

him.
Originally the holder of the license himself, Frank transferred
it to the present holders when they
leased the restaurant part of the
building from him. He claims he
evicted the lessecs when they allegedly failed to keep up with
the rent.

Even after he told the council.

legedly failed to keep up with the rent.

Even after he told the council that he'd have to close the theatre if he lost the restaurant liquor li-cense because the profits from li-quor alone have been keeping the enterprise out of the red, the of-ficials refused to return it to him.

ABE MONTAGUE TO DETAIL CONCILIATION

Abe Montague, Columbia v.p. and key distribution figure in organization of the industry's concillation system for working out exhib distrib differences, has called exhib-distrib differences, has called a meeting of his division managers for New York Friday (11) for a verbal workout on how the system is to work. It goes into effect Nov. 1.

Nov. 1.

Domestic sales manager Rube
Jackter will conduct a conference
on selling plans for "Pal Joey" and
"Bridge Over the River Kwai."

FILM BOOKERS SHIFT

Lombardo To Col—Cuddy For Rank In Boston

Albany, Oct. 8.
Anthony Lombardo, assistant booker for Universal since June, 1955, became head booker for Columbia Monday (7). He replaced William Cuddy, who resigned to accept a similar position with the J. Arthur Rank organization in

Boston. Cuddy, who has been associated with the industry for more than 35 years and who at one time sold for Fox, came here last spring after the RKO exchange closed in Boston.

Buena's German Import

Hollywood, Oct. 8.
Buena Vista has acquired dis-tribution rights to German-made "Story of Vickie," its third foreign mport. Others are "if All Guys n World" and "Most Noble Lady."

Disney has also signed to finance star Romy Schenider in a series of personal appearances with film in States.

Sarah Productions Inc. has been authorized to conduct a motion pic-tures and theatrical business in New York, with capital stock of 200 shares, no par value. David Harri-son Storper is director and filing

ARTHUR LUBIN'S 'JAPAN'

Shown In Capitol To Japo-Yank Invitees

Washington, Oct. 8. Washington, Oct. 8.
Producer-director Arthur Lubin
hosted reception and screening of
his latest film, "Escapade in
Japan," at MPAA's Academia past
week. In addition to the usual
complement of newsmen and radiocomplement of newsmen and radio-ty reps who traditionally attend such previews, Universal publicist David Polland had officials of the Japanese Embassy as well as local Japanese businessmen plus State

Japanese usinessine npus State Dept. reps.
Since film, dealing with escapade of two moppets, an American and a Japanese, is liberally sprinkled with Japanese language, the two-language audience almost literally participated in film's dialogue

U. S. Information Agency sent a staff to tape comments of both Americans and Japanese in audience for use on "Voice of America."

Sell 20th's 'Big Show' Trailer in Ad Copy

Minneapolis, Oct. 8.
United Paramount here is trying *United Paramount here is trying the experiment of using the 20th-Fox trailer film, "The Big Show," for what it calls a "springboard" from which to launch publicity for films in general and for specific forthcoming pictures in particular.

forthcoming pictures in particular.
It's presenting the film as a special feature added attraction with
"Forty Guns" at the State here,
playing it up in newspaper ads
as "an advance peekview" of 1958's
new models in movies," and will repeat the procedure throughout the
circuit circuit.

"We're fashioning the idea along the lines of introduction of new yearly auto models," explains Ev Seibel, the circuit's advertising and publicity head, in an elaborate brochure-press book that has gone out to all house managers.

"Fox on May 15 rented a Min-neapolis loop theatre to present 'The Big Show,' issuing invitations to the motion picture trade and lo-

The Big Show,' issuing invitations to the motion picture trade and local personalities in newspapers, tv and radio," he points out in the brochure. "Fox representatives contacted the newspapers in advance of the screening and afterwards to garner publicity on the subject and its showing.

"But the only newspaper coverage in Twin Cities newspapers was two inches in the Minneapolis Start announcing its showing and a brief Minneapolis Tribune columnist comment. Hence, the public exposure to 'The Big Show' was virtually nil and that's why, four months later, we're doing this."

Seibel says he feels that the subject, mainly intended for exhibitors and for publicity purposes, also can help the boxoffice during the coming months by its exposure in the present fashion to theatre patrons, especially in view of the fact that hereabouts, at least, the lustide publicity results were negligible. ligible.

Boston Critics Toddling It

Boston, Oct. 8.

Hub film critics will attend
Mike Todd's Madison Square Garden party on Oct. 17. Ben Sack,
owner of the Saxon, where,
"Around World in 80 Days," is now "Around World in 80 Days," is now in its 27th week with grosses consistently in the \$24,000-\$25,000 figure, Beacon Hill and Gary and his gen. mgr., Sam Richmond, are rounding up a big group of Hub reviewers and columnists.

The Hub delegation will be trained down and hotel lodged with Todd picking up all the tabs.

Who Needs Press Agents?

[AFTER THIS DeMILLE WHOPPER]

San Francisco, Oct. 8.

Burton W. Parker drove a 1957 auto from El-Paso, Tex., to Sacramento, Cal., arriving in Sacramento last Sept. 10. That night he went to see "The Ten Commandments."

Next day, driving south through the Frisco Bay area, he thought about the Cecil B. DeMille film and at San Jose, 60 miles south of Frisco, went up to a priceman.

In Federal court last Friday (4) Parker told Judge Oliver J. Carter: "I was mulling the picture over. I vowed to go straight from then on, and to turn myself in."

For the car Parker was driving didn't belong to him. He'd stolen it in El Paso, and, as it turned out, three times before had served prison terms for driving stolen cars across state lines.

Judge Carter took note of the voluntary surrender, and the film's apparent effect, but said: "I have a duty to society, and this is an extensive case of car theft."

Parker is now serving five years.

'PRIDE & PASSION', AT DOWNTOWN ADMISH

Minneapolis, Oct. 8.
For the first time ever here the

For the first time ever here the same advanced admission as during its loop first-run is being charged by a neighborhood house for a picture in the 28-day clearance slot.

Playing United Artists' "The Pride and the Passion" day and date, the outlying Terrace, Riverview and Varsity have upped from their regular 85c to \$1.25. Latter is the same tap that prevailed at the RKO Orpheum during its five-week firstrun.

the RKO Orpheum during its five-week firstrun.

The trio of theatres have the picture to themselves at this time it not having been dated into any other of the half-dozen other 28 day houses.

Mexican Muscle

Continued from page 3 , 1958, when all payments will been made. Meanwhile, Azhave been made. Meanwhile, Az-teca and Clasa-Mohme continue to function as separate units.

teca and Cissa-Monme continue to function as separate units.

Columbia, very active in Mexican production (if distributes the successful Cantinflas pictures among others), decided earlier this year to handle this product on its own in the U. S. Plan is to have 24 films for release in the year ending next July. Gradually, this total will be increased. There are some 500 houses playing Mexican pix in this country. The annual gross delivered by them is estimated to be around \$3,500,000. What appears to have happened is simply that Azteca to maintain its position in the market, told exhibitors that, if they played the Columbia films, their regular supply of Mexican product would be reduced or cut off. With Columbia offering only 24 films. such a threat is a potent one and, if carried out, would in effect force the theatres to close.

What Azteca reportedly has pro-posed is to let Columbia have a booking every seventh week, which would cut Col to 14 films (counting the double change). Columbi: has rejected any such notion on the theory that there should be free competition in the market. Columbia

competition in the market. There was a meeting among the Spanish-language house operators in Gotham some mouths ago, at which much enthuisam was expressed for Col's entry into the market. Group never got organized since the exhibs couldn't agree on the leadership of Max Cohen of the Cinema Circuit. It's understood that Cohen also is planning to bring suit against Azteca and Clasa-Mohme, charging collusion. collusion

collusion.

According to those close to the Mex film field, the distribs have shled away from no method in their determination to dominate the market. In some instances, "unruly" exhibitors were said to have been threatened with the construction of new houses to be run in competition with them. (Shades of the Paramount et al antitrust suit charges.) charges.)
It's noted that the Mexican situ-

charges.)

It's noted that the Mexican situation represents a curious turnation represents a curious turnation represents a curious turnation represents a curious turnation represents a companies to distribute their pictures in the U. S. Here, the government-influenced Cimex is seeking to retain the distribution largely in its own hands.

Situation became confusing last year when Sam Seidelman set up a third Mexican film distribution outfit in New York. That' was at approximately the time that Azteca and Mohme were negotiating. Conclusion of the negotiations saw Seidelman moving over to become the Azteca head in New York and dissolving what many had called merely a "front" organization. Since then, Seidelman has departed from Azteca amidst considerable ill-feeling and charges of mismanagement.

Due to Mexican financing ar-

agement.

Due to Mexican financing arrangements, many of the local Mex producers are bound by Cimex, i.e., their pix automatically go via that setup. Some producers have more freedom of action, but their number is comparatively small. Of all the foreign industries, the Mexicans achieved by far the biggest U. S. gross for their films in 1956.

Screen Associates Inc. has been authorized to conduct business in New York, with capital stock of 200 shares, no par value. Michael F. Mayer is a director and filing attorney.

O'Neill's 'Elms'

Continued from page 2 m

When shooting was completed, only one minor line of dialog drew an objection and when it was removed, the Seal was granted.

However, Hartman pointed out, changing mores probably had as much to do with the green light for the film as did the changing regulations of the Production Code Administration.

Administration.

"In some quarters," Hartman admitted, "this is regarded as a dirty story. Actually, its' a highly moral one. There's an attraction between the son and the young wife, but it's a normal one and there's nothing suggestive about it. Then they have an affair and eventually she kills the baby. But they know they've committed a sin. No outside force is needed to achieve punishment. They go themselves to the sheriff."

Hartman noted that there has

Hartman noted that there has been some discussion about cast-ing Sohpia Loren as the girl in-volved in the New England drama. The idea actually can be attributed to the playwright.

The idea actually can be attributed to the playwright.

"In his treatment," Hartman revealed, "we discovered that he suggested that the girl be an immigrant, rather than a school-teacher. He felt it had greater dramatic value—and with this recommendation from O'Neill himself, the casting of Sophia Loren became plausible."

Production represents the culmination of a longtime ambition for Hartman. He has been engrossed in the drama since, as a young actor, he saw it in New York. When he became production head of Paramount a few years ago, he discovered it could be purchased for \$5.000 down, with a maximum price of \$75.000. He encouraged its purchase and kept on picking up options. When he finally decided to leave his production post to go into independent production, it was one of the properties he acquired from Paramount with which to start business. business.

Candid Perlberg

Continued from page 5 =

petish, buried himself as a real thorn in the MPEA side in that he repped really both sides. He was sent by the State Dept., after a thorough briefing, and yet he's also one of Hollywood's top directors. Thus his status appears to have blanked out Baldwin, and Perlberg aoparently iddn't play a shrinking lily role in his dual capacity. It appears, from a distance, that Baldwin held his fire for fear of creating open friction in the American camp at the fest.

MPEA feels that much of the criticism revolving around the se-

ican camp at the fest.

MPEA feels that much of the criticism revolving around the selection of the American entries at the various fests is unfair and reflects ignorance of true conditions. Fact is, says MPEA, that the choice of entries is greatly narrowed by a host of circumstances that have basically rothing to do with the event i'self. For one thing, the evanuaries nominate their own, films for MPEA to choose from. For another, the selection quite often depends on whether a given picture is ready, and whether it is convenient for the company to have it at the fest.

Under most fest rules, an entry can't have been released anywhere except in its country of origin. This in itself is an inhibiting factor, particularly now when American films frequently open abroad before they're even seen in the U. S. Latest evample would be "Bridge on the River Kwai," which preemed in London last week, but won't be seen at the Palace in N. Y. until just before Christmas.

MPEA exces have the whole question of fest selections under advisement, and they themselves make no bones about the fact that MPEA also isn't overly happy with the type of film it's been sending to the fests. Nevertheless, no drastic departure from current selection methods is expected.

Jerry Pickman, Paramount's ad-nub v.p., cutting down on the pace. He went off on a quickie to Europe, returned to Gotham, immediately winded to South America, got back at the past weekend, and was sup-nosed to leave for Tokya yesterday (Tries). He put the latter hop back until this upcoming weekend.

One-Horse Burg (Louisville) Turns One-Picture Town for 'Raintree'

Wednesday, October 9, 1957

By GENE ARNEEL
Louisville, Oct. 8.
The records aren't clear as to when Hollywood started the junket but it goes so far back that sychoanalysis at the junket device would hardly be in order today. But consider the results—the causes and effects—and it's obvious why this method of drawing attention to a picture is important currently. That is, of course, if the picture is of sufficient stature to warrant a trip of a couple of thousand miles to see it. Otherwise, only resentment would be stirred.

A mention might be made up

it. Otherwise, only resentment would be stirred.

A mention might be made up front, too, of the possible dangers entailed. As every pressagent knows, if the traveling newsmen are subject to bothersome delays in getting from one point to another, if accommodations aren't suitable, if other inconveniences crop up, or the right kind of protocol isn't conformed to, well, fourth estaters are known to air their beefs via the line-o-type, and their beefs via the line-o-type, and the picture is the loser.

Metro, who perhaps wrote the junket book, had a party fiere in Louisville last week. And the "few chums" who participated, reporters and critics from New York, Los Angeles and Boston plus screen personalities, about 90 in all, found the machinery well oiled.

48 Cars of V.I.P.'s

They saw a town (650,000 population) full of excitement about a picture ("Raintree County"). The junketeers were transported to the downtown business district to the downtown business district from the airport in 48 new cars and found the streets lined with local people three deep. This came after the skillfully maneuvered arrival, the debarkation from the two DC-47's being simultaneous and thus was avoided any awkwardness in the reception by the civic brass. Plane from Chicago had to circle the field about 20 minutes to accomplish this (the N.Y. flight was a little late). The burg's police were out in force to escort the motorcade and maintain order.

The burg's police were out in force to escort the motorcade and maintain order.

M'G had some fancy dressing, personalitywise, and the personalities made like impressive goodwill ambassadors. Main part of the gang which arrived Tuesday (1) included Ann Miller, George. Murphy, Eva Marie Saint, Van Johnson, Terry Moore, Russ Tambyn, Tom Drake and Myrna Hansen. Elizabeth Taylor and husband Mike Todd came in Wednesday (and unabashable Todd feit no restraint in announcing in the press room following the preem that "you have to admit Liz was great in the picture.")

Also participating was a contingent of Metro sales execs headed by v.p. Charles M. Reagan,

New York Theatre

RADIO CITY MUSIC HALL Rockefeller Center . CI 6-16 "LES CIRLS" storring CENE KELLY - MITZI GAYNOR KAY KENDALL - TAMA ELG In M-10 Prim in CHEMINION AND AUGUSTANIA AND AUGUSTANIA SINE PRESENTANIA

FOR SALE TAX LOSS theatrical charter.

Bex V-1930-57, VARIETY

154 W. 46th St., New York 36

WANTED TO PURCHASE Independent Motion Pictures
Recently Produced & Released
Box V 1678, 125 W, 41 St., NYC

> Wish to Purch THEATRE ORGAN

Alies Serrell

SAMARKAN A CO,

Exchange Place

Digby 4-4656 Hew York S. N.Y.

practically the entire New York ad-pub department headed by v.p. Howard Dietz and studio publicity chief Howard Strickling. Present also were studio musical director Johnny Green and writer Millard

Beggers-Off

Among the few who didn't show, because of other commitments were Marge and Gower Champion. Also begging off were the top critics of the N. Y. papers (excepting the Times' Bosley Crowther) who claimed they were too tied up with reviewing chores.

(Site of higuing was the Proper

(Site of bivouac was the Brown Hotel, which proved a trade angle oddity since it's owned, in part, by Joseph Tomlinson, Loew's gadfly-in-chief stockholder.)

Ed Sullivan was on hand to su-pervise a film report for exposure on his "Toast of the Town' airer.

on his "Toast of the Town airer.
The coverage was, of course,
strictly front-page locally and the
key city scribes wired beaucoup
words. This represented one of
the big values of a junket. The
publicity was enormous and it's
this kind of penetration that can
hardly be achieved any other way.
The psychology of the junket, of
course, is that something big is being done about a particular picture
and therefore the picture must be
big.

big.

Activities' included a welcome dinner by the Louisville Chamber of Commerce, a "Raintree County" ball put on by the Colonetts (wives of the Junior Chamber of Commerce) for the benefit of the Children's Hospital of Louisville, a barbecue at the Matt Wynn Williamson horse farm, a couple of bands for the street hoopla, theatre (the Brown Theatre operated by Irving Long), front ceremonies, introduction of the stars as part of the streetscene and again inside introduction or the stars as part of the streetscene and again inside the house, nice-to-have-you talks by Gov. A. B. (Happy) Chandler and others, an after-premiere party and finally, Thursday (3) noon, homeward bound for the junketeers.

Often billed as a one-horse town (once a year; the horse is the winner of the annual Kentucky Derby), Louisville became a one-picture town. And M-G is hopeful that the excitement generated here about "Raintree County" will brush off on the rest of the coun-

Notes from Louisville: All was lovey-dovey between Mike Todd and Metro. Todd permitted his "80 Days Around the World" to be closed at the Brown Theatre, although more playing time could have been gotten out of the run, so M-G could hold its world preem of "Raintree County" at the house M-G inserted an ad in the press quoting Todd as saying he was pleased that "Raintree" was the picture following his—"glad not because my wife's in 'Raintree County' but becaue it's a tremendous picture." Todd edited the ad .. Boyd Martin, film and dramatic critic on the Courier, marked his 50th year in show business. M-G presented him with a watch on the occasion .. M-G starlet Myrna Hansen ingratiated herself with the natives via a heavy sked of cuffo appearances on a local radio-television "Crusade for Children" show .. Following the preem round of activities, Charles Reagan and his sales cabinet stayed on for a few days of huddles ament future plans for "Raintree," "Les Girls" and other product .. Triangle Publications' Herb Stein came in from the Coast, then winged to Gotham for a visit .. The Todds went to Lexington .. Local press' "Raintree" critical reception was mixed. Courier loved it, the Times had reservations. "Raintree" critical reception was mixed. Courier loved it, the Times had reservations.

Screenwriter

had reservations.

Screenwriter Miliard Kaufman the did the "Raintree County" script) took a rap at his colleagues who simply for shock values are dealing in vulgar or obscene material. He said he's aware of several pictures in which dirty words and situations are written in for no valid purpose at all and they're distasteful. He's not asking for censorship, instead feels that the Hollywood people themselves should, as a matter of principle, should avoid morally offheat material unless it can be presented as essential to the story, and is not reached out for as sex for the sake of sex.

· Detroit, Oct. 8. Sol Krim, owner of a 1,000-seater bearing his name, has leased it to Trans-Lux Theatres for 20 years for an undisclosed figure. Trans-Lux takes over in 90 days with complete refurbishing beginning immediately but without disruption to operation. Theatre will be known as the Krim Trans-Lux. Deal was first reported in Vanerry several months ago.

Theatre, built 16 years ago by

Variety several months ago.

Theatre, built 16 years ago by
Krim, was the first Detroit situation for foreign art films.

Krim said: "I am not leasing
the Krim Theatre because of any
fear as to the future of the motion
picture industry. On the contrary,
I am only leasing my theatre so
that I may be able to devote my
energy to various other endeavors
in the allied fields of entertainment."

ment."

Krim's father, Leon, owned film and legit houses and was also a concert impresario. Krim family at one time operated 30 theatres, Krim keeps his Detroit residence but will be in Hollywood frequently. In his future, undisclosed ventures, he will be affiliated with his brothers Mac, Harry and Leonard and his long-term secretary Gwen Griffiths.

St. Paul Exhibs Threaten Suit Re 'Clearance'

St. Paul, Oct. 8.
Unless the film companies immediately do an about face and adhere to the local clearance setup which they're now alleged to be flaunting, the St. Paul group of the Exhibitors Trade Association (formerly North Central Allied), comprising neighborhood exhibitors, will institute legal proceedings in quest of relief.

At a meeting called by Martin

At a meeting called by Martin Lebedoff, the group's chairman, the decision was made to serve an ultimatum on the distributors, call-ing upon them to halt withholding of pictures beyond the 28-day limit after their downtown first-runs.

after their downtown first-runs.

The film companies will be notified that the penalty of non-compliance will be a federal law court
suit to obtain a writ of mandamus
to compel the servicing of subsequent-run exhibitors on the "reasonable" established clearance
schedule.

Or top of another product short

schedule.
On top of another product shortage the distributors' "disregard" of clearance is making it more difficult than ever for local neighborhood exhibitors to keep going and they're up in arms, claims Lebedoff.

Will Enter Other Businesses With Three Brothers With Three Brothers **And Trademark Value With Age**

National 12½c Divvy

Los Angeles, Oct. 8.
Quarterly dividend of 12½ cents per share was declared by the board of directors of National Theatres.

Divvy on common stock is payable Oct. 31 to record of Oct. 17.

ESOUIRE IN OMAHA CLOSED—ONCE MORE

Omaha, Oct. 8.
Fox Midwest Theatres closed its Omaha, Oct. 8.

Fox Midwest Theatres closed its Esquire Theatre at the close of business last Tuesday (1), leaving the circuit without a standard firstrun in Omaha's downtown loop for the first time in years. In recent weeks operation of the house had simply become too marginal to risk, and it was therefore shuttered, according to Leon Robertson, city manager.

An 820-seater next to the Tower Theatre, Esquire has had a spotty career over the past half dozen years, being opened and closed a score of times, playing top specials at one time, grinding actioners at others, and most recently being in the first run combination playing day and date with the middown Uptown, suburban Fairway and Kansas side Granada.

In the latest hook up the Esquire

Kansas side Granada.

In the latest hook up the Esquire replaced the Tower next door and traditionally the downtown link. Esquire was moved into the picture when the Tower was refurbished and reequipped to play Todd-AO. Tower is having a sensational run on "Around the World," but Esquire has never reached the Tower level in playing regular first runs.

Tark Allen Esquire measure for

Jack Allen, Esquire manager, for the time being becomes a roving manager relieving other managers manager relieving other managers for vacation spells, etc. Any re-opening of the Esquire soon is un-likely circuit bosses indicated. Tower conceivably could rejoin the combo if "World" ever wears out.

Halas & Batchelor Sets Irene Lee as N. Y. Rep

Halas & Batchelor Carton Films Ltd., headed by the husband and wife team of John Halas & Joy Batchelor, has opened produc-tion and liaison offices in Gotham. Irene Lee is in charge of the office

company specialty is animated films and has international awards and prizes to its credit. Last Halas & Batchelor feature to be seen here was "Animal Farm," released by Louis de Rochemont Associates.

sociates.

Halas & Batchelor also turn out a lot of tv commercials and sponsored films.

Figaro Signs Susan Hayward

Older stars should manage to "age gracefully" in their screen roles, producer Irwin Allen said in Gotham Monday (4). He noted that in toto, there were more stars on the scene than ever before, but said that the number of "new" said that the number of stars had declined sharply.

stars had dealined sharply.

Allen recently produced "The Story of Mankind" for Warner Bros., which has 50 speaking parts, most of them filled by "stars," Earlier, Allen had produced "The Animal World" for Warners. Later should end up with a \$500,000 to \$1,000,000 worldwide profit.

A star, said Allen, "is a name personality whose name is quickly recognized by the public. In recent years, the term 'star' also has come to mean someone who can 'sell' a picture. It's almost like a brand name."

'sell' a picture. It's almost like a brand name."

The old stars, observed Allen, never seem to die, or even fade away. He obined that this was okay, except that they should take into account their aging process in the parts they take.

While no definite distribution policy has been decided on for "Story of Mankind." Allen said he personally favored roadshowing any big attraction. "I believe the public wants to get the feeling they are seeing something special," he commented. "Roadshows have a sychological effect. Somehow, the picture becomes twice the show if it's roadshown."

Allen's next—on leave of absence from WB—will be "The Big C'rcus" for Columbia. It'll probably be done in the Todd-AO process and will have 62 speaking parts.

Producer said "Story of Man-

parts.
Producer sald "Story of Mankind" was being released at psychologically the right time, what
with the satellite launching and
H-Bomb tests. Film's story is
framed against a trial in Heaven,
called to decide whether mankind
should or shouldn't be allowed to called to decide whether mankind should or shouldn't be allowed to set-off a super bomb which might destroy the earth. Beginning of the world is represented in such a way as not to offend any religious group, Allen held.

Prof. Robert Gessner sails this (Wed.) morning on the Queen Elizabeth for a series-of lectures, at the invitation of the British Film Institute, which will keep him abroad until Christmas.

PUBLIC HEARING

STATE OF NEW YORK

STATE OF NEW YORK

DEPTIMENT OF 1.4BOR
PURSUANT OF 1.4BOR
ROCKETT, PICHAY, October 25, 1987, at 10 A.M.—Rochester, Chamber of Commerce, Assembly Hall, 55 St. Paul Street, Rochester, New York
Albany, Friday, November 1, 1987, at 10
A.M.—Assembly Chamber of floor, State
New York City, Friday, November 8,
1897, at 10 A.M.—Wendell L. Wilkite Memorial Auditorium, Freedom House, 20
West 40th Street, New York 18, West York Street, New York
November 8, 1987, at 10 A.M.—Wendell L. Wilkite Memorial Auditorium, Freedom House, 20
West 40th Street, New York 18, New York
November 8, 1987, at 10 A.M.—Wendell L. Wilkite Memorial Auditorium, Freedom House, 20
West 40th Street, New York 18, New York

1 Amusement and Recreation Industry.

Mankiewicz Returns to N.Y.—Company's Legit

Sideline Under Way With Saint Subber

Figaro Inc., indie company headed by Joseph L. Mankiewicz headed by Joseph L. Mankiewicz description in the branch out. Outfit have been week signed Susan Hayward to start in "The Barbara Graham Story," which Walter Wanger will some strip in "The Barbara Graham Story," which Walter Wanger will produce under the Figaro banner, in "American" with Audie Story, "which Walter Wanger will produced, directed and scripted, and which was made in Ceylon and some.)

"Gulet American," which was the into New York 10 months and has no yen for any more traveling for a while. He wants to work mankiewicz has been away from home (New York) 10 months and has no yen for any more traveling for a while. He wants to work mankiewicz has been away from home (New York) 10 months and has no yen for any more traveling for a while. He wants to work in the suffer of the wards to work of the actress could have formed her do won company but; Figaro offers the fill heave of the actress ould have formed her do won company but; Figaro offers the fill heave of the actress of the cameras, the hopes to put other properties into shape for the cameras, picture.

"American" the company shaper of the cameras, the public doesn't care, by the company of the camera of the camera of the work of the camera of the work of the cameras, the company but; Figaro offers the fill heave the public deservation of the production shape for the cameras, the fill heave the company but; Figaro offers the fill heave the cameras, the fill heave the company but; Figaro offers the fill he

'Sunrise Semester,' TV's First 'Hit,' Gets 'Renewal,' Unprecedented Space

By BOB CHANDLER

First unquestioned hit show of the new television season has already gotten a "renewal." Show is the WCBS-TV, N. Y., "Comparative Literature 10." the college "Sunrise Semester" course aired 6:30 to 7 a.m. cross-the board in coopération with New York U., and the "renewal" is the decision by the school and station to televise "Comparative Literature 20" next February.

Program, despite for next are the second and the product in its promotions.

Program, despite for perhaps be-cause of) its early hour, has taken Gotham by storm, grabbing off more space both in the dailies and national mags than any other new national mags than any other new show this season and certainly any other local show in WCBS-TV history. Special rating has given it a 1.3 Trendex, which translates to 62,000 homes (WCBS-TV figures 124,000 viewers). At that, because the special Trendex covered urban areas and the show gets a heavy suburban audience, the station believes that the audience may be underestimated. The "Comparative Literature

underestimated.

The "Comparative Literature 20" course's subject matter hasn't been decided yet, primarlly because N. Y. U. has never offered such a course and the demand for it was created by the success of the current series, dealing with the modern novel from Stendhalto Hemingway. Prof. Floyd Zulli, of the school's romance languages department, who's conducting the current course, will also do "Comparative Lit 20."

Press and magazine reaction,

current course, will also do "Comparative Lit 20."

Press and magazine reaction, much of it pegged to the sellout of Stendhal's "The Red and the Black" and Balzac's "Pere Goriot" in all New York bookstores (and an unprecedented run on library coples), has been unprecedented in scope. On the national magazine side, both Time and Newsweek devoted their lead pieces in the radio-tv sections to the program. In preparation are pieces in Life, Glamour, the Saturday Review of Literature, the New Yorker, Readers Digest and Harper's. Aside from heavy local coverage, stories were carried by the AP national wire, Publisher's Weekly, and yarns are in the works for the Wall Street Journal, the Sydney (Australia) Morning Herald and Hearst's Pictorial Weekly supplement. Zullins made two Voice of America broadcasts, in German and French, while the Canadian Broadcasting Corp. did a story on the show.

Program has even gone commerial, with Gotham bookstore

Program has even gone commer-cial, with Gotham bookstore Barnes & Noble taking spots around the program, first time the (Continued on page 46)

7-Up's \$300,000 For 'Dec. Airlift'

Chicago, Oct. 8.

Seven-Up, spreading its Yuletide cheer early as it has for the past two years, has scheduled a budget of \$300.000 on four tv and five radio shows for its annual "December Alrifit." Idea is to saturate the airwaves in a concentrated period—one, incidentally, in which a lot of soda pop product is sold—hitting all age levels and segments of the family.

Through Jack Mosman, radio-tw director of J. Walter Thompson agency in Chicago, Seven-Up bought 12 quarter hours (36 commercial minutes) on ABC-TV's "American Bandstand," eight commercial minutes on NBC-TV's "Tonight," two participations on NBC-TV's "Wagon Train," and a single one-minute announcement on ABC-TV's "Wagrfoot" (Nov. 26.) On radio, Seven-Up purchased three participations on CBS' "Amos and Andy" and three each on "Bandstand," "One Man's Family," "Peper Young's Family," and "My True Story," all on NBC. In addition, Seven-Up has alternate weeks of "Zorro," its regular series on ABC-TV, with AC Sparkplugs Saturation sked begins Nov. 18 with first participation on "Band-

co-sponsoring.
Saturation sked begins Nov. 18
with first participation on "Bandstand" and runs through Dec. 30.
According to JWT, Seven-Up sale,
which are normally hot during the
holiday and pre-holiday period,
have gotten a terrific boost in the
past from the "Airlift."

Chi's Ice Cream Man

Chicago, Oct. 8.

Jess Barker, known best as the erstwhile spouse of actress Susan Hayward although he's an actor himself, has signed a contract with Goldenrod Ice Cream here to represent that product in its promotions.

tions.

Principally, Barker will do a daily hourlong deelay show for Goldenrod on WCFL at 10:30 am. starting Oct. 14. He'll also make personal appearances for the ice cream maker at store openings, food fairs, parades, sales meetings and generally as "the personlification of the company." Barker will also be tied in with the company's merchandising and advertising merchandising and

TNT's \$2,471,215 **Nine-Month Gross**

closed-circuit television TNT closed-circuit television produced gross revenues of \$2,471,-215 during the nine months ending Sept. 30, according to Nathan L. Halpern, president of the TNT companies—Theatre Network Television and TNT Tele-Sessions. Describing the take as a new record in closed-circuit communications, Halpern said the total amounts to 82% of the business done by the entire large-screen, closed-tv industry during the nine-month period.

TNT, Halpern reported, has completed 140 telecasts for 6,000-

period.
TNT, Halpern reported, has completed 140 telecasts for 6,000,-000 special viewers in 7,243 hotels, theatres and auditoriums. It has served 64 corporate clients, 36 advertising agencies for closed-tv business meetings besides televising the recent Robinson-Basillo fight,
Sales meetings

fight. Sales meetings, advertising and promotion plans, and stockholder meetings were among the principal uses of the medium during this period. Not only was there an increased use of closed-ty, Halpern noted, but period was markeed by repeats among major clients—Genral Electric, for example, using TNT facilities for its ninth closed-circuit tele-session, Chevrolet was General Motor's fourth; IBM's its second; Dodge its third; Upjohn its fourth; while UJA utilized TNT for fund-raising three times in the first four months of this year. first four months of this year,

Glenn Ford's 1-Shot

Glenn Ford makes his ty acting but as narrator of CBS-TV's debut as narrator of CBS-TV's public affairs one-shot on Civil Defense, "The Day Called X." Ford was signed last week for the stint by public affairs producer Harry Rasky, who's turning out the filmed half-hour for Dec. 7 airing. Film is being shot in Portland, Ore., and demonstrates the evacuation fechniques of a city under A-bomb attack.

MBS Boasts SRO On Capsule Segs; 'We're in Black'

Mutual, which adopted the news and special events, plus recorded music formula last June, is now operating in the black, under the stewardship of prez Paul Roberts who took over from the RKO Teleradio management group on Aug. 8. Mutual, which adopted the new

Aug. 8.

Roberts reports that the net is sold out until Oct. 21 on all of its 114 half-hour five-minute newscasts, plus the eight-second and 20-second adjacencies. The newscasts, plus sports and special events, religioso programming and the multi-message mystery block are the vehicles offered for network sponsorship under the limited programming concept adopted under the new plan.

Telling of his stewardship since

adopted under the new plan.
Telling of his stewardship since
Aug. 8; Roberts reeled off some of
the accounts attracted by the net's
format, all taking five-minute
newscasts and/or the adjacencies.
They include Jello, General Motors, Kent Cigarets, Benrus
Watches, and the Kraft renewal,
as well as General Foods, Chrysler Corp., Rhodes Pharmical as
well as others. Good portion of
the biz is short term, but Roberts
is optimistic about the net's potential.

Profit for the worth of August

tential.

Profit for the month of August, the first month under the reigns of Roberts, was small, reportedly in the neighborhood of \$6,000. Besides the new biz, helping the situation was the lop off of many execs formerly associated with RKO Teleradio. The black ink, too, is impressive when compared to the losses under the RKO regime, prior to the changeover to the news-special events-and-fill-in-music format.

Current biz is running to about \$600,000 monthly and Roberts is hopeful of realizing a profit in the sky figures by the end of the year. In a possible network program-

(Continued on page 46)

AFTRA's Beef: 'Too Many Walk-ons'

An increasing source of bitterness among New York's television acting fraternity is the use of non-union amateurs in one-shot walk-ons in the live dramatic field. Under AFTRA rules, anybody can do a walkon once before having to join the union, and there's been an increasing tendency to turn over such one-shot bits to favored amateurs.

In one recent internet.

an increasing tendency to turn over such one-shot bits to favored amateurs.

In one recent instance, a w.k. star had his three children do walk-on parts in a program in which he was starred. In another case late last season, the final show of the year had secretaries and other personnel in the production staff doing the walkons. In still another case this year, a third dramatic show used a retired real estate dealer and a housewife.

Actors are sore because the people used were doing it just for "kicks," without any intention of making a career out of acting. Producers weren't trying to avoid paying regular fees—the amateurs got scale salaries. But, say the actors, the producers were doing wrong by the professionals. Every walkon helps, both in terms of feeding a family among the lesser-known thesps (and it's the hungriest actors who need the walkons), and in giving them credits which can help them further their careers. There's also many an instance where a walkon becomes a speaking role in the course of a rehearsal, and the professional actor is deprived of that much more of an opportunity for a break.

'Nothing Too Good for Our Client' **Key Sinatra, Boone Guest Shots** Frank Sinatra will definitely appear on NBC-TV as the host of a one-shot on "Club Oasis," even though he signed an exclusive television pact with ABC-TV. The latter web has declided to comply with the "needs" of its major bankrollers by allowing not only Sinatra to appear on the rival network but by going so far as to predict the appearance of another of its stars, Pat Boone, on NBC-TV this season. Sinatra will appear

Readers Digest Shifts Biz From MBS to NBC

NBC Radio has copped the Readers Digest account away from Mutual, which brought the mag back to network radio awhile back with two 10-day saturation campaigns. Readers Digest inked a deal with NBC Radio for \$20,000 net weekly for a 13-week period, buying one-quarter sponsorship in 42 half-hourly newscasts weekly. NBC Radio also agreed to give the mag some cross-plugs in their news and commentary shows.

Canada's 275G For Coverage on Liz

Ottawa, Oct. 8.
Television and radio coverage of the visit to Ottawa this month by Queen, Elizabeth will cost the Canadian Broadcasting Corp. more than \$275,000. Figure was given by Alphonse Ouimet, CBC's g.m., on Montreal - Ottawa - Toronto closed circuit press conference. Ouimet called the Royal visit the most ambitious project by CBC television in its five years of operation.
Ottawa CBC staffers will be augmented by other CBC personnel to bring the total staff in the Capital for the visit to approximately 300. During the four days of Her Majesty's and Prince Phillip's stay, CBC will air 20 hours each of radio and television in English and the same time in French, using 40 commentators, six of them women, equally divided between the two national tongues. Ouimet did not state the amount, but said much of the by and audio broadcasts would be supplied to U.S. webs with the understanding they would be alred in the U.S., sans commercials.
CBC assigned six w.k. Canadian writers to produce fistorical back-

understanding they would be aired in the U.S., sans commercials.
CBC assigned six w.k. Canadian writers to produce flistorical background for commentators. Subjects will cover the Ottawa-Hull district and the role of the monarchy in Canada and will be used to give documentary continuity to the overall airing of the Royal visit.

Ottawa, Oct. 8.

on NBC. L&M. for Chesterfields, bankrolls the Sinatra ABC show, soon to launch on Fridays, and it also owns "Oasis." Chevy has Boone on ABC and Miss Shore on NBC. Both sponsors want to use their ABC performers on NBC, and both, evidently, liave been successful in impressing this fact on ABC. In the case of Miss Shore, while no promises have been made, it is held possible that she will appear on Boone's ABC show for Chevy. Initially, ABC cracked down when NBC announced that Sinatra would appear on a Nov. 23 "Oasis" stanza. Network said that it had not been informed of the move, and initially merely wanted to protect Sinatra, who begins in mid-October, until he was firmly established as an ABC performer before permitting him to do an NBC stand. Sinatra, says McCann-Erickson, agency for L&M, is in fayor of the NBC special.

McCann added that the reason it was putting off the Sinatra appearance until Jan. 18 is that if (Continued on page 43) (Continued on page 43)

season.

Sinatra will appear on NBC-TV's

"Club Oasis" as a one-time host on
Jan. 18, 1958. Boone, though no
date was discussed, is expected to
appear on the Dinah Shore show
on NBC-TV sometime later this season, and ABC allowed that the
guest appearance would be made
even if Miss Shore did not promise
to reciprocate by appearing on
Boone's ABC show.

ABC encourse I liggett & Muers

ABC sponsors Liggett & Myers and Chevrolet also have programs on NBC. L&M, for Chesterfields, bankrolls the Sinatra ABC show,

Philly WFIL Maneuvers Father & Son On-the-Air Reunion in Death Scare

Reunion in Death Scare

Philadelphia, Oct. 8.
A dramatic three-way long-distance telephone hookup aired live over WFIL (5) reunited a father in New Britain, Conn., with his son in Phila., after an anguished phone search for the son believed killed in an auto acciden.

In New Britain, Donald McQueeney's daughter announced that she had just heard over the radio that her brother, Robert, 20, of the U.S. Navy had been killed, while driving from Virginia Beach to Philly to see his girl friend. Calls to police and naval stations were fruitless.

About nine in the morning a call

ABC Radio Folds Hollywood Tents

Hollywood, Oct. 8.

ABC Radio will pull but of Hollywood within the next six months and move all playback operations to Frisco. What remains of local activity will be transferred to either the web's Television Center or at the transmitter site. NBC recently closed out its network originations, air mailing all tapes to N.Y. for feed to the web from there.

ABC has three-year lease on Vine St. property running to December, 1860, but is trying to make a subleasing deal. Only shows fed the network from here are four religious programs which are taped. "Old Fashioned Revival Hour" airs live from Long Beach. News broad-

Queeney's daughter announced that she had just heard over the radio that her brother, Robert, 20, of the U.S. Navy had been killed, while driving from Virginia Beach to Philly to see his girl friend. Calls to police and naval stations were fruitless.

About nine in the morning a call was made to WFIL, and Jack Steck, the station's director of op- (Continued on page 46)

TV Network Premieres

THURSDAY, OCT. 10

Zorro (film). Western, ABC, 8 to 8:30 p.m., AC Spark Plugs via D. P. Brother, Seven-Up via J. Walter Thompson.

SATURDAY, OCT. 12

All-Star Golf. Golf. ABC, 4 to 5 p.m., Miller Brewing via Mathisson & Assoc., Wildroot via BBD&O (½ open).

What's It For? Panel, 10 to 10:30 p.m., Pharmaceuticals Inc.

Parkson.

WEDNESDAY, OCT. 16
Tombstone Territory (film). Western, ABC, 8:30 to 9 p.m., BristolMyers via Young & Rubicam.

THURSDAY. OCT. 17

Navy Log (film). Documentary-drama, ABC, 10 to 10:30 p.m.,
U.S. Rubber via Fietcher D. Richards.

FRIDAY, OCT. 18

Patrice Munsel Show. Music, ABC, 8:30 to 9 p.m., Buick and Frigidaire, both via Kudner.

idaire, both via Kudner.
Frank Sinatra Show. (film). Music, drama, ABC, 9 to 9:30 p.m., Liggett & Myers and Bulova, both via McCann-Erickson.
Colt 45 (film). Western, ABC, 10 to 10:30 p.m., Campbell Soup

via BBD&O.

SUNDAY, OCT. 20

Omnibus. NBC, 4 to 5:30 p.m., (alt. wks.), Union Carbide via J.

M. Mathes, Aluminium Ltd. via J. Walter Thompson (1/3 open).

The Twentieth Century (film). Documentary, CBS, 6:30 to 7 p.m..

Prudential via Reach, McClinton & Co.

The Chevy Show (Dinah Shore) (color). Music-variety, NBC, 9 to 10 p.m., Chevrolet via Campbell-Ewald.

Loretta Young Show (film). Drama, NBC, 10 to 10:30 p.m., Procter & Gamble via Benton & Bowles.

SPECIALS

Pinecchio (color). NBC, Sunday, Oct. 13, 6:30 to 7:30 p.m., Rexall via BBD&O.

The Edsel Show (Bing Crosby, Frank Sinatra). CBS, Sunday, Oct. 13, 8: to 9 p.m., Edsel via Foote, Cone & Belding.

Standard Oil 75th Anniversary Show (color). NBC, Sunday, Oct. 13, 9:30 to 11 p.m., Standard Oil of New Jersey via McCann-Erickson.

son.

Green Pastures (color). NBC, Thurs., Oct. 17, 9:30 to 11 p.m.,
(first of "Hallmark Hall of Fame" series), Hallmark Cards via
Foote, Cone & Belding.

MEET ME AT THE BEVHILLS'

Kaiser-Armstrong to NBC: 'Thanks'

It hasn't taken NBC-TV too long to regret the day it chased Kalser Aluminum and Armstrong Cork away. For within the span of a single week, both advertisers gave NBC plenty of cause for regret. Kaiser, which switched over to ABC and agreed to chance the risky Sunday night slotting for its "Maverick" series, gave NBC grief week before last by clobbering Steve Allen in the 8 to 8:30 time period (and beating the 7:30 to 8 "Sally" as well).

And Armstrong, which switched its "Circle Theatre" over to CBS, made an auspicious bow last Wednesday (2) with its "Dead Sea Scrolls" script and promises to establish it as the strongest alternate programming yet to CBS' "U.S. Steel Hour," posing a sharper competitive threat to NBC's "This Is Your Life" than ever before.

before,

The Kaiser-Armstrong walkout, which took place late last spring,
the Kaiser-Armstrong walkout, which took place late last spring, The Kaiser-Armstrong walkout, which took place late last spring, stemmed from NBC's insistence they move from their alternating Tuesday night 9:30 to 10:30 perch up a half-hour later to the 10 to 11 period. NBC point was that research proved that live drama gets bigger audiences at 10 p.m., and that NBC wanted to program the 9:30 period differently anyway. Both advertisers balked, refusing to buck the competing "\$64,000 Question" without some kind of leadin advantage. When the situation became a standoff, NBC issued its ultimatum, "10 o'clock or nothing." and Kaiser and Armstrong strolled.

Small War on Madison Ave.

Court Dismisses Suit Aimed at Barring Schrafft's Coffee Wagons From CBS Bldg.

CBS has won the battle of the coffee break.

New York Supreme Court referee Isidor Wasservogel last week dismissed a suit filed by Colbee's, the w. k. restaurant in the CBS building at 485 Madison Ave., seeking to enjoin rival Schrafft's restaurant chain from bringing its coffee wagons into CBS quarters for coffee break service to the network's employees. work's employees.

work's employees.

Colbee's had brought the suit on the basis that the Schrafft's service constituted a violation both of the Colbee lease and the CBS lease of the premises. Building is owned by the Madison 52d Corp., and the landlord as well as CBS and Schrafft's were named defendants.

Schräft's were named defendants.

Seems Colbee's had an outgoing service which it abandoned about eight years ago. Since then, the CBS employees have had to fend for themselves, sending out to neighboring drug stores and lunch-conettes for coffee, etc. Last February, CBS invited Schrafft's, located across the street, so bring in its wagons, and Colbee's promptly filed suit.

Basis of the Colbee complaint

its wagons, and Colbee's promptly filed suit.

Basis of the Colbee complaint is that its lease gave it the exclusive rights to any outgoing order business in the building, and enjoined the landlord from permitting any other portion of the building to be used as a restaurant or eating place or cigar stand. Lease allowed CBS, however, to maintain private dining facilities for its executives.

Wasservogel ruled that in allow(Continued on page 46)

(Continued on page 46)

Station Relations Nod to Ed Bunker

Ed Bunker, for the past three years general manager of CBS-TV's Milwaukee oko, WXIX, has been appointed v.p. and director of station relations at the network, succeeding Ed, Shurick, who's moving to Blair-TV as exec v.p. Bunker will be replaced in Milwaukee by Frank Shakespeare Jr., general sales manager of the web's flagship WCBS-TV in New York. At the same time, the network moved Robert F. Jamieson, for the past six years manager of sales service, into the station relations sphere in the new post of manager of station contacts, reporting to national station relations manager Carl Ward. Succeeding Shakespeare at WCBS-TV will be Norman Walt, account exec with CBS-TV Spot Sales' Gotham homeoffice. Bunker has been with CBS since 1949. having served with the web

speare at WCBS-TV will be Norman Walt, account exec with CBSMayor Wagner to handle his reTV Spot Sales' Gotham homeoffice.
Bunker has been with CBS since
1949, having served with the web
as general sales manager of KNXT
and the web's Pacific Coast net titled "The Mayor Speaks Out,"
work before taking on the job of
running the Milwaukce UHF'er
after its purchase by CBS was authorized in November of 1954.

Chi's Educ'l Spec

Chi s Educ 1 Spec

Chicago, Oct. 8.

In what it terms an "educational spectacular," WTTW, the educational station here, is televising a conversation between architect Frank Lloyd Wright and poet Carl Sandburg on Oct. 29, with Alistair Cooke as the catalyst. Wright and Sandburg, who have seen each other only once in the past 20 years, will be in the Windy City for "Chicago Dynamic," a U. S. Steel public relations project.

WTTW is filming the show and availing it to other educational and commercial stations.

NTA's \$3,550,000 **Newark Buy: To** Seek More TV'ers

After weeks of negotiation WATV and WAAT AM & FM have gone to National Telefilm Associates for the purchase price of \$3,550,000. The film distrib reports it is pushing shead with plans to buy other video outlets as soon as possible,

as possible,

Sweeping changes are in store
for the Newark-based video station, which operates on Channel
13. NTA, now awaiting FCC approval of the sale, intends to eliminate the heavy amount of foreign
ingo television which seller Irving
Rosenhaus has been programming
of late. Furthermore, it will once
more revert to an earlier starting
time; Rosenhaus a few days ago
shortened the sked by a couple of
daytime hours and begins now at
3:30 p.m.

NTA will pay Rosenhaus, his

3:30 p.m.

MTA will pay Rosenhaus, his brother Matthew, who is prexy of Pharmaceuticals Inc., and his partners and in-laws the Pollocks, \$2,550,000 in cash over a seven-year period. Another \$1,000,000 out of future net profits is due the Rosenhaus-Pollock tombine. NTA said that the original owners are (Continued on page 46)

(Continued on page 46)

Kastor, Farrell Named To Handle Wagner Campaign

Kastor, Farrell, Chesley & Clif-ford agency has been retained by Mayor Wagner to handle his re-

WITH EYE ON JAN.

The Treyz-Kintner-Robinson & Sante Fe rolls into high this week with the three tv network program braintrusters stepping up their N. Y.-to-L. A. shuttling in (1) anticipation of the first round of 57-58 casualties; (2) strengthening the entries that still have a chance of making it. Treyz-Kintner-Robinson

chance of making it.

The Beverly Hills Hotel has, to all intents and purposes, become the "world capitai" for "v.p.'s in charge of delivering shows." "Coffee and pilots" is the menu's piece de resistance as the buyers & sellers congregate daily. As far as the three networks are concerned, there's only one topic: "We've got a mend our fences and have our schedules in top shape by Jan. 1."." To this and, the first 13-week for the product of the product

ta ment our reness and nave our schedules in top shape by Jan. 1."

To this end, the first 13-week goround will probably wind up with some half-hour program lopoffs. Particularly in trouble are the batch of new situation comedies, notably on NBC and CBS, which have not only failed to catch fire but have invited some diminishing Trendex returns in contrast to last season. Both NBC and CBS are always aware that the slotting of their respective Sunday 7:30 entries, "Sally" and "Bachelor ABC's "Mawerick" to move in lock, stock Trendex, with subsequent harm to the Ed Sullivan-Steve Allen 8 o'clock shows.

But "Sally" and "Bachelor "Bachelor "Bachelor" and "Bachel

to the Ed Sullivan-Steve Allen 8 o'clock shows.

But "Sally" and "Bachelor Father" are not the exceptions. CBS-TV's "Dick and the Duchess," "Eve Arden Show" and the heldover Gale Storm Show and "Mr. Adams & Eve" along with NBC's "The People's Choice" (also a holdover) are already either trouble spots or potential ones. It's possible that one or two will make it (since it's traditional that situation comedies build slowly) but there is virtual agreement among the networks, based on early Trendexes, that the day of the universal acceptance of the situation comedy is over. Sponsor resistance to this area of programming is at its peak.

If ABC's Ollie Treyz and his

It ABC's Ollie Treyz and his program chieftain Jim Aubrey aren't exactly strangers to the Bevhills precincts these days it's because of the awareness that this is the season ABC will have to make good. Now that most of the new season's entries are accounted for, there's a realistic evaluation going on with an eye toward an early scrapping of the weakles and boltering the more soild segments. But of immediate concern is the desire to grab off a promising half-hour entry for the Sunday night 8:30 slot to bridge "Maverick" and the upcoming Sid Caesar show.

NBC, heartened by its new com-

NBC, heartened by its new competitive status on the basis of ratings thus far (see separate story), nonetheless is the first to admit that there are a minimum of half a dozen soft spots that will have to be eradicated. Three and possibly four of the 7:30 to 8 segments are in trouble, including the aforementioned "Sally" on Sunday which, despite an impressive initial episode, has since been a disappointment. Nat King Cole's Tuesday 7:30 show has been delivering declining ratings. The Friday "Saber of London" 7:30 segment is extremely doubtful. Thursday's "Tic Tac Dough" is still a question mark.

The Procter & Gamble-sponsored

ays ite in a bough is sim a question mark.

The Procter & Gamble-sponsored "Meet McGraw" Tuesdays at 9 is just a question of time. The network would like to chuck it pronto. Similarly the network isn't happy about Thursday's "People's Choice," with Young & Rubicam, on behalf of sponsor Borden, inquiring as to new availabilities. Friday is practically loaded with shaky entries, including "Saber," "Life of Riley" and "The Thin Man." "Court of Last Resort," which premiered last week, is still a wait-and-see proposition.

Major Saturday concern revolves around the alternating "Club Oasis" and Polly Bergen shows.

SHOPPING SEASON CBS-TV May Drop 'Kangaroo,' Dean, Return 7-9 A.M. Time to Stations

Nice Work If You. Etc.

It took a bit of persuasion for the producers of the Standard Oil 75th anni spec on NBC-TV next Sunday (13) to convince Art Buchwald to fly from Paris to N. Y. to join the all-star array. A handsome fee plus a 10-day all-expense voucher exceeding a couple of thousand dollars did the trick. When Buchwald goes on the show he'll do a 60-second intro for a Jane Powell Parisian number.

Studio One' Gets 2-Year Renewal: May Go to Coast

CBS-TV scored a major coup this week in getting Westinghouse to renew "Studio One," not for just one year but for two full seasons. There had been some doubt that Westinghouse would renew the longrunning Monday night dramatics at all, so that the two-year renewal comes as an extra coup for the web. Renewal takes effect Jan. 1.

effect Jan. 1.
Still unresolved, however, is the question of a shift in origination from New York to the Coast, Sponsor and McCann-Erickson have been toying with the idea, on the basis that the Coast origination would make available a lot more of the name talent than is currently on tap in New York. The greater reliance on names stems from Westinghouse's hopes of boosting the show's ratings.

Deciding factor in the renewal,

from Westingnouse's nopes of boosting the show's ratings.

Deciding factor in the renewal, or at least in its timing, was Monday night's show, which with Barbara Bel Geddes starring, out-Trendexed NBC's "Suspicion" stanza (see Trendex boxscore. There had been some concern the week before, when "Suspicion" easily outrated "Studio One" in its premiere on NBC, that the new MBC entry might prove too potent competitively for "Studio One." That concern was largely erased by this week's ratings, and the renewal came through yesterday (Tues.). Westinghouse is also said to have been impressed by the quality of the "Studio One" shows thus far this fall, and the upcoming plays now on the drawing boards.

NBC-TV Dickers Studio Lease With N.Y. Space At Alltime Premium

At Alltime Premium

Studio space in New York for television drama is at an alltime premium, so much so that NBC is currently negotiating a lease with ABC for the latter's large TV-2 in which to house the live vessions of "Suspicion" Deal, if one materializes, should be set this week. "Suspicion" situation exemplifies the overall situation, according to producer Mort Abrahams, who did is first show Monday night (7) at NBC's 8-H in Radio City, and moves all the control room study and the proposed show, but said it would not be a vaude type offering. He's ferent cameraman-director lines, some rewiring would be necessary. Trouble is, says Abrahams, the networks in the past few years have been concentrating on theater acquisitions in expanding their studio facilities, And there isn't a theater in New York, says Abrahams, that can adequately handle an hour dramatic show.

At Alltime Premium

Studio space in New York for television of that NBC's according to which the projected "Hansel" telecast.

British TV, Too, Has

A Talent Problem

Loadon, Oct 8.

John McMillan, Associated-Rediffusion's program controller, planed to Hollywood last Sun. for a four-day quickie to discuss arrangements for top Hollywood tal-arrangements for top

After some four unsuccessful years in early-morning network programming, CBS-TV may drop out of the 7 to 9 picture altogether. Web's brass will meet within a couple of weeks to come to a final 'one-way-or-the-other" decision on its 7 to 9 a.m. schedule, currently comprising the new Jimmy Dean show, "Captain Kangaroo" and two quarter-hour news shows.

quarter-hour news shows.

Likelihood is that either one or both of the entertainment segments will be scrapped, though no decision has been reached. In either case, the move to drop the programs and scram the early-morning area will be a painful one for the network. Both Dean and "Kangaroo" have been strong critial and rating successes, but have been notoriously weak sponsor draws.

draws.

"Kangaroo" in particular has been a major source of anxiety for the web. Despite extremely high Nielsen ratnngs, the show (because of its high percentage of kiddia viewers) has been unable to tap much sponsorship, and the series is very much of a losing proposition. Key to its long run on CBS, despite the red-lnk situation, has been the prestige factor.

Dean is a fairly recent addition.

been the prestige factor.

Dean is a fairly recent addition, going back only to last spring. The country & music segment has been running about even, rating-wise, with NBC's "Today," but thus far has been able to draw only one sponsorship bid. Decision here will be whether to give Dean an extension to see what happens in the way of new client coin, or to drop him along with the entire morning lineup and get out of the unprofitable a.m. business altogether.

In the event CBS decides to

In the event CBS decides to scram the morning, the time will be turned over to the stations.

Rexall Mulling 'Hansel & Gretel'

Rexall, which is sponsoring next Sunday's (13) "Pinocchio" hour spe-Sunday's (13) "Pinocchio" hour spe-cial on NBC-TY, is also mulling a second fairy tale presentation for scheduling next April. Latter would be a tv version of "Hansel and Gretel" and would be brought in under the same production auspices as "Pinocchio" with David Susskind as "Phocenio with David Sussamiu
as executive producer, Herb Moss
as producer and with a Yascha
Frank "created and staged by" tag.
The "Pinocchio" presentation has

The "Pinocchio" presentation has been the springboard for Rexall's major merchandising push this fall, representing an overall expenditure in excess of \$1,000,000. Similarly a merchandising-promotion campaign Spring merchandising-promotion campaign would be built around the projected "Hansel" telecast.

John McMillan, Associated-Rediffusion's program controller, planed to Hollywood last Sun. for a four-day quickie to discuss arrangements for top Hollywood talent to appear in a projected A-R program.

London, Oct. 8. The entire pre-1945 backlog of
Ealing Studios may be made available to tw if a deal between the
studio and Britain's ABC-TV comes
to fruition. Negotiations, which
have been going on secretly for
some time, have now reached an
advanced stage.

advanced stage.

The deal would involve between 80 to 100 British features, representing the studio's entire output until the time they had a releasing affiliation with the Rank Organization. They include a big batch of Gracie Fields and George Formby comedies and all the wartime dranas produced at the studio.

If the deal comes off it will be

dramas produced at the studio.

If the deal comes off it will be the biggest of its kind yet negotiated in Britain and could well be indicative of a trend in following the already established Hollywood pattern. The network, which is currently screening a batch of the late Sir Alexander Korda's pictures, operates the Midlands and Northern outlets at weekends.

From the point of view of the

Northern outlets at weekends.

From the point of view of the program companies, a regular flow of British features is a boon in helping them to fulfill their quota obligations. Roughly less than 15% foreign material is allowed on the commercial web and the whole of that time is largely taken up by tenerated formed rories. imported filmed series.

imported filmed series.

In the current negotiations with ABC-TV, Ealing, it is understood, is pressing for complete control over the presentation of the films on tv and is insisting that they should not be aired more than once. The studio has rejected any suggestion of an outright sale of their backlog to tele, but instead, is offering a license for a single showing only of each of the picures involved in the negotiations.

NTA Canada Deal On 20th Features

National Telefilm Associates has scored the first large-scale sale of feature programming to a national advertiser in Canada, with American Home Products taking one-third sponsorship of 20th-Fox features for weekly telecasting in 17 Canadian markets.

Deal, set by Young and Rubi-cam in Toronto, is on behalf of American Home Products White-hall Pharmacal Division. Repping NTA was David Griesdorf, prez and general manager of NTA Tele-films (Canada) Ltd.

and general manager of NTA Telefilms (Canada) Ltd.

The feature programs to be called "Premiere Performance," although not associated with the NTA Film Network in the U. S., will begin tomorrow (Thurs.) and run for a 52-week period.

Markets ordered include Calgary, Peterborough and Kitchener, which will carry the feature schedule Thursday evenings. Set for Friday evening showings are Monreal, Ottawa, Toronto, Vancouver, Kingston, London, Regina, Barrie and Winnipeg. Saturday playdates have been scheduled in Halifax. Saint John, N.B.. Sydney and Moncton will televise the features Sunday afternoons and Edmoqton is scheduled for Thursday evenings, beginning Oct. 17.

First cycle of pix will include "Suez," "Forever Amber," "Gentlemen's Agreement," "Leave Her to Heaven" and "13 Rue Madeleine."

GUILD EXPANDING BLURB PRODUCTION

Guild Films commercial division, which may shortly fall under the command of Norm Alperin, is plan-ning to expand by establishing blurb production facilities in Mexico City and London (where it also will do regular telefilm programming) and in Puerto Rico. It will also maintain the New York

operation.

Alperin, now called commercials sales exec, is expected to take over as official chief of the blurb setup for Guild. Job was held by Wally Gould until he moved over to Television Programs of America several months ago. Nox Lempert will continue as exec producer.

Don't Look Now, But It's Only a 'Tachistoscope'

Editor, VARIETY:
The current hullabaloo about socalled hidden commercials and
subliminal projection brings to
mind my own background and my
own fears for the future.
The flash device, upon which hidden commercials is based, is noneelse but the good old tachistoscope
or flash-meter. This device can be
hought in many camera stores. It bought in many camera stores. It is well known to GI's who studied flash method of aircraft recog-

nition.

This device is mainly used in speed-reading training, whereby numbers and groups of words are flashed at speeds anywhere from 1/5th of a second to 1/100th of a second. The purpose of this is to improve concentration and the ability to read more than single words and thus to read the printed page that much faster. The fact that the flash is so fast means that the rapid reader is really sublithat the hash is so last hears that the rapid reader is really subli-mininating. At NBC we use simi-lar devices in the Reading Im-provement Program which is con-ducted by the NBC Personnel De-

(Continued on page 46)

Sinatra Expands **Coast Vidfilmery**

Hollywood, Oct. 8.
Frank Sinatra's Hobart Productions vidfilmery, formed to shoot his ABC series, is planning to expand, with Sinatra currently negotietism for other configuration.

pand, with Sinatra currently negotiating for other series.

Sinatra disclosed here he is negotiating with Bill Mauldin for a vidserles based on Mauldin's "Wille and Joe" characters, also with Rose Franken re a series based on her tome, "Claudia." William Self, producer of Sinatra's ABC series, will produce the new entries if the deals jell, added the singer-actor.

entries if the deals jell, added the singer-actor.
Sinatra is currently making his directorial debut—directing Bing Crosby and himself in a vidfilm for his ABC series. Pleture, now shooting (in color), will be seen on his series at Christmas time, and Sinatra is planning to release it in theatres eventually.

Barter? Depends Who & How, Sez Ed Madden; Cites Payoff to Latex

Generalizations about the barter technique, either good or bad, are fallacious in the opinion of Edward D. Madden, former v.p. of International Latex Corp., which set up and currently is going on its barter deal with Matty Fox's C & C Super on the RKO library.

on the RKO library.
Madden, now prexy of Keyes,
Madden & Jones Agency, says the
Latex-Fox deal is proving beneficial
to Latex, as well as giving stations
wanted product. In that particular
situation, the barter technique
proved itself out admirably, he
feels, reporting that Latex is getting exposure currently in over 100 feels, reporting that Latex is get-ting exposure currently in over 100 markets, declining though as a mat-ter of policy to list them. Latex deal with C & C calls for a \$4, 000,000 annual guarantee to C & C over a five-year period against Fox organization sharing on increased sales of Latex products. Fox's share on increased sales was described as a small percentage.

sales or Latex products. Fox's snare on increased sales was described as a small percentage.

Madden made known that in some of the barter arrangements with stations, which also owned and operated radio stations, C & C accepted some spots on radio too, in the barter arrangement. The ad exec forecast that barter will continue to be utilized in the trade as long as distribs have good programming that stations want. He blamed the demise of the National Telefilm Associate's deal with Exquisite Form Bra on the lack of time and savvy, crediting Fox with putting across the only two national barter deals to date, the other being with the old MPTV library.

Balto's New WJZ-TV Cuts Some Fancy ARB Capers In First Month Ratings

Baltimore, Oct. 8. Combination of top feature pix Combination of top feature pix and local live personality shows appears to have done the trick for Westinghouse's new station acquisition here WJZ-TV, judging by the latest September American Research Bureau ratings, the first rating period since the station changed its call letters and completely expensed local programs. pletely overhauled local program-

ming.

September ARB shows WJZ-TV with 35.5 share of audience, sign-on to sign-off, ahead of NBC affiliated WBAL-TV in third slot with 25.1, and shaded by WMAR-TV, CBS affiliate with 38.2. WJZ-TV, and ABC affiliate, prior to the takeover had been third in the anglet.

market.

The new Westinghouse team, helmed by Larry Israel and new program chief Joel Chaseman, brought the Metro, RKO pix to the station, as well as Terrytoon and Popeye cartoons. Additionally, the new WBC outlet also has gone strong for live shows, built around ex-radio personalities such as Buddy Deane and Jack Wells, programing nearly six hours a day live. In daytime, WJZ-TV was stand-(Continued on page 43)

(Continued on page 43)

KTTV's 'Gee Whiz' **Promosh on Pix**

Hollywood, Oct, 8.

Potatoes aren't cheaper, tomatoes aren't cheaper, and neither is the cost of promoting a tv show. Last year, when KTTV bowed on its Colgate-sponsored package of old Metro pix, station launched what was then a block-busting campaign, which added up to approximately \$100,000 in cost. One year later, to bow on a new batch of Colgate-sponsored Metro films last Friday (4), the tab hovers around the \$124,000 mark.

This sets some sort of record hereabouts for promoting a single program. Across the street from KTTV, Paramount-owned KTLA has a campaign underway which approximates the figure, but KTLA is promoting its entire new programming lineup for the fall.

As with most such campaigns, the KTTV figure represents mostly spots and plugs on the station itself. However, at going rate card prices, over the past two weeks KTTV has

Boom Boom

Hollywood, Oct. 8.

The power of old pix was again demonstrated when the Metro backlog bowed on KTTV for a second season under Colgate sponsorship. Special 2,000-call survey by ARB, ordered by the Colgate agency, showed "Boom Town" swamped all opposition in its 150-minute period.

Between 8:30-10 p.m., pic beat competition on all three networks.

withheld some \$91,500 in time from other potential advertisers to plug the "Colgate Theatre" debut (which, incidentally, preemed with "Boom Town" this year). There is no way of pinning down these costs precisely, but the figure represents some 183 scheduled teleblurbs, from 10 seconds to five minutes long, ranging from Class AA (\$600 a minute) to Class B (\$300 a minute) time periods. Another \$19,600 represents time allotted to KTTV talent (George Putnam, Jackson Wheeler, Bill Welsh, Sheriff Jonh, Steve Martin, Dick Whittinghill, Del Moore, Dick Joy) for promotional plugs. Not included are some 35 "stay-tuned" plugs over closing credits of shows with non-competitive sponsors.

Newspaper advertising over past week in all metropolitan dailies and a large number of regional dailies represents another \$10,000. This also includes followup advertising for at least another two weeks.

Another \$1,100 went into outdoor advertising, with 200 seven-sheet posters. All day Friday (4), a helicopter towed a banner promoting "Boom Town" over the L. A. area, and a skywriter emblazoned the pic title over various parts of the city, at a combined cost of \$900.

'MDM'-Program or Spot Carrier?

Is WOR-TV's (N.Y.) "Million Dollar Movie" a program or a spot carrier? That's what Screen Actor's Guild and the advertising agencies are going to decide when negotiations begin early next year for a new codified telefilm commercial contract.

SAG seeks the program rate for all unionites who appear in in commectals on "MDM." It is higher than the spot carrier rate. SAG says that it long ago went on record as having declared "MDM" a program, and hence has been collecting fees for it as a program.

program.

SAG maintains that its position—which can affect many other multi-exposure feature stanzas throughout the country—has always been clear: That because WOR bills its advertisers as the show owners, in a sense, it is a program and not a spot carrier.

A SAG spokesman the other day adlibbed an "MDM" sponsor intro: "Presented by . . . " (followed by the name of the sponsor or sponsors). However, it has been noted, that WOR sometime in the not too distant past began to refer to sponsors in their introductions as "participators."

Only a Few Holdouts: Crawford

Sez H'wood Talent Can No Longer Afford to Shun TV: Cites Profit Aspects

'MAIN ST. JAMBOREE' **ROLLING IN CANADA**

With Hal Roach Jr. to distribute their "Main Street Jamborce" kinescopes in the U. S., Ralph Foster, former film commissioner for Australia, and Julian Roffman, former producer of "March of Time" documentaries, have teamed up to complete first of their 30-mins. tv film series, with pair taking over a defunct movie house here and converting this to a 110 by 55 foot tv studio.

Tagged Meridian

tv studio.

Tagged Meridian Films, pair's claim is that their "Main Street Jamboree" is the first Canadian-financed company to use an all-canadian cast and Canadian technical crew. On hoedown, square dance sequences and "country music," series will use Jack Kingston and His Mainstreeters (8), eight square dancers and a caller, with Helen Fielding as brunet folksinger, Wally Trougett the teenage hero; with Roffman directing and Foster as production supervisor.

New Product, Too, For Kellogg Strip

Aside from the newly produced "Woody Woodpecker" series on Thursday afternoons, the ABC-TV Thursday afternoons, the ABC-1V 5 to 5:30 week day lineup will have other new telefilm product. It was originally believed that the Monday, Tuesday, Wednesday and Friday segments of the Kellogssponsored telefilm strip on the network would consist of entirely of reruns.

Kellogg has contracted for 13 new "Wild Bill Hickock" half-hours and 13 new "Superman" pix of the same length. Flamingo of the same length. Flamingo Films has started production on the first run "Supermans" and, depending on the speed of production, they will at some time in the near future be integrated with the reruns of the same title in the Monday slot. William Broidy will soon start on the cowpix, and they too, will be integrated with old "Hickocks" on Wednesdays. Both deals were set through Leo Burnett, agency for the breakfast cereal.
"Sir Launcelot" on Tuesdays

cereal.

"Sir Launcelot" on Tuesdays and "The Buccaneers" on Fridays over ABC-TV are entirely rerun series. Walter Lantz, through Universal-International, is tying up some of his "Woodpecker" cartoons, produced for theatre community of the comm

\$3,500,000 7-YEAR TAB ON 'SUPERMAN'

Hollywood, Oct. 8.
Over seven-year period in which
"Superman" telepix series has been
shooting, total of \$3,500,000 has
been spent on production, discloses producer Whitney Ellsworth.

producer Whitney Ellsworth.
Seventh year lensing commenced last week at Ziv Studios here, with star George Reeves and cast regulars Noel Neill, Jack Larson, John Hamilton and Bob Shayne back. George Blair has been assigned to direct first three segments.

There are very few Hollywood holdouts, actors and actresses who refuse to play on tv, according to Broderick Crawford, in New York for some p.a.'s in between shooting on third year production of Ziv's "Highway Patrol."

"Personally, I know only of only five and they're simply afraid to make the step, the way I was afraid," Crawford stated. Things have changed quite a bit on the Coast, when the going phrase among unemployed talent was "can I borrow \$2 until to blows over?" Television has become very important to the Coast film colony, with virtually all the majors now producing for the medium.

Crawford felt that he would rather do a syndicated series, stat-ing that if you have a winner in syndication, the series is profitable in a year, the first time around, syndication, the series is prontable in a year, the first time around, after which residuals begin coming in. He has a percentage share in the sales gross of "Highway Patrol," and feels that residuals are an "actors dream."

Enjoying the flexibility that filming allows, Crawford took off last summer to play a role in a feature film "The Swindler," produced in itim "The Swindler," produced in Italy. He has formed an indic com-pany to produce two "offbeat" fea-tures in the U.S. Asked if he felt there is room on ty for "offbeat" fare, he replied in the negative, stating, his feeling that television is too young a medium.

too young a medium.

He credited "Playhouse 90" and "Climax" for making efforts in that direction, though, but adding they've been taking an awful panning by the critics.

On "Highway Patrol," there are 15 in the can of third-year production. He is discussing a new series with Ziv for which he would be a director. He explained that his deal on "HP" calls for him to direct six out of 39 episodes, but feeling that an actor cannot direct himself, he's declined the directorial chores. But teledims has opened the directorial chores. But telefilms has opened the direc-torial field for him as it has done with other Ziv star performers, Barry Sullivan and Wendell Corey.

Lotsa Stations Strip for Action

More and more stations through-out the country appear to be util-izing action adventure skeins for stripping purposes. This seems to izing action adventure skeins for stripping purposes. This seems to be borne out by the track record on two Ziv shows "I Led Three Lives" and "Mr. District Attorney," being handled by Ziv's Econome TV division. Lack of new situa-tion comedy series, only fresh one being "Our Miss Brooks" to be thrown on the market, is one con-sideration. Furthermore, Ziv claims

thrown on the market, is one consideration. Furthermore, Ziv claims to be getting top dollar for its rerun skeins in a market classified by many syndicators as soft.

Multi-run buys on "I Led Three Lives" have been chalked up recently with the following stations: WCBS-TV, N. Y. WAGA, Atlanta; WHCT, Hartford, Conn.; KWU-TV, Oklahoma City, WBAL, Baltimore; and on "Mr. District Attorney" with: WFA, Dallas, KSD, St. Louis, WTVJ, Miami, WOW, Omaha, WKY, Oklahoma City.

\$52,500,000 BLURB CEILING?

'Nearly Everybody Watches Features' GREATES POSER | Syndicated Shows Have Better

nne popularity of reature films as tv fare was underscored in a recent study conducted by Alfred Politz's Media organization commissioned by WOR-TV, the first such major tv study conducted on a local basis, concerned not only with ratings but attitudes of people toward a variety of feature film programs offered in the New York market.

New York market.

The study, based on 1,000 personal interviews conducted during April 1-22, 1957 period, that in comparison with other types of tv programs, 75.6% find movies as enjoyable or more enjoyable than other tv programs, Specifically, 39.4% found pix more enjoyable than other tv programs, 36.2% found them about equal in enjoyment, 18.1% found, chematics less enjoyable, and 6.3% had no opinion at the matter.

on the matter.

It also was found that almost everyone watches cinematics on the state of all New Yorkers in the Metropolitan area over 11 years of age. In terms of frequency of viewing, 59.7% watch frequently (several times per week); 19.2% watch regularly (about once a week); 21.1% watch occasionally.

When people were queried about seeing a late-evening feature, only 34.6% sa: that it would have been convenient on Monday, Tuesday, Wednesday or Thursday nights; 49.8% would have found it convenient to view a feature, at this time on Friday night and 47.9% on Saturday nights, presumably because they could sleep late the following morning. The percentage dropped to 30.1% on Súnday evenings, with the work-week facing most people the following day. In the case of an early evening cinematic program only 30.0% of those questioned would have found it convenient to watch.

20th's Telefilmery, Alerted To Jan. Axings, Preps New Entries

Hollywood, Oct. 8. 20th-Fox's telefilmery TCF-TV is getting up steam again, banking on the possibility of some early casualties, of the current season come January, when many of the first 13-week cycles come up against carting time. option time.

option time.

TGF-TV's production chief Irving
Asher will have a couple of situation comedies, among other shows,
ready to fill the gais that may be
left by departing westerns. At the
moment, TGF-TV has only one
show on the networks, "Broken
Arrow" (ABC) but is busy prepping
a series based on "How To Marry

Millionistic" which will control. Arrow (ABC) net is day preping a series based on "How To Marry A Millionaire" which will co-star Lori Nelson, Merry Anders and newcomer Barbara Eden, to be syndicated by NTA and "Mr. Bel-vedere" which will star Reginald Gardiner.

Gardiner.

Tom Rockwell, of GAC, is financing 50% of "Belvedere" pilot for an exclusive option to represent show for a limited period on a straight 10% comission basis. Rockwell told TCF-TV he has a sponsor definitely set to buy "Belvedere."

Also in the works, according to Asher, is "Man Without A Gun" (Continued on page 43)

TV 'Global Zobel' To Go National

Myror Zobel, who did a virtual one-man roadshow with his hourlong "Camera Inside Russia" a couple of seasons back, is now packaging a series called "Global Zobel" which he's been airing locally on KTTV in Lôs Angeles for the past 61 weeks. Zobel, via his Telecast Productions, is shooting for a national sale on the series.

The "Global Zobel" segment had

Telecast Productions, is shooting for a national sale on the series.

The "Global Zobel" segment had been airing "live" on KTTV, that is, using his film sequences with a live narration. For 40 of its 61-week duration, the show had also been carried on KRON-TV. San Brancisco, with Zobel commuting between L.A. and Frisco to do the live narration in both cities. Film footage, all of it in color and consisting of enough for 46 episodes, was shot by Zobel on three round-the-world trips and includes footage of the little-known Spanish Foreign Legion, the flestas-bull-fights at Pamplona, etc., all with Zobel participating.

He's taken the film and reedited and scored it, as well as shooting new narrational sequences, at Hal Roach Studios, and additionally has signed on Owen Crump as director. Telecast: Films, Zobel claims, is one of the oldest telefilm outlets, he having formed it in 1941 after he quit the magazine publishing business (Screenland mag, etc.).

It Figures

It Figures

Hollywood, Oct. 8.

Scripter Louis L'Amour recently sold teleplay to Warners "Sugarfoot" series entitled "Man from the Hills."

Title was changed to "Strange Land."

Last week, L'Amour sold another teleplay to "Sugarfoot," entitled "Man from Dead Hills." If pattern follows, this one should wind up "Strange Dead Land."

'Better & Cheaper' To Produce in N.Y. Sez Ev Rosenthal

Strong support for telefilm production in New York comes from Everett Rosenthal, exce producer of Pyramid Productions, now filming both "Decoy" and "Big Story" here, both series being distributed currently by Official Films.

Rosenthal, who has had experience in the production of skeins both in Hollywood and in New York, says he doesn't understand the hue and cry about the lack of cooperation from city officials and the police department. They've been most cooperative, he avers. Further, he finds it "better and cheaper" to produce here, attributing the lower filming costs to the efficiency and know-how of the personnel operating in the East. He also feels that the background of New York for the type of dramatic documentary he is shooting is of inestimable value, especially for (Continued on page 43)

SG'S MAJOR SALE TO HONG KONG TV

Screen Gems last week wrapped up the largest single package sale to Hong Kong's television operation, Rediffusion Hong Konk, Deal was for five half-hour series, "Rin Tin Tin," "Jungle Jim," "Bengal Lancers," "Tales of the Texas Rangers" and "Circus Boy," along with the quarter-hour Patti Page show.

with the quarter-hour Patti Page show.
At the same time, the Swedish government system, A. B. Radio-janst, bought "Circus Boy" and the "Scrappy" and "Krazy Kat" cartoon package and rehewed "Jungle Jim." Screen Gems' new international operations director, Bill Fineshriber, has drought plans for an October has dropped plans for an October visit to the Far East and instead will leave Oct. 13 for Europe for an o.o. of operations there.

By ART WOODSTONE

The burgeoning telefilm commercial industry is expected to gross a new high of almost \$\frac{8}{49},000,000 by the end of 1957. However, farthinking trade sources fear that between the middle and the end of 1958, the now-healthy industry will have reached its positive maximum billing power, which should be in the vicinity of \$22,500,000.

be in the vicinity of \$32,500,000.

The ceiling on production may as a consequence, make it unfeasible for the host of telefilm commercial producers on both coasts and elsewhere around the U.S. to further expand their already expanded facilities and working forces. In the past few years, in keeping pace with a growing to medium, commercial producers have been building their establishments to new strength.

ing their establishments to new strength.

Furthermore, a top limit on the amount of blurb production is expected to have serious consequences on the nature of the business. With the probability of no place to go but down after 1958, the several production companies could readily be forced to accelerate their competitive practices in order to justify large operations. That means an increase in everything from straight salesmanship and service to an increase in the alleged payoff that pockmarks the industry.

12,000 Commercials

12,000 Commercials

The maximum earning power of \$52,500,000 or \$52,600,000 for 12,000 commercials is arrived at by the projection of current earning and production figures. The results of an as yet unpublished survey of the field show that so far this year some 10,000 blurbs have been made for advertisers and that by the end of 1957 the figure will have gone up to between 10,500 and 11,000.

At the better rate of 11,000 com-

11,000.

At the better rate of 11,000 commercials a year, producers can collectively gross about \$48,900,000 in 1957. In 1956, producers reported a gross of \$35,000,000 when 9,000 commercials were made for tv consumption by filmers. However, the money amount is known to be actually larger than \$35,000,000 since some major production companies never publicly reported their billings. A generally accepted estimate on the true gross in 1956 is one of almost \$40,000,000, and it is on this figure that all the projections for 1957 and 1958 were based.

Informed observers say that the combination of three tv networks and nearly 400 tv stations still does not provide room for more than 1,000 spiels over the output of 11,000 to be done this year. Though the details of the analysis are not (Continued on page 46) At the better rate of 11,000 com

(Continued on page 46)

Down Miami Way They Get Up Real Early For Westerns on TV

WTVJ, Miami, came up with a big 23.6 ARB rating for 8 in the morning on Saturday, Sept. 7, when like other Saturdays it slots its regular Saturday Morning Western. The 23.6 average for "Pals of Pecos," a Republic picture, proved out as leader in the ARB-VARIETY rundown of the top 10 feature films for the Miami market, printed in this issue. It topped Metro's "Test Pilot," starring Clark Gable, Myrna Loy, shown Sunday evening on WCKT, drawing a 19.4.

But make no mistake about the

WCKT, drawing a 19.4.

But make no mistake about the composition of the 23.6 audience watching the Western Saturday morning. The percentage of kids in ARB's audience classification ran from 76 to 80% for the Saturday morning period. Opposing "Pecos" during the same time period was "Hopalong Cassidy" which drew a fibble of 1.6.

Other TV-Film News On Page 46

Survival Record Than Network Stanzas, 22-Market Study Reveals

N.Y. Tops Coast

Part of a survey being made privately on the state of af-fairs in the telefilmed com-mercial industry sheds light on which Coast is winning the battle on amount of produc-tion

battle on amount of production.

There had been a definite anxiety on the part of New York fillmers that the Coast was getting the better share of the coin and contracts early this year, but recent reports by agencies and producers alike about the shift back to New York are to a large degree verified by the findings that from 55% to 60% of all telefilm blurb production is now being done in New York and its environs.

Aussies Restrict U.S. Telepix Use; **Depends on Buyer**

The four commercial television The four commercial television stations in Australia have declared a ban on playing U.S. telefilms bought by sources other than themselves. Until a month ago, the four outlets had the exclusive permission of the Aussie government to import U.S. celluloid, but since then the government has opened the gates to any local outfit—agency or distributor—to buy product for use on tv.

Staffore indicated through an

agency or distributor—to buy product for use on tv.

Stations indicated, through an American spokesman, that they could not afford to risk the large investment they have made in American telefilms, features, and cartoons. They began to buy 24 months ago, a year before any of them took the air.

There seems to be some discrepancy about how much the four stations, TCN and ATN, in Sydney, and GTV and HSV, in Melbourne, spent in this pursuit. In a telegram to the Secretary of the Australian Assn. of Advertising Agencies, in Sydney, they said they spent "approximately 750,000 pounds. That would be a total of nearly \$1,700,000 at the rate of exchange.

However, other sources say that

000 at the rate of exchange.

However, other sources say that
the stations were prohibited from
spending more than \$60,000 a year
in importing American film for tv.
With all four stations spending the
maximum allowance under their
formerly exclusive government import licenses; that would only come
to \$480,000 in American product
in two years.

An observer in the U.S. said that

An observer in the U.S. said that the stations would not be successful in protecting their investments in U.S. product by banning all out-siders from buying here indepen-

(Continued on page 43)

WATERFRONT TOWNS GO FOR WATERFRONT

MCA TV's "Waterfront" series, now in second and third run, appears to be popular fare in American port cities outside of New York, judging from the latest American Research Bureau rating

figures.

In Baltimore, the Preston Foster starrer in its second run, placed number seven among all non-network telefilm shows there with a 10.3 against a feature "Mile. Fifi," starring Simone Simone. In Boston, where series is in its third run, it ranked number three smong old starting and the starting series of the serie In Baltimore, the Preston Foster starrer in its second run, placed number seven among all non-network telefilm shows there with a 10.3 against a feature "Mile. Fife", "gional covering seven Western starring Simone Simone. In Boston, where series is in its third run, it ranked number three among all syndicated half-hours. Rerun skein placed in the lower half of oil of California has bengit westerned. Professional seven westerned and the market list may be extended. Prior to the Ziv teal, Standard of the top 10 in Philadelphia, Buffalo, San Francisco and Seattle-Tacoma.

Compared to the high casualty rate among network shows, syndication offers a comparative fairly stable field, with more syndicated shows surviving season after season than programs aired by the networks.

The survival factor in syndica-The survival factor in syndica-tion was uppointed in a study com-piled by Television Programs of America, the research project almed at comparing the survival rate of syndicated vs. network properties.

For want of a syndication network of stations comparable to that of the three major nets, TPA utilized the top 22 markets in the U.S., as employed in the Pulse National Spot Film Summary, as a basis of comparison. comparison.

comparison.

On the network level, it was found that over a period of about a year and a half, the period extending, from Jan, 1956, to Oct., 1957, the casualty rate was 58% with only 42% of the 1956 programs surviving. Taken into consideration for that computation were the 138 sponsored evening network programs alred during the base period in 1956. Programs were counted as surviving despite the change of program length, time, or day of telecast of network.

In contrast, the Pulse survey of syndicated film programs for Jan., 1936, the same base period, listed 80 syndicated film properties which, as of that date were on the air in most of the top markets of the country. Of the 80 syndicated programs already well established in January, '56, it was found that 52 or 65% are still playing in a sufficient number of major markets to warrant inclusion in the latest Pulse Spot Film report of September, '57. Furthermore, with one exception, every one of the 80 syndicated programs is still on the air, cated programs is still on the air, although not listed in the latest Pulse Spot Film report. While the survival rate of 40% network vs. 65% syndication may

(Continued on page 46)

Reiner's Conquest Of TV in Japan

A hefty sale of telefilms in Japan and the first commercial to film sale by an American company in Korea was reported by Manny Reiner, Television Programs of America's foreign manager now in the Far East.
Radio Tokyo TV Network, which besides Tokyo, includes Osaka, Nagoya and Hokkaido, bought "Lassie," "Susie," and "Ramar of the Jungle." In addition, the same company bought "The Lone Ranger," for airing in Tokyo only. TPA distributes "Lassie" and "Ranger," for Jack Wrather and owns "Susie" and "Ramar."

and "Ramar."

In Seoul, Korea station HLKZ-TV acquired three TPA programs, "Fury," "Ramar." and "Count of Monte Cristo."

Only "casualty" of Reiner's success abroad turned out to be Milton Casualty. The Access abroad turned out to be Milton when he was advised of Reiner's sales, decided against the trip, returning to New York.

ZIV'S STANDARD OIL SALE ON 'SEA HUNT'

Radio & TV Join Forces to Give Soviet's Sputnik a Fancy Whirl

With the news break on Russ Sputnik earth satellite coming on Friday eve (4), the radio and television networks happed on the story for an all-weekend coverage that dwarfed the weekend news-

vision networks helped on the story for an all-weekend coverage that dwarfed the weekend newspaper breaks on the development. Among all three webs, no less than six special television shows were devoted to the story over the weekend, along with the spot breakins to regular programming and extensive coverage in the regular radio-tv news shows.

Of the three webs, NBC came out on top with its coverage, granbing the story off as its own via the pickup of the satellite's radio signal by RCA Communications. When the first Reuters and AP dispatches came in at 6:30 on Friday eve, NBC newsroom supervisor Ed Gough called RCA Communications, suggesting they monitor Radio Moscow for the announcement. And when Moscow announced the frequencies of the signal, RCA caught a faint signal at 8 p.m. and a strong one at 8:07. At that point, RCA got back to Gough and the signal was taped and placed on the air at 9 p.m. with a break-in to regular programming.

By that time, all three webs were busy placing their assignments and planning special coverage, RCA meanwhile got tapes out to all broadcasters, getting on the air credits from CBS, for example. And the networks yanked into their files for an International Business Machine-produced animated sequence showing how a satellite would be rocketed into its orbit. That same night, with all the news shows devoting virtually all their coverage to the story, NBC did a 15-minute panel at 2:30 p.m. out of Washington, and at 11:15 that night, David Brinkley did an interview of John P. Hagen, project officer of the U.S.' own Vanguard satellite program. On Sunday, wedid another special preempting "Outlook," in which Joseph Kaplan, head of the American Committe of

did another special preempting "Outlook," in which Joseph Kaplan, head of the American Committee of the International Geophysical Year,

appeared, and also showing exclusive footage of the misfiring of the Atlas ICBM a couple of weeks back.
CBS, meanwhile, dispatched crews and reporters to the Smithsonian Astrophysical "Operation Moonwatch" setup in Boston and the Navel Research I take in Work. Moonwatch" setup in Boston and the Naval Research Labs in Washington, feeding footage and live pickups for local news shows from those points through Sunday, Meanwhile, local experts were picked up, with the WCBS-TV Ron Cochran "Late News" in N.Y. grabbing Columbia U. astronomer Dr. Jan Schilt as the first expert on the satellite.
On Sunday, the web did live and

Dr. Jan Schilt as the first expert on the satellite.

On Sunday, the web did live and film reports in its "World News Roundup," then did a half-hour special on the story at 6 to 6:30 with pickups from the Hayden Planetarium in N.Y. and in Washington with American experts and the chief of the visiting Russian delegation, along with London and Moscow reports. Web followed this up with additional coverage on "Sunday News Special."

At ABC, web's radio and tv arms carried the story via regular news shows, then on Sunday airel a radio and a tv special, the AMer at 7:30 and the telecart at 4 to 4:30. Both shows used interviews with rocket expert Willy Ley, along with reports from Moscow TV cr also got Sen. Mike Mansfield for the only firsthand Congressional view of the situation.

Int'l Radio Women Assn. Reelects Dorothy Lewis

Aris, Oct. 8.

Aris, Dorthy Lewis, long associated with broadcasting in the U.S. and at the United Nations, has been reelected president of the International Assn. of Radio Women, which has recently completed its annual convention here.

Also reelected was Mabel Puw Davies of England to the core.

Also reelected was Mabel Puw Davies, of England, to the secre-tary-treasurer post. Vice-presidents chosen include Catherine King, Australia, and Betty Barzin, Bel-gium, while the board of governors includes Janet Quigley, England; Gabriele Strecker, Germany, and Adrienne Vzvas seur, France.

Twin Booking in Pitt.

Pittsburgh, Oct. 8. Frank Parker's coming here un-er a double deal next month, with Frank Parker's coming here under a double deal next month, with the Horizon Room, big nitery at Greater Pittsburgh Airport, and the Ford Dealers of Allegheny County sharing him between them. Contract calls for Parker to work the week of Nov. 4 at Horizon Room and also to star from there in a live telecast Friday night, Nov. 8, over KDKA-TV for Ford crowd to introduce the new line of cars. It'll be the first time a tv show has ever originated from a local cafe. The video program will use Larry Faith's Horizon Room house band and the other acts on the bill with Parker, along with a femme singing personality still to be selected. The twin booking for Parker was set by George Claire, local agent who had the MCA ofice here for a year but is now on his own.

Italy's TV Poser: 'How Far Dare We Venture on Com'ls'

Rome, Oct. 8.

The question of video advertising, long a thorny controversial subject in this country, has been brought into the spotlight once more following the recent Cannes and Trieste conventions and festivals of publicity films made for pic houses and television.

Italo tv commercials currently are confined to a 10-minute evening segment, billed as "Caroseilo." and containing four two and

ning segment, billed as "Carosello," and containing four two and a half minute ad shorts each. It's known that RAI-TV is contemplating taking fuller advantage of its permit for video advertising in the future, though realizing this is a dangerous move in the current developing stage of the local video

picture.

Some observers here note that, while some of the "Carosello" spot ads are entertaining enough to "draw" weekly audiences to see their comic or musical attractions, their comic or musical attractions, others are less satisfying and weigh down the "program" as a whole. A suggestion has been made that RAI-TV pre-screen the ads for entertainment values (as well as for the surrent censorial angles). It is improbable that such a move will be made, also because there is currently little criticism of Italo video advertising on the part of viewers (even though these are already paying a yearly \$25 fee for use of their sets.)

150 PAY-TY BIDS IN ROCKY REGIONS E

Denyer, Oct. 8.
Closed circuit pay television applications have been filed in more than 50 cities in the Rocky Mountain region, with Denver having received four applications to install such service.

such service.

The latest application for a wired service in Denver was filed by Televents Inc., which presenting supplies paid to to several communities in the region that, because of surroundings, would be without television. Televents Inc. is offering to pay Denver 2% of the revenue in exchange for a revocable non-exclusive franchise.

Both Skiatron, Telemeter **Awarded Contracts For** Oceanside Pay-TV Setup

Hollywood, Oct. 8.
Telemovies Development Corp., which has franchise from Oceanside, Calif., to operate a pay-see video system there, has tied up with Skiatron Inc. and International Telemeter Corp. as subcontractors. Telemovies will use Skiatron programming and Telemeter coin-operated equipment in Oceanside. operated equipment in Oceanside, it was disclosed.

It was disclosed.

Details were revealed after release of a Skiatron statement last week, in which it was apparently falsely set forth that the Telementer from the picture. Harrison W. Herzberg, attorney-secretary of Telemovies, set the record straight with a statement that the Skiatron deal "extends only to the purchase of programming... The franchise request for the City of Oceanside, first franchise issued in California, specified International Telemeter equipment. No decision has been

specified International Telemeter equipment. No decision has been made in other areas, in which Telemovies has requested franchises." Telemovies has applications on file in some 35 localities, mainly in California, but also in Arizona, Nevada, Illinois and Wisconsin. (Herzberg took off for Milwaukee last week, to pitch an additional toll-video franchise for Telemovies in the beer berg. Earlier last week, Milwaukee Common Council approved bld of Skiatron for a pay-ty franchise.)

FRENCH TV STILL 2D FIDDLE TO AM

Paris, Oct. 8.
The number of video sets operation here recently been put at 650,000 to the 9,885,000 radios in use. These are official figures based on the licenses sold, for both

based on the licenses sold, for both airwave segments are nationalized and under the Radiodiffusion-Television Francaise.

TV still plays second fiddle to radio, but as new tv transmitters open video looks poised to forge ahead soon. France still falls behind West Germany and Italy, both in the amount of tv stations and sets.

WEEP Some More My WILY

Radio Row is still buzzing with talk her about the wild campaign put on by ex-WILY in heralding change in its call letters to WEEP and withdrawal from a strictly local Negro beaming to the general market. One of seven broadcasting properties owned by John Kluge, wealthy food broker, and managed by Ernie Tannen, vice-president who has a piece of the business, the WEEP promotion was such a success the telephone operators are only now catching up on their sleep a week later.

After letting the columnists and dallies in on the upcoming switch after pledging them first to secrecy, Tannen started off with run-of-the-paper teasers merely saying "WEEP FOR JOY." Pittsburgh Courier, mose influential Negro weekly in the country, broke the release date early, apparently in protest of WILY deserting the race field, but by that time it was longer a trade secret anyway.

descring the race field, but by that time it was longer a trade secret anyway.

The big gun was reserved, however, for the finale. On the day the actual change took place, WEEP, which airs only in the daylight hours, played just one recording from the sign on to sign off. It was Perry Como's "Just Born," and that did it. Switchboard was deluged. More than 4,000 calls came in; thousands of others got a busy signal. They were still telephoning days later to inquire what it was all about.

Later in the afternoon, WEEP beeped an interview in New York with Como himself, and played it in partial explanation and, of course, in appreciation from the singer. Tannen picked the letters WEEP because he said it opens so many offbeat opportunities, among them a sign-off that might go "and now you won't here a peep out of WEEP for the next 12 hours."

Previously staffed by Negroes, WEEP is retaining only one of its Negro deejays, the one who calls himself Sir Walter Raleigh and speaks a haugh'y British bop jargon. The station's other toprated platter spinner. Bill Powell stays on but he'll be the music librarian and program director.

TV-Radio Production Centres

IN NEW YORK CITY .

IN HOLLYWOOD

Joe Rines, producer for N.W. Ayer on the Shirley Temple NBC-TV series, back in the hospital for the third time this year. This trip will be surgery for an ulcer at St. John's in Santa Monica . . . Bob Guggenheim and Ralph Yambert were voted veepee stripes by McManus, John & Adams . . Bill Barron pulled out as public relations topper at Don Lee network . . Lil Kramer hung out her own publicity shingle after six years of service for Schlitz . . Shift of personnel at downtown office of BBD&O resulted in these changes: A. W. Neathy, v.p. becomes a consultant and relinquishes his office management to Tom Dillon; W. M. Starkey succeeds Dillon as group supervisor on the Rexall account; Ralph Peck moves from Toronto to LA. on the Rexall account . . Local AFRANS are doing a burn over recently-arrived New Yorkers taking premium jobs for scale . . . Shiftey Harmer, Canadian thrush, won a regular job on the George Gobel show after one guesting . . . Fourth annual publicity clinic will be held at UCLA Oct 30. For 10 bucks you can learn to be a fack . . . Andrey Lives has a series on "Coffee Break" coming up with "Matinee Theatre" as testing ground.

IN CHICAGO . . .

Chi local of AFTRA celebrating its 20th year with a party for radio-ty gentry here Oct. 18 at Hotel Knickberbocker. Don McNeill, who has been broadcasting since four years before the talent union got its charter, will emcee the program ... Ed Hits, NBC veep in charge of (Continued on page 30)

NBC'S NEW COMPETITIVE LOOK

Full Week's Trendex Scorecard

Bob Hope, Jack Benny and Ed Sullivan are up to their old Trendex tricks again, each contributing knockout ratings in their respective stints over the weekend, and each a cinch to end up in the Trendex Top 10 for October.

Day-by-day boxsoore for the Oct. 1-7 week, going backwards from Monday night (7), is as follows:

from Monday night (7), is as follows:

Monday: CBS' night, with Danny Thomas and "Studio One" registering surprise victories. At 7:30, "Robin Hood" and "Price Is Right" tied, 17.9 each, with "American Bandstand" rating a 7.5. At 8, NBC's "Restless Gun" was on top, 21.8 to 17.3 for "Burns & Allen," with the new Guy Mitchell show a slight 6.8.-At 8:30, it was 24.1 for Arthur Godfrey, 22.4 for "Wells Fargo" and 5.5 for "Bold Journey." At 9, Thomas hit a 27.8 vs. 25.7 for "Twenty-One" and 5.6 for "Voice of Firestone." "December Bride" topped the 9:30 period, 23.5 to 20.8 for "Alcoa Theatre" and 13.6 for the first part of Lawrence Welk. And at 10 to 11, "Studio One" topped Suspicion" by an 18.3 to 15.9 count, with welk registering a 16.8 in the 10-10:30 segment.

Sunday: Benny topped the field at 7:30, with a 24.9 vs. 14.7 for "Mayerick" and 10.1 for "Sally." Sullivan outdistanced Steve Allen, 29.5 to 20.0 for the 8 to 9 hour, with a 17.2 for "Mayerick" at 8 and 4.7 for "Bowling Stars" at 8:30. Hope knocked 'em dead, averaging a 35.2 for his 9-10 hour, vs. 17.5 for "GE Theatre" and 20.5 for "Hitchcock Presents."

Saturday: Como registered a 22.9 at 8 vs. 17.9 for "Perry Mason." then slaughtered "Dick & the Duchess" at 8:36, 30.2 to 11.8. At 9. Lawrence Welk was on top, 18.7 to Gale Storm's 16.7 and Polly Bergen's 15.4, but at 9:30, Gisele MacKenzie topped Welk and "Have Gun," scoring a 17.9 to 16.3 for the other two. Dean Martin was a disappointment in his first spec, averaging out to 19.0 and being topped by "Gunsmoke's" 21.8 in the first half.

Friday: ABC ruled the roost through 8:30, its "Rin Tin" topping "Leave It to Beaver" and "Saber of London" by a 12.3 to 10.0 to 6.1 count, and "Jim Bowie" dittoing vs. "Court of Last Resort" and "Trackdown," 13.2 to 11.8 to 11.4. CBS took it away at that point. "Zane Grey" topped "Riley," 19.0 to 17.1; "Mr. Adams & Eve" beat "M Squad," 19.0. to 15.8; and "Schlitz Playhouse" topped "Thin Man," 19.5 to 16.2.

house, topped "Thin Man," 19.5 to 16.2.

Thursday: With "Climax" repping CBS' only strong spot, it was an NBC night. Groucho topped "Harbourmaster" by 22.9 to 17.9. But "Playhouse 90" fell victim to Tennessee Ernie, 23.6 to 17.2 (10.2 for "OSS"), to Rosemary Clooney, 18.8 to 15.9 and to Jane Wyman, 18.7 to 12.9. Earlier, "Climax" topped NBC and two new ABC entries. "Real McCoy's" got only a 10.1 vs. 22.8 for "Climax" and 16.6 for "Dragnet." At 9, "Climax" ran 22.3. topping Pat Boone's 18.0 and 13.2 for "People's Choice."

Boone's 18.0 and 13.2 for "People's Choice."

Wednesday: "Lucy" topped the 7:30 field, 14.9 to "Wagon Train's 13.9 and "Disneyland's" 13.5. "Wagon Train" took the 8 o'clock lead, 17.6 vs. 16.2 for "Big Record" and 14.9 for Disney. At 9, "Kraft" showed strength, topping "Millionaire" by an 18.9 to 16.3 count, with "Ozzle & Harriet" close with an 18.5. At 9:30, "Twe Got a Secret" resumed its customery supremacy, scoring 23.5 to 16.9 for "Kraft" and 12.0 for "Walter Winshell File." At 10, "This Is Your Life" was tops, 25.1 to 15.8 for "Armstrong Circle Theatre" and 10.2 for ABC's boxing.

Tuesday: Eddle Fisher showed surprising strength, topping the field at 8 with a 17.9 vs. 17.2 for "Sugarfoot" and 16.4 for Phil Silvers, but succumbing at 8:30 to a 23.1 for "Wyatt Earp" vs. 16.6 for Fisher and 13.5 for Eve Arden. It was CBS the rest of the way that night, though 9 p.m. was close.

Can. Crackdown On Boxtop Shows

Boxtop giveaway shows are on

their way out in Canada, and fast. Warning came from the Canadian Broadcasting Corp. board of governors, meeting in Ottawa, that stations must meet "minimum standards" in these alrers or a crackdown will come in the form of formal broadcast regulations and probable disciplinary measures.

These standards include "contest participants should not be required to send in boxtops, labels or other proof they have bought a sponsor's product, or show they know some information broadcast by the station," and "contest participants should be in the studio and take part in the program, or if

and take part in the program, or if written entries are involved there should be arrangements for their consideration on merit."

These were set up, said A. D. Dunton, CBC board chairman, in consultation with the Canadian Assn. of Radio and Television Broadcasters, representing most non-CBC stations.

This type of quizzer got big attention three years ago when CBC sisued warnings to radio stations to ease up on them. They did, but recently an upsurge in boxtop quiz shows had been noticed and CBC and CARTB decided it was time to point the finger. Dunton said CBC will "study" contest shows from now n and broadcasters not living up to the minimum standards will rack up official demerits.

AARON COPLAND'S 'LIVELY ARTS' SCORE

Composer Aaron Copland has been signed by CBS-TV's "The Seven Lively Arts" to pen an original score for the show's adaptation of five Ernest Hemingway short stories. Show, titled "The Nick Adams Stories," will be telecast on Nov. 10, with Robert Herridge producing and Robert Mulligan directing.

producing and Robert Mulligan directing.
Meanwhile, exec producer John Houseman has grabbed off Mike Wallace for an appearance on the opening show, S. J. Pereiman's "The Changing Ways of Love," Wallace, in his first CBS stint since signing with ABC-TV, will join Pereiman and host John Crosby as one of the three narrators of "Love," slated for Nov. 3. Piper Laurie stars in the show, with Jason Robards Jr., Rip Torn and Dick Yorke as the male leads.

Outboard Motor Coin For Bob Hope Specials

AUDIENCE SWING

With the early Trendex returns already covering most of the competitive programming areas of the new season, this year's network hew season, this year's network battle for supremacy will prove the hottest competitive dogfight ever. NBC-TV has already substantially closed the gap between it and CBS, while ABC, with much of its new programming still to premiere, has already improved its position.

position.

But the big chips are in the NBC-CBS battle, and the seven-night. Trendex averages show a major swing of audience toward NBC and away from CBS. As of now, with figures based on the October Trendex, NBC is only 6% behind CBS in nighttimes average share of audience, as compared to its 22% lag at this time a year ago. CBS shares have dropped 12% from last year, while NBC's have gone up 6% and ABC's are up 7%, but substantially behind its competitors.

Share-of-Audience

Share-of-Audience
The closeness of the audience
battle at this point is keyed to the
current average nighttime sharesof-audience. CBS' average share
is 38,9%, NBC, 33.8% and ABC's
33.6%. A year ago, the standing
was CBS, 40.6%, MBC, 31.8% and
ABC, 21.7%. Another index is the
fact that last year at this time,
NBC was dominant only on one
inght, Wednesday and that by an
unusually high rating for "Kraft
Theatre"), while as of this week,
NBC tops the others on threenights, Wednesday, Thursday and
Saturday. nights, W Saturday.

inights, Wednesday, Thursday and Saturday.

The Wednesday night shares line up with NBC slightly on top, 33.9% for 33.3% for CBS and 25.8% for ABC. On Thursday, the margin is wider, 35.1% for NBC, 33.1% for CBS and 19.3% for ABC. Widest NBC margin comes on Saturday, where it averages a 38.7% share vs. 33.1% for CBS and 19.7% for ABC. As against last year, on Monday NBC has registered a 4% audience gain while CBS has dropped 14%; on Wednesday, NBC is up 1% and CBS up 8%; on Thursday, NBC is up 11% and CBS up 8%; on Thursday, NBC is up 11% and CBS down 17%. Only area where NBC has lost ground is Friday, where it's down 19% while CBS is up 2%. On Sunday and Tuesday, though still behind, NBC has also gained (17% on Sunday, 23% on Tuesday) while-CBS has lost (16% on Sunday, 18% Tuesday).

As to specific program areas, NBC came out on top on Wednes-

As to specific program areas, NBC came out on top on Wednes-days via the strength of "Wagon Train," which though beaten

(Continued on page 46)

Nobel Gesture

Nobel Gesture

Pittsburgh, Oct. 8.

Al Nobel, KQV. deejay, is up in the air while he's on the air all of this month. He took up residence Saturday '(3) in an eight-by-eight "home" on a pole 50 feet above the Great Southern Shopping Center and has vowed to remain there until the local United Fundreaches its goal of \$9,715,907, which probably won't be before the final day of the drive on Nov. 5.

Nobel is broadcasting his week-day "Showcase" program and his "Saturday Teen Show" from his penthouse perch and will be featured as well on other KQV airings from time to time. He's communicating with the crowds down below by means of a special speaker system and an Saturdays in the surveys well an other surveys and an Saturdays in the surveys well an other surveys and an Saturdays in the surveys well an other surveys and an Saturdays in the surveys in the surveys and an Saturdays in the surveys and an Saturdays in the surveys in the surveys and an Saturdays in the surveys in the surveys and an Saturdays in the surveys and an Saturday in the surveys in the surveys and an Saturday in the surveys and an Saturday in the surveys and the surveys a

by means of a special speaker system and on Saturdays in-vites teenagers to dance in the shopping center parking

the shopping center parking area.

His specially built room on His specially built room on the pole has a cot, a table, a radio, a tv set and other con-veniences. Food, bath water and clean clothing are being sent up to him regularly on a dumb waiter.

HEARTENED BY TV Rod Serling Laments Plight Of TV Writers 'Hamstrung by Tabus'

Loot Song

Loot Song
Philadelphia, Oct. 8.
Ernie Schier, television columnist of the Phila. Daily
News, listed the loot he received in a day as "tangible
reminder of the new tv fare:"
2 pens and a clipboard (NBCTV's Alcoa Theatre)
Cake (CBS-TV's General Electric Theatre)
Sinatra Album (ABC-TV)
Polly Bergén Album (ABC-TV)
Copy of "Manhunt" (Magazine
containing a suspense story

Copy of "Mannunt" (Magazine containing a suspense story by Steve Allen)
Toy football (no identification)
Box assorted grab bag stuff, kid records, pencil sharpeners (NBC-TV).

FCC Ducks Role

ernment to look into the merits of faith-healing, the Federal Communications Commission was told last week in reply to a complaint against KCOP-TV in Los Angeles by the National Assn. for Better Radio and Television. The com-plaint blasted broadcasts over the station by Oral Roberts and the Oral Roberts Evangelistic Assn. Inc.

Oral Roberts Evangelistic Assn.
Inc.

Roberts told the Commission that NAFBRAT's complaint presents "a prejudiced and one-sided point of view" and that it is not within the agency's province to evaluate "whether the claims of a particular religious group are justified or not." To embark upon such an inquiry, he said, would open the door for critics of other faiths to raise questions concerning the validity of claims of other groups.

"There is no religious group," Roberts said, "which does not sincerely believe that its approach to a solution of the problems of life and immortality are valid and each of those groups has its faithful followers—as well as its critics and skeptics. Any Federal agency which would venture to judge the validity of those views would, by that act, undermine the religious freedom of all Americans guaranteed by the First Amendment to the Constitution."

tion."

NAFBRAT, in a complaint filed nearly a month ago, called for hearings looking toward revocation of KCOP's license. It also attacked station's children's shows, its news programs, and commercial practices. Action further aims at rejection of application to sell station to a company headed by Kenyon Brown and Bing Crosby for approximately \$4,000,000.

HAILEY'S 2-PARTER FOR 'STUDIO ONE'

"Studio One," which already has had one two-part drama this season in Max Ehrlich's "Mutiny on the Shark," has set another dualler for the weeks of Dec. 9 and 16. Script is being written by Canadian scripter Arthur Hailey, and has a medical background, dealing with the work of pathologists.

As yet untitled (though already partly written), script represents the first time a Halley teleplay will be done in the U.S. prior to show from in the past, Halley's script; ties for at least six hours a day, in have first been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC, then in the U.S. and finally in Engrence its been shown on CBC. It is the proving the proving the proving the proving the proving the proving on the Canadian English in the Satiman explained that ABN policity of the proving the prov

won't buy a script which has the "faintest aura of controversy" about it, Rod Serling declared last about it, Rod Serling declared last week. Appearing on "Nightheat." the WABD, N. Y., interview pro-gram, Serling insisted that the tel-evision writer is constantly "ham-strung" by "taboos and imposed dogmas" that emanate from the sponsor and are transferred down through the agency to the network and finally to the program pro-ducer.

ducer.

Discussing television censorship in relation to his new book, "Patterns," in which he blasts the medium's restrictions on the writer, Serling said that "almost any current problem" is taboe for a two script because it smacks of controversy. "Anything remotely controversial." he said, caunot be touched upon by the television dramatic writer.

Serling offered as specific ex-

As 'Faith-Healers'
In Coast Squawk

Washington, Oct. 8.

It's not the province of the Government to look into the merits of aith-healing, the Federal Communications Commission was told last week in reply to a complaint gainst KCOP-TV in Los Angeles by the National Assn. for Better

threatening a boycott of U. S. Steel products.

As to the Mexican show, Serling stated that CBS exec veep Hubbell Robinson and "Playhouse 90" producer Martin Manulis "fought like the dickens to get it on," but five of the six sponsors rejected it as controversial, with only American Gas Assn. finding it acceptable. Serling felt that it was the word "Mexicans" that was "the red flag that frightened them off," pointing out that the south would equate the Mexican problem to their own Negro problem. Negro problem.

Even the use of profanity, not for its own sake but where it is basic to the story, is a problem to the writer, Serling said, and recalled that the lines in one of his plays, a character in supplication said, "Oh, my God," or "dear God,"

(Continued on page 43)

Eastman in Swipe At McLendon Blast

Robert Eastman, president of American Broadcasting Network, promised affiliates that within two-and-a-half years they will be able to realize as much coin from the network as they now can from na-tional got

It was one of the points made by Eastman in answer to the remarks two weeks ago of indie Gordon McLendon, owner of thee Texas Triangle stations, who rapped the networks severely. The indie networks severely. The indie operator said for every hour sold on the ABN sked, the affils could expect an average of \$4.75.

expect an average of \$4.75.

McLendon was taken to task on several other issues by Eastman. The Texan said that, for all of its live music format, ABN would go nowhere ratingwise, and that live personalities like Arthur Godfrey and Don McNeill were uniformly being beaten in the ratings by local personalities.

Eastman said "We are going a

wright; Jack Benny, Peter Lind Hayes and Mary Healy, guests Producer-director: Sheldon Leonard Writer: Arthur Stander 30 Mins.; Mon., 9 p.m. GENERAL FOODS

CBS-TV (film)

(Benton & Bowles)

There's nothing essentially wrong with the Danny Thomas Show that laughs won't cure. Long since he's demonstrated his sock comedic talents as a video performer during the several seasons he was pledging allegiance to the ABC-TV colors. But the audience that tuned in for his CBS-TV premiere Monday (7) was short-changed. It was more situation than comedy.

Marjorie Lord is now Thomas' new tw wife with Sherry Jackson as the daughter, and Rusty Hamer a valuable holdover as the male offspring. Angela Cartwright, the third child, is an "inheritance" from Thomas' "second wife." As ty families go, it's a sound combo. But Arthur Stander's script (he also gets billing as story consultant) left something to be desired; specifically, some of those genuine comedy segments that distinguished the Thomas show two-three seasons back when, for reasons having more to do with network facilities than talent, it failed to produce the deserved ratings.

But CBS now has him, in the same Monday at 9 period that commanded the No. 1 Nielser year after year during the Lucy & Desired, and in a season, too, when the competing NBC entries have made scrious inroads on the Monday and the Competing NBC entries have made scrious inroads on the Monday at 9 period that formarder of the monday towards balancing the rating scales.

Initial filmed episode finds Thomas & spouse honeymooning

"Twenty-One," could go a long way towards balancing the rating scales.

Initial filmed episode finds Thomas & spouse honeymooning in Las Vegas, accompanied by the brood, pledging to lay off the free benefits or otherwise entertaining anybody but the family. Obviously it doesn't work out that way fa break for the tva audience, for it's only when Thomas goes to work in the closing moments that the half-hour redeems itself! In between there's a little too much hearts & flowers business, with an oversun-feiting of sentimentality. Playing a "benefit" for Thomas were Jack Benny (you saw him if you looked fast enough and Feter Lind Hayes and Mary Healy.

From now on it's up to the

rom now on it's up to the ters. Rose.

EDDIE FISHER SHOW
With Georre Gobel, Debbie Reynolds, Mike Todd, Elaine Dunn,
Huntz Hall, others
Producer: Jule Styne
Director: Barry Shear
Writers: Herbert Baker, Harvey
Orkin, Joe Quillan
80 Mins. Tues.
RCA, LiGGETT & MYERS
NBC-TV, from Hollywood
(Kenyon & Eckhart, McCannErickson)
Eddie Fisher, alternating with
George Gobel on full-hour showcases, finds himself in a somewhat
different position than in his 15
minutes twice weekly telecasts.
However, the initial show indicates
that he can grow into this mold.
His preem, aided by Gobel, who
will be his permanent guest, since
Fisher is the permanent via a vis.
on the alternate show, plus a batch
of other temporaries, gave a good
measure of entertainment.
At the present reading, Fisher
is still a lightweight for the fullhour requirements. He still needs
a mite more maturity and stature,
but he does have a winsomeness
that should pull the Coke trade as
well as many elders, although
there's some heavy artillery on the
opposition channels.
Fisher gave a generally good account of himself in his banter
with Gobel, his settos with Debbie
Reynolds (Mrs. Fisher) which provided a "Strange Interlude" type
of conversation on the relative
merits as singers, and a bit with
Huntz /Hall on a rih of rock 'n'
rolling.
Fisher's top effort was the
lengthy "Soliloquy" in which he EDDIE FISHER SHOW

COUET OF LAST RESORT With Lyle Bettger, others Producer: Elliott Lewis (W Prods., Palsano Prods.) Director: John M. Lucas

Producer: Elliott Lewis (Walden Prods., Pakano Prods.)
Director: John M. Lucas
Writer: Leonard Heideman
30 Mins., Frl., 8 p.m.
P. LORILLARD
NBC-TV (film)

(Lennen & Newell)
P. Lorillard (Old Gold) has a potential winner in "Court of Last Resort." Title derives from the organization of the same name which looks into the cases of convicted prisoners wrongfully "sent up." Its roster includes Eric Stanley Gardner and Harry Steeger (founders), Dr. LeMoyne Snyder, Raymond Schindler and others making up a board of high-minded investigators and sleuths bent on freeing those who've been incarcerated through false or faulty testimony, etc.
The initial case was pegged on a man imprisoned for 22 years who's finally declared innocent through the untiring efforts of the panel. Story and action were handled with care, discipline and with an aura of public service devoid of the violence and pyrotechnics usually associated with such police dramas. Lyle Bettger was especially effective as Sam Larsen, chief investigator.

The roles of the committeemen are impresonated in the series. Writers and directors are in the "various" category. John Meredyth Lucas staged the opener competently; other directors of the series are Tom Gries, Peter Godfrey and James Sheldon. Robert A. Klein is the script editor. Elliott Lewis' production was first-rate. Packagers are Walden Productions in association with Palsan Productions, with Jules C. Goldstone as exec producer.

Trau.

RED SKELTON SHOW
With David Rose, Skelton Dancers,
Marilyn Maxwell, Marie Wilson,
Lyle Talbot, Tom Harmon, DonDrysdale, Gino Cimoli, others
Producer: Cecil Barker
Director: Seymour Berns
Writers: Sherwood Schwartz, Jesse
Goldstein, Dave O'Brien
30 Mins: Tyes., 9:30 p.m.
PET MILK, JOHNSON'S WAX
CBS-TV, from Hollywood
(Gardner, Foote Cone & Beiding)
Season's starter for Red Skelton
was stacked well enough with
names and pulchritude to have run
a full hour, and the 30-minute
stanza was indeed too quickly over.
Seemed Skelton and Co. were just
getting warmed up, as if building
to something special, when the
final commercial came on. It would
have made a solid first half to a
longer effort, but as a whole show
it was unfulfilling, missing the big
laugh and the big finish,
Except for the female guests,
Skelton had little to work with on

it was unfulfilling, missing the big laugh and the big finish.

Except for the female guests, Skelton had little to work with on the preemer, but he was able to wring live yocks from even the dullest gags, and there were plenty in that classification. Nor did his Freddie the Freeloader skit get anywhere of itself but was kept. alive by the vet comic's masterful-ulifoonery. Marie Wilson and Marilyn Maxwell contributed something in comedy, besides something to latch the orbs onto, but mainly to was and always is—a one-man exhibition. Skelton can make the most uninspired script look good. Theme for the night was baseball, pretty topical on the eve of the World Series, although practically none of it had to do with the Brookning a punchline, Skelton excuted a warmup of stilted one-liners thiggest laugh rose from his fitubbing a punchline, Skelton excuted a voung boy. Then came the main skit, having to do with the Brook-lyn Dodgers' move to Los Angeles and Freddie the Freeloader's unwillingness to let his shack be moved from the proposed ballpark site.

moved from the proposed ballpark site.

Tom Harmon narrated the story, Lyle Talbot played the city commissioner, and Misses Wilson and Maxwell respectively represented interests to keep the Dodgers in Brooklyn and to move them to L.A. The gals work Freddie over, heightning his conflict to move or not to move, but except for Skelton's nifty bumbling as the bum there wasn't much to laugh about. A couple of Dodger ballplayers, Gino Cimoli and Don Drysdale, made a rather pointless walkon at the skit's close.

BOB HOPE SHOW
With Eddie Fisher, Marie McDonald, Gary Crosby, Les Brown
Orch, John Cameron Swayze,
others

ald, Gary Crosby, Les Brown Orch, John Cameron Swayze, others
Producer: Bob Hope
Director: Mort Lachman Writers: Lachman, Bill Larkin, Les White, John Rapp, Norman Sullivan, Charles Lee 60 Mins, Sun., 9 p.m.
TIMEX WATCHES

Bob Hope's initial stand on his once-monthly visitations seems like many others from the same Hope chest. Working in front-of servicemen gives him the best possible sounding board, and once he makes out well with his standup comedy, the entire show gets a good tone. Hope's fast chatter combed with topical comedy and local GI jokes hit an extremely effective mark among the troops at the Nouasseur Air Depot in Morocco.
Hope is sufficiently versed in GI tastes to provide a gam-filled show, with Ann Miller and Marie McDonald filling that angle sufficiently well. However, in the performance sector of the femme contingent, Miss Miller, expert on song-dance and who can deliver lines, gave an excellent account of herself. Miss McDonald sang a tune in a fetching costume and gathered the required number of whistles.

Eddie Fisher, a singer of distince-

gathered the required number of whistles. Eddle Fisher, a singer of distinction, also got off well. Pfc. Gary Crosby, son of The Bing, has a vocal and physical resemblance to pater. He's a coming performer, although he seemed a little rusty now that military matters interfere with his theatrical career. Konetheless he shows a lot of the family affability and charm.

Two skits utilizing most of the cast had some moments. Although the show had its hits and misses on the civilian front, it was sock in army circles. The pace was rapid and with Hope lines taking up a good deal of the time, it was a fast full hour show with a good amount of laughs strewn about. John Cameron Swayze does the live commercials on this otherwise filmed session.

GENERAL ELECTRIC THEATRE With Ronald Reagan, host; others Producer: William Frye 30 Mins.; Sun., 9 p.m. GENERAL ELECTRIC CBS-TV, from Hollywood (BBD&O)

CRS-TY, from Hollywood (BBD&CO)

The General Electric Theatre's season-starter, "The Questioning Note," presented last Sunday (6) night, didn't carry much voltage. The play, costarring James and Pamela Mason, had to do some fast maneuvering to tile up its loose ends by wrapup time. The result wasn't very effective.

Once its pivotal point had been established, the play had to race along to reach a conclusion, leaving little time for the development of characters. A contrived situation was brought into play when a novelist (Mason), recovering from a nervous breakdown, encounters a man who subsequently disappears without anybody, but Mason, admitting having seen him to begin with.

The fact that nobody believes him plays on the novelist's therous.

admitting having seen into begin with.

The fact that nobody believes bim plays on the novelist's nervous condition, but a suggestion, made to him by the vanished gent that he stick to his beliefs to build his confidence prompts the author to search for the chap, who, it turns out, has been murdered by the writer's friend.

The performances were satisfactory and Ronald Reagan did his usual amiable job of emceeing the stanza.

Jess.

ADVENTURES OF OZZIE

ADVENTURES OF OZZIE & HARRIET
With Ozzie & Harriet Nelson, David
Nelson, Rick Nelson, Skip Young,
Four Preps, others.
Producer-Director: Ozzie Nelson
Writers: Jay Sommers, Don Nelson, Dick Bensfield, Perry Grant
30 Mins., Wed., 9:30 p.m.
EASTMAN KODAK
ABC.TV. (Girn)

ABC-TV (film)
(J. Walter Thompson)

interists as singers, and a bit with Huntz Hall on a rib of rock rolling.

Fisher's top effort was the lengthy "Soliloguy" in which he did well, although suffering the comparison with some of his elder was now, but except for Skelton's he did well, although suffering the comparison with some of his elder was now, but except for Skelton's he did well, although suffering the comparison with some of his elder wasn't much to laugh about. A couple of Dodger ballplayers, Gino the basis of the season opener, the sixth the idea of his own greatness, and Elaine Dunn, a versatile singer-dancer, whose talents exceeded her material.

The Fisher-Gobel combination promises to be a pleasing duo. The song and comedy combo seems to complement one other. It's a type of layout that gains adherents. Miss Reynolds, incidentally, now a platter topper as well with her disking of "Tammy," has a pleasant tele demeanor which should do her well, on the guest circuit.

Jose.

ABC-TV (film)

(J. Watter Thompson)

(CJ. Watter Thompson)

(J. Watter Thompson)

(J. Watter Thompson)

(I. Watter Thompson)

(J. Watter Thompson)

(I. Watter Thompson

(I. Watter Thompson)

(I. Watter Thompson)

(I. Watter Thompson

ARMSTRONG CIRCLE THEATRE
(Buried 2,000 Years: The Dead
Sea Scrolls)
With Douglas Edwards, narrator;
Yoseph Yadin, David White,
Charles Aidman, Sarah Burton,
Simon Oakland; others; Dr.
Frank M. Cross, guest
Producer: Robert Costello
Director: William Corrigan
Writer: Irve Tunick
60 Mins; Wed. (alt.), 10 p.m.
ARMSTRONG CORK
CBS-TV, from New York
(BBD&O)
CBS-TV may have gained more

CBS-TV, from New York
(BBD&C)

CBS-TV may have gained more
than a mere advertiser in its acquisition last spring of "Armstrong
Circle Theatre" as the alternateweek companion to the Wednesday
night "U.S. Steel 'Hour." For the
Steel entry has been handicapped
with an "alternate-weak-sister" in
the form of the erstwhile "20th
Century-Fox Hour," and has fallen
victim, competitively, to NBC's
'This is Your Life." And the qualitativeness of the Talent Associatespackaged "Circle Theatre," which
suffered from a poor time slot on
NBC, may make the "Steel"-"Armstrong" parlay a powerful one for
Columbia.

This is the impression, at least,

This is the impression, at least,

NBC, may make the "Steel"-"Armstrong" parlay a powerful one for Columbia.

This is the impression, at least, given by the Armstrong premiere show, "Buried 2,000 Years: The Dead Sea Scrolls." Although the series is tied to a formula—the "actuality" semi-documentary style—producer Robert Costello hasn't construed this as a restriction on the imagination (which seems in short supply elsewhere this season), and in his first telecast came up with an intriguing, topical and wholly dramatic subject in the form of the story of the discovery of the now-famed scrolls.

If Costello is willing to go this far afield from the "hard news" type of dramatic documentary, this augurs well for the series. The current fields of archeology, science, medicine, business and other offbeat sources can prove fascinating subjects that will provide solid dramatic values and prove even more intriguing due to their offbeat and lesser-known natures. "Dead Sea Scrolls" was such a story.

With Israeli actor Yoseph Yadin

even more intriguing due to their offleest and lesser-known natures. "Dead Sea Scrolls" was such a story.

With Israeli actor Yoseph Yadin playing his own father, the archeology professor who first discovered the scrolls, Costello delivered still a further dramatic impetus to the story, which was set in Palestine just about the time the United Nations voted for partition and so sanctioned the creation of Israel as a free nation. Scripter Irve Tunick, a veteran at the "actuality" format, heightened the dramatic values by timing, the discovery with the actual UN vote, giving the story of a sense of destiny 'fit was just as if the scrolls were waiting for this moment, as Yadin put it in the teleplay). With this, the element of danger and suspense was added via the necessity of the professor's going through hostile Arab territory to get the scrolls.

With these dramatic devices, along with the intriguing subject of the scrolls themselves, Tunick had a natural-made drama, and he made the-most of it, maintaining suspense all the way down the line. Yadin, though stumbling occasionally on his lines, gave a fervent and believable performance as his own father, and the supporting cast, Sarah Burton, Charles Aidman, David White and Simon Oakland, were excellent. William Corigan's direction raced the story along as if it were a thriller, which in some respects it was.

Douglas Edwards is the new narrator for the show, and he's excellent. Customarily calm and easygoing in his news delivery, Edwards got into the spirit of the script on the opener and injected a sense of excitement into his narration. He's a decided asset, As per custom, the closing segment had Yadin appearing as himself to fine is of the script on the opener and injected a sense of excitement into his narration. He's a decided asset, As per custom, the closing segment had Yadin appearing as himself to fine is of the script on the opener and injected a sense of excitement into his narration. He's a decided asset, As per custom, the closing segment had Yadin a

advance. Inevitably, on the night of the dance, the boys are faced with a number of jobs, including baby-sitting, required by people who want to attend the dance. It's never hilarious, but it's always plausible. Highlight of the opening show is Rick Nelson's work as a singer on a couple of tunes. He has a good voice and easy style and could easily become a prime disk fave.

ave. All of the Nelsons are easy and assured in their familiar roles and Skip Young registers as a friend of David's. Writing is smooth and the camera work by Neal Beckner and editing by William Murphy all help, particularly the latter in integrating some old footage for a brief dream sequence in which Ozzie recalls David's first attempt at shaving. shaving.
Eastman Kodak bankrolls.
Kap.

PAT BOONE CHEVY SHOW With Anna Maria Alberghetti Producer: Joe Santley Director: Frank Satenstein Writers: Selma Diamond, Jerry Seelen Writers; Seeina Seeina 30 Mins., Thurs., \$ p.m. CHEVROLET ABC-TV, from New York (Campbell-Ewald)

Through the jukebox, Pat Boone has stepped easily in the pic field via 20th's "Bernardine" and now his own tv show. Unlike most of the current crooning crop, he presents a likeable image of the all-American boy. He's got a pleasant, well-scrubbed look, he's a family man and college student. He has also had a number of 1,000,000 rec-ord sellers. No mother could ask for more. for more.

orn selers. No mother could ask for more.

All these attributes were played to the hilt on the preem show, which by and large, followed the pattern of the batch of "musical variety" shows that have opened up the new season. His shy and howish demeanor is easy to take and he's got a pleasant if not exciting way with a song.

Show moves along at an easy gait and disturbs no one. The tunes are smartly selected for change-of pace values and are set up neatly. It seems that you can't have a "musical variety" show without a guest star these days so Anna Maria Alberghetti was on hand to solo and duet with Boone. She came over in adequate manner.

A sequence in which Boone

in adequate manner.

A sequence in which Boone brought on one of his daughters for a hugging bit could have been skipped. Everyone should know by now that Boone's a nice guy.

Gros.

WOODY WOODPECKER Producer: Walter Lantz Produc-tions 30 Mins.; Thurs., 5 p.m. KELLOGG CO. ABC-TV (film) Director: Jack Daniels 30 Mins.: Thurs., 5 p.m

There aren't very many people in the television industry who would gainsay that ABC-TV has been very lucky these past few weeks in establishing itself in the afternoon. From some almost totally surprising program sources, the network has, to its own amaze-ment, arrived as a rating giant in ment, arrived as a rating giant in many of the pre-dark tv hours—and with programs that hardly stack up in the main as novel or costly. One of the few shows that is costly and of sufficiently different dimension to be singled out is the new "Woody Woodpecker" telefilm produced by Walter Lantz for ABC-TV, through Universal International, It's also one of the few shows, apart from the 5:30 to 6"Mickey Mouse Club," that appears to cost some dough.

ABC has a goodly number of re-

"Mickey Mouse Club," that appears to cost some dough.

ABC has a goodly number of reruns at 5 p.m., which are sponsored by Kellogg, with a little help from other bankrollers. A handful of new shows are to be mixed in with the old "Supermans," "Sir Launcelots" and "Wild Bill Hickoks," but sponsor Kellogg is conserving the coin because the Battle Creek boys figure they can do it without a heckuva lot of money or inspiration, and, judging by the "Superman" ratings of last week, it looks as though they are probably right. That's four days a week, and on Thursday, in Lantz time, there is no doubt that Kellogg will have the strongest show in its cross-the-board lineup.

As for "Woodpecker" Lantz has

the strongest show in its crossthe-board lineup.

As for "Woodpecker," Lantz has
tled some of his original theatre
animations of the engaging bird
(that had never before been shown
on tv) to some new tv product by
the Hollywoodite. There is hardly
a doubt that it was modelled after
successful "Disneyland" format on
the same network Wednesday
nights. Not that the daytime Lantz
show has as broad a base in material, but cartooner Lantz (a la
Walt Disney himself) acts as the
show host. He has other Walt Disney production tricks too: from
cleverly telling the story of how
his principal character was "born,"
to sitting in his office, at his posh
desk, and using real props to enhance his narrative. He's a pleasant man, but hardly a polished performer, though since when do kids
need the Kind of polish adults demand in adults?

"Woodpecker" on Thursday (3), a coerie of short made, a per-

mand in adults?

"Woodpecker" on Thursday (3), in a series of shorts, made a perfect assault on the moppet viewership and was a great lead-in for "MMC." It should help ABC sell nationally the part of the Thursday "Mouse" half-hour that is now a being co-opped, if it is contractually not too late. "Woody" cartoon characters are cute, funny and well-drawn. Stanza has quality and offers the juves a lively, harmless Thursday half-hour. Art.

LEAVE IT TO BEAVER With Barbara Billingsley, Hugh Beaumont, Jerry Mathers, Tony Dow

Producer-Writers: Joe Connelly, Producer-Writers: Joe Conneily Bob Mosher Director: Norman Tokar Exce. Producer: Harry Ackerman Camera: Bill Sickner 30 Mins., Fri., 7:30 p.m. REMINGTON RAND CBS-TV (film) (Compton)

(Compton)

Ever since "Tom Sawyer" 'delighted the reading public, the innocent charm of little boys trying to fit their lives to the pattern of an adult world has made for effective tears and laughter. In "Leave It To Beaver," which bowed over CBS-TV last week (4), the formula Is squeezed unabashedly. Going by the first installment, this promises to be good, family-type entertainment, not outstandingly original perhaps, but certainly full of the sort of chuckles that are bred by familiarly comic situations.

There are quite a lot of "ty familiarly care of the service of

familiarly comic situations.

There are quite a lot of "ty families" on the air and the Cleavers are just one more. Comedy is built around the little eight-year old, nicknamed "Beaver" and played with fetching naturalness by little Jerry Mathers. Maybe he's a little sophisticated for an eight-year old—his vocabulary despite some deliberate mispronouncing certainly is remarkable for a second-grader—but there's nothing precocious about Beaver and the part is kept properly simple.

Writers Joe Connelly and Bob

properly simple.

Writers Joe Connelly and Bob Mosher, doubling in brass as producers, obviously have an ean for the talk of little boys. Some of the dialog in "Beaver Gets Spelled" was fillarious and the situation itself was the kind that must have been duplicated in millions of real homes at one time or another. Director Norman Tokar must be credited with deft touches and with never allowing the situations to never allowing the situations to slip from the funny to the ridicu-

lous. Story had the teacher, Diana Brewster, giving Beaver a note to take home. Fearing that the letter may mean he's expelled, the boy manages to lose it and greates ample confusion. Eventually, he runs away and is finally discovered up a tree from where his parents coax him down. Yarn was acted convincingly throughout and, in spots, generated warmth and a feeling of intimate family relationships.

spots, generated manifered processings.

Barbara Billingsley and Hugh Beaumont as the parents did firemather obviously isn't far removed from being the kind of kid he's supposed to act out. Tony Dow did okay as the brother and Dlana: Brewster was easy on the eye as the young and sympathetic schoolteacher.

All in all, "Leave It To Beaver" shapes as a pleasant entry that should attract a core of "regulars."

It's backgrounded by what appears to be "canned" laughter. Show could do well without it. Hift.

THE REAL McCOYS
(Californy, Here We Come)
With Walter Brennan, Kathy Nolan, Richard Crenna, Lydia Reed,
Michael Winkelman, Tony Martinez, others
Producer: Irving Pincus
Director; Sheldon Leonard
Writer: Bill Manhoff
30 Mins. Thurs. 3 n.m.

30 Mins., Thurs., 9 p.m. SYLVANIA ELECTRIC PROD-

Writer: Bill managon
30 Mins, Thurs, 9 p.m.
SYLVANIA ELECTRIC PRODUCTS
ABC-TV (film)

(J. Walter Thompson)
In the situation comedy field,
there are a number of different
types making the rounds currently, ranging from attempted sophistication to frank slapstick, but now
with "The Real McCoys," the cornball, hillbilly variety has moved in
—and with a vengeance.
Chief saving grace of this program was the presence of vet film
actor Walter Brennan, who can' get
more mileage out of an Ozark line
than 10 people in Hollywood. And
once in a while, because Brennan
delivered the line, it nearly registered as well with the viewer as
on the yocked-up soundtrack.
But this is strictly Ma and Pa
Kettle stuft, judging from initialer—
and strictly for the Smokey Corners addicts. Opener concerned
the arrival in California of the
McCoy family from the hills of
West Virginia—the remote hills,
at that, for there's a lot of banter
of marriage at 13, water wearing
away the skin, and other "Tobacco
Road" lingo, dressed up for fun
and of course, minus its social
content. Episode spun on getting
grandpa McCoy to like the new
place, giving him the foils of a
stock spinster, or widow, a protagonist his own age, a new-fangled
daughter-in-law, a Mexican farmhand who comes with the property, etc.
Supporting cast is competent, as
the botography. Writing and

erty, etc.
Supporting cast is competent, as is the photography. Writing and direction are undistinguished.

Horo.

THE WALTER WINCHELL FILE SEE IT NOW With Winchell, Jacques Aubuchon, William Kendis, Dean Stanton, Sam White
Producer: Bert Granet
Director: Jerry Thorpe
Writer: Adrian Spies
30 Mins.; Wed.; 9:30 p.m.
BEVION (J. Walter Thompson)

Sam White Producer: Bert Granet Director: Jerry Thorpe Writer: Adrian Spies 30 Mins; Wed., 9:30 p.m. REVLON ABC-TV (film) (BBD&O)

Within the framework of a halfhour cops 'n' robbers telefilm for-mat, "The Waiter Winchell File," mat, which proved on ABC-TV last Wed. (2) night, rates as a par-for-thecourse entry. It'll have its rewarding moments for those telefilm addicts who relish seeing the bad guys get it and the good guys triumph. In terms of advancing the art & form of tv programming, that's something else again.

art & form of tv Programming, that's something else again.

Technically, the first installment in the series had in its favor some plus values, not the least of which were some realistic camera shots of nighttime Manhattan (with Lindy's as home base for the WW police-car prowling) and in backgrounding the pursuit of a trio of criminals up First Ave.

Winchell's commentary as the reporter on the all-night beat threads its way through the half-hour segment (these are fictionalized dramatic and news stories supposedly based upon true-life experiences in 30 years of news coverage), thus providing a sense of WW "participation" in this "Country Boy" crime saga which ted off the Revlon-sponsored series. But the major kicks stemmed from the visual documentation under Jerry Thorpe's direction and some off-beat realism injected into the Adrian Spies script.

Thus the story came to grips with a New York City detective who frankly scared on his initial plainsclothes assignment which brings him face to face with a psychopathic killer (the guy likes his victim to talk about his family while he's doing him in), and only a couple of blocks away from the hospital where the dick's wife has just given birth to their first child. Similarly a taxi-driver commandered for the getaway up First Ave. is spared by the ringleader. The cabbie breaks down in unbashed weeping punctuated by silent player. It packed an emotional wallop not generally found in these make - 'em -in -a - hurry shootin' dramas.

Otherwise, Spies' script pretty much adhered to the conventional

wallop not generally when when you could be rach with the conventional pattern of films inspired by somehady or other's files, with Winchell on deck for the touch of realistic journalism. It's time, though, those WW bromles ("twisted flotsam," etc.) were laid to rest. It could be racy without being rusty.

ALFRED HITCHCOCK PRE-SENTS.
(The Glass Eye)
With Jessica Tandy, Tom Conway,
William Shattner
Producer: Alfred Hitchcock
Director: Robert Stevens
Writer: Sterling Sillighant
30 Mins., Sun., 9:30 p.m.
BRISTOL-MYERS
CBS-TV (film)
(Young & Rubicam)
Alfred Hitchcock returned for

Alfred Hitchcock returned for another season of 30-minute films with a novel suspense yarn that could keep CBS-TV's rating ball up for that time period if the follow-uppers maintain similar production and plot line stature.

Each half-hour gets a different writer and east while the direc-torial chores will be split between Hitchcock, Robert Stevens, Paul Henreid and James Neilsen. If they all use the preemer as a model they can't help but be in good

they can't help but be in good shape.

The series stepped off with its best foot forward. Robert Stevens was at the directorial helm on a slick script by Sterling Silliphant of an adaptation of a story by John Keir Cross. With Jessica Tandy and Tom Conway heading the cast, the film unrolled smoothly building up to a suspenseful denouement.

Story had Jessica Tandy in the

ing up to a suspenseful denouement.

Story had Jessica Tandy in the
role of a lonely English spinster
who finally finds love in a ventriloquist. She gives up home and job
to follow the act around the counitry trying to arrange a meeting.
When it finally does come, she's
horified to discover the "dummy"
is really the ventriloquist while her
life-size passion is a dummy. Title
comes from the glass eye she accidentally lifted when the dummy
fell apart in her hands. It was
all handled compactly with a minimum of waste in dialog or motion.
Hitchcock was again on hand
with his impish intros, sometimes
overdone.

The Ed Murrow-Fred Friendly team kicked off a new "See It Now" season Sunday (6) with a fascinating lesson in civics. The subject was the U.S. Post Office operation and the focus was on "The Great Billion Dollar Mail Case," the mystery of the post office's staggering annual deficit. The result was a crackerjack job of illuminating complex and controversial subject.

Murrow yorobed the P.O. problem It would be simple enough to

Murrow probed the P.O. problem from the human, technological, economic and political angles. In economic and political angles. In one of the most effective sequences on the show, letter carriers, at a union meeting, bitterly denounced their low wages (\$76 per week for a 10-year man) and their almost subhumen working conditions. A behind-the-scenes shot at the N.Y. P.O. where hundreds of workers were shown crowded together sorting mails and packages was a very educational and slightly terrifying glimpse into the lot of a postal employee. glimpse i employee.

employee.

"See It Now" traced the roots of the problem to two factors: obsolescence of equipment and the inability of the P.O. to charge enough for its services. In the latter case, the charges of alleged multi-million dollar subsidies to the big magazines, such as Life, Reader's Digest, Saturday Evening Post, et al, were aired. Rep. George M. Rhodes (D., Pa.) charged that the P.O. lost over \$300,000 on delivering one issue of Reader's Digest, Arthur L. Cole, general bustness manaver of the Reader's Digest, disputed the figures and the existence of any subsidy to the magazines. Cole said that reduced mailing rates on magazines was a subsidy, not to the publishers, but to the public who thus are permitted to get wide variety of information via the mails at a low cost.

The issue of subsidies was raised by a number of Congresseme and 'See It Now" traced the roots of

ety of information via the mails at a low cost.

The issue of subsidies was raised by a number of Congressmen and, at the finale, by Postmaster General Arthur E. Summerfield. The latter charged that a powerful combination of magazines and third-class users had been effectively lobbying to prevent a hike in mailing rates, Summerfield also pointed out that the P.O. was hamstrung by an antiquated plant and an inadequate fiscal policy. Unlike most high Government officials, Summerfield hit the problems square's with no diplomatic hedging. As he put it, "I want the public te know that there is a substidy. Then if it's the will of the people and the wish of Congress to continue that subsidy; then they should do it openly and not keep it the best guarded secret of history."

"See It Now" effectively turned the public spotlight on the whole

"See It Now" effectively turned the public spotlight on the whole question, Herm.

DECEMBER BRIDE
With Spring Byington, Dean Miller,
Frances Rafferty, Harry Morgan,
Verna Felton, Rudy Vallée, Joel
Grey
Producer: Parke Levy
Director: Fred de Cordova
Writers: Lou Derman, Arthur
Julian
30 Mins, Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowles)
"December Bride" seems to be

(Benton & Howes)
"December Bride" seems to be going into the ranks of the tele perennials. In the light of present day filmed tele series, a show starting its fourth season is virtually a standard. The Parke Levy concoction while it isn't as funny as the laugh track seems to indicate, can nonetheless entertain lightly.

nonetheless entertain lightly.

Miss Byington, a cross between a fluttery and a competant mother-in-law, remains a good peg for the story, while Harry Morgan continues as the wry n-ighbor, with Dean Miller and Frinces Rafferty as the man-and-wife team in the series. The opening episode had Rudy Vallee and Joel Grey as the guests. Grey showed up as a roll "n' roller who is remade into the mould of Vallee, but returns to original format when Vallee hears a \$10,000 salary is possible with the juve style of singing.

It's a slight series for people we

It's a slight series for people who won't take their pleasure big. For others, it may be a filler, but whatever it is, it still has an audience potential.

More Television Reviews On Page 31

GUY MITCHELL SHOW

With Marguerite Piazza, Dizzy
Dean, guests; music director,
Van Alexander
Producer; Phil Cohan

Director: Kevin Jonson Writers: Ben Starr, William Der-

the It

the excesses.

It would be simple enough to let singers sing and, if laugh-getting is needed, book a comedian. There's time enough for Mitchell to develop into a "personality" over and above his disk status wherein he's come through with a number of smasheroos including "Singin' the Blues" for the Columbia label. He is an alert and lively performer, a good song delineator, and well poised for caper and chitchat.

blatible. The is an alert and livery performer, a good song delineador, and well poised for caper and chitchat.

The opencr surely covered a lot of ground in its half-hour—too much so for viewer comfort. The writers (headman Ben Start, staffer William Derman) overwrote, though Irving Graham's special song material seemed to have possibilities had it been applied to a less frenzied session. Dizzy Dean was an okay novetly booking, especially while the World Series was in the air, but he was hardly of the required size in a strategic spot as one of the two guestars. Other guest, Marguerite Piazza, is of course a fancy triller, which she proved in a couple of numbers, and those gams of hers are something to behold hesides. But why try making a comedian of her?

What with soloing, duetting and bantering with his two guests. Mitchell had his work cut out for him, but he was in there pitching all the time and gives evidence of making the grade in the "personal appearance" department. He did a nice medley of some of his clicks, and in the interpolation section also mentioned a clinker or two among his disks.

Eddie Joy (Mitchell's personal manager and show's exec producerican fix things right quick by calling for a more disciplined handling of the script and better and more appropriate use of guest talent. As is, the bow show had little style and appeal—not enough to resist the temptation to dial over to CBS. "Burns & Allen" and NBC's "Restless Gun," Trau.

ASSIGNMENT FOREIGN LEGION

The output of the cape of the course of t

CBS "Burns & Allen" and NBC's "Restless Gun." Trau.

ASSIGNMENT FOREIGN LEGION (The Outcast) With Merle Oberon, Michael Gaugh, Rosalie Crutchley, others Producer: E. M. Smedley Aston Director: Lance Comfort Writers: Various 30 Mins, Tues., 10:30 p.m.
P. LORILLARD CO.
CBS-TV (film)

(Lennen & Newell)

In this season of timidity, there was some worry in sponsor quarters, before P. Lorillard for Kent cigs took the plunge, that "Assignment Foreign Legion" may be too controversial, possibly allenating nationalistic Arabs.

The opener did cast the Arabs as the heavies, similar to the type-casting of Indians in U.S. Westerns, But this skeln, made in England and North Africa, starring Merle, Oberon, as host-narrator and occasional player, doesn't appear that important to warrant controversy. More or less, it seems to be conventional half-hour drama, judging from the initialer, but with some of the plot mechanics and characterizations coming off better than many skeins.

It has played in England, enjoying quife a good rating record. On CBS-TV, the Merle Oberon starrer follows the "\$64,000 Question."

than many skeins.

It has played in England, enjoying quite a good rating record. On CBS-TV, the Merle Oberon starrer follows the "\$64,000 Question," giving it a potential good lead in, and it may garner better ratings because of its position, than if the show had to stand on ts own legs.

Opener dealt with the story of a mistakenly identified French collaborationist who joined the Forcign Legion "to die," life had become so miserable for him. There was the usual Legion patrol, the meeting with the fighting Arabs and the prior face-to-face encounter with the ann he was thought to have betrayed. Some suspense was developed as the man's character and background was uncovered, creating interest in the conventional proceedings. But Miss Oberon, as the foreign correspondent, steps into this man's world, not only to lend glamour (which she has) but to mastermind the outcast's complete exoneration. Well, the vindication phase was hardly credible, depending on a lot of obvious plot contrivances.

DEAN MARTIN SHOW

With Louis Prima and Keely
Smith, James, Pamela and Portland Mason, Joel Grey, others;
Henri Rene, musical director
Producer-Writer: Cy Howard
Director: Joseph Tinney
60 Mins: Sat. (5), 10 p.m.
PRESTONE
NBC-TV, from H'wood (color)

(Wm. Esty!)

If they don't watch out, the come
edy writers who drove the comies

edy writers who drove the comics off television will also be driving the singers out of the medium. It's pretty apparent by now where the comedy scripters have wound up—they're all doing the "continuity" and integrated story line and sketches for the vocalists. And for the most part making a sorry mess of it.

of it.

Newest example is the Dean Martin Show, which teed off its season of NBC-TV specials last Saturday night (5). As a singer and personality Martin's as much a standout "in one" as when he was teamed with Jerry Lewis, When he's projecting with a "Marie," or "Promise Her Anything" it's all pretty much to the good.

But an hour is still an hour.

TRACKDOWN
With Robert Culp, James Best,
James Griffith, Jan Merlin, Don
House, Gale Kobe, Tom Pittman,
others
Producer: Vincent Fennelly
Director: Thomas Carr
Writer: John McGreevy
30 Mins, Fri., 8 p.m.
AMERICAN TOBACCO, SOCONY
MOBIL (alt.)
CBS-TV (film)
(BBD&O, Compton)
"Trackdown" is a moderately

"Trackdown" is a moderately good western half-hour telefilm, with a moderately good star performer in 27-year-old Robert Culp, and it may be the source for a Mexican standoff with ABC's "Jim Bowle," another westerner (with a touch of the south). But there seems to be an uneccessary clamor among the networks for establishing beyond a doubt (not that they ever do) that their hoss operas are authentic.

among the networks for establishing beyond a doubt foot that they ever do! that their hoss operas are authentic.

ABC did it with "Bowie" and again with "Wyatt Earp." NBC did it with "Californians." and now CBS is doing it with "Trackdown. billed in its press releases as the "only ty series with the official approval of the State of Texas and the Texas Rangers." This didn't begin with tw westerns; it may have begun with "Dragnet." but that one's enough. Besides, the network program officials, if they're serious about all of this, are amoly missing the point: The authenticity should be conveyed through the believability of the characters and the plot, not in the press releases.

In these regards. "Trackdown" has a one-and-one record. Characterizations, as drawn by writer John McGreevy, were by and large well delineated, giving some good actors, including the star: a decent platform on which to perform. But—and here's the rub—the plot, which presumably was taken straight from Ranger files (and embroidered on slightly, of course) was as loaded with holes as the villains were; at the end of the preem half-hour Friday (4).

It was probably because of the individual roles that the new stantas seeds of the individual roles that the new stantas seeds of the first was patently phony.

Art,

THE JIM REEVES SHOW
With Delores Watson, Buddy Hall,
Anita Kerr Singers, Owen Bradley Orch; Dave Cobb, announcer
Producer: Jack Stapp
55 Mins., Mon.-thru-Fri., 1 p.m.
ABN, from Nashville
The new Jim Backus radio strip

on American Broadcasting Net-work is slightly better than the Jim Reeves show that precedes it, but neither is bad, and for that matter neither was the ABN Herb Oscar Anderson program that preemed several weeks ago. What prexy Bob Eastman and his cohorts are

several weeks ago. What prexy Bob Eastman and his cohorts are striving for is a cumulative result, one that will jazz up the web audience and consequently the web coffers. But dealing in cumulatives is at best a tenuous thing; who, including ABN executives, is to say what the longview will bring in the way of stimulation. However, Eastman, through his sales pitch on this overall programming inception (which he tagged the "All-American Package") has given some points from which to take off, and thereby avoid to some degree the tenuous, in passing on the merits of the plan. He said that his "all live," mostly-music listen differs from the ubliquitous local deejaying done these days. Well, on, neither of these shows, which cover most of the time between 1 and 3 p.m. every weekday, was there especially present that hazy thing "spontaneity" that a live personality and live music are supposed to bring to set networks apart from local stations, certainly

THE JIM BACKUS SHOW With Jack Haskell, Bet ith Jack Haskell, Betty And Grove, The Honey Dreamers Elliot Lawrence Orch; Del Shar Dreamers, butt, announcer
Producer: George McGarrett
55 Mins., Mon.-thru-Fri., 2 p.m.

ABN, from Nashville

not to a degree, it seemed here, to justify the elaborate plans and measures instituted by ABN.

Take for instance, the hack talk of Reeves; it came straight from a script, or at least sounded as if it came straight from a script, since it was stilted for the most part. On the other hand, the Backus gab was on a much higher plane of interest; it was sharper and set Backus off as more of an individual. His jawing had sparkle and a certain fan magazine appeal, since he is qualified to discuss Hollywood, stars and the other components of that peculiar world of mystery to the layman. But, in the fuller picture, Backus is going to have to prove at least three times as good as the best local jocks in the ABN chain, in order to justify a station settling for 33% of a dollar instead of 100%.

In any event, ABN's new block of shows are all of a fundamentally musical nature, obviating the need for too much personality. The music—song and orchestral—heard on both preem stanzas was dam good. But can anybody say that it was sufficiently superior to local canned stuff to justify the "All-American" scheme? To this quarter, there is a definite body of similarity: ABN is carefully following the expedient of top tunes, so much so that the same tunes were repeated on the Anderson, Reeves and Backus shows Monday. Will his design unnecessarily limit ABN to material that, in the final analysis, is so minutely different from local radio?

Finally, Joe Culligan, NBC Radio topper, challenged Eastman's theories on networking several weeks ago, asking, in effect, if the ABN musical stanzas, in all their live glory, were very different from local radio?

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Finally, Joe Culligan, NBC Radio topper, challenged Eastman's theories on networking several weeks ago, asking, in effect, if the ABN musical stanzas, in all their live glory,

KPAL Deal Okayed

Palm Springs, Oct.-8.
Sale of remaining half-interest in KPAL, here, to Harry Maizlish, in deal involving over \$70,000, was approved by FCC last week. Maizlish, who already owned 50% bought out interest of attorney

MERY GRIFFIN SHOW
With Darla Hood, The Spellbinders, Scott Vincent, Jaye P. Morgan, guest; Jerry Bresler Orch
Exec Producers: Bresler, Lyn Duđđy

Duddy
Writer: Edward Keen
40 Mins; Mon.-thru-Fri., 7:15 p.m.
ABC-TV, from New York
Selfconsciously, the new Merv

Griffin show acclaimed itself as being "fun, live" radio, in keeping with the American Broadcasting Network's live programming kick. Only occasionally, did the opener Monday (7) evening offer some genuine fun, and it seldom achieved the spontaneity associated with live programming.

When it did combine the fun and live factors, the show sparkled, live factors, the show sparkled, even if those moments were surrounded by blocks of standard material. Not that the 40-minute stretch was unpleasant, for there was pop, standards and novelty numbers aplenty. But if the network is going to succeed in replacing station reliance on disks and local deejays, it needs some standout live programming, above and beyond the so-so niche. Show only occasionally rises above that level.

Mery Griffin is a good, polished

TELEPHONE HOUR With Jose Iturbi, Donald Voorhees, Bell Telephone Orch 30 Mins., Mon., 9 pm. Producer-director: Wallace Magill BELL TELEPHONE

30 Mins., Mon., 9 p.m.
Producer-director: Wallace Magill
BELL TELEPHONE
NBC-Radio, from N. Y.
(N. W. Ayer)
"The Telephone Hour" rang in
the 1957 season, as it had for the
past 17 years, with a musical appreciation potpourri. Only difference this year is a behind-the-mike
switch. Show is now originating
from an NBC studio instead of
New York's Carnegie Hall.
Change, however, hasn't effected
quality of the show. It's still a 30minute musical fest accenting the
oppular classic works of the longhair composers dished out by a
guest artist and Donald Voorhees
with the Bell Telephone Orch.
Jose Iturbi was the preem guester
in his 21st shot on the series. He
k e y bo ard ed his way flashily
through a couple of Rachmaninoff
pieces and a Beethoven composition. Voorhees hit it up with a
Brahms and a Grieg.
It's an old-fashioned radio show
with a pat formula. But it still
manages to come across.

PARALLEL

ing station reliance on disks and local deejays, it needs some stand local deejays, it needs some stand out live programming, above and beyond the so-so niche. Show only occasionally rises above that level.

Merv Griffin is a good, polished vocalist. Perfanaent singing members such as Darla Hood and The Spellbinders performed ably, as did guestar Jaye P. Morgan, all with a fine assist from Jerry Bressler's Orch. Separately, on the whole, they were okay. But they didn't mesh too well as a "family." Griffin, as emcee, was too boisterous, like a host running around to his guests constantly reminding them loudly that they should be having a gay, great time. He and the show might do well to adopt some of Perry Como's tv tactics. In the service department, Griffin gave a rundown of the weather nationally, gagging it up somewhat, but still partly intelligible to the listener. When guestar Miss Morgan did the weather, it was virtually completely ununderstandable — hardly a service to listeners.

The best number in the parade of tunes was a duet sumg by Griffin and Miss Morgan on how to become a big recording star. It was a gem.

CBS Radio's 5006

Bundle of shortterm buys on daytime and "impact" segments plus one 52-weeker tossed another \$500,000 gross new business into CBS Radio's lap this week. Longtermer was a 52-week Ex-Lax deal for six "impacts" a week, via Warwick & Legler.

Buying in were General Foods, via Young & Rubicam, for five 725-minute daytime segs per week for nine weeks. Whitehall Pharmacal, with 12 "impacts" for four weeks via John F. Murray agency; Sevenupl, via J. Walter Thompson, six "impacts" for four weeks via John F. Murray agency; Sevenupl, via J. Walter Thompson, six "impacts" for four weeks via John F. Murray agency; Sevenupl, via J. Walter Thompson, six "impacts" for four weeks via John F. Murray agency; sevenupl, via J. Walter Thompson, six "impacts" for four weeks via John F. Murray agency; sevenupl, via day to seven per seven should be seven the seven per seven the seven per seven the seve

Inside Stuff—Radio-TV

The coffee-klatch conversation in the trade still has as one of its intriguing speculations the question of who on the New York Herald Tribune will review CBS-TV's "Seven Lively Arts," since Trib critic John Crosby will be hosting the show.

One newspaperman came up with the idea that the Trib's drama critic, Walter Kerr, would be an ideal choice in light of the program's content. But this was immediately rejected—Kerr works for the "Arts" opposition. He's the drama consultant for "Omnibus."

Bill Leonard's "Eye on New York" appears to have achieved a sort of stepping-stone status for the distaff side of the business. Show lost two of its key femme personnel last week, with writer Lissa Charell ankling to become senior women's news editor for NBC's "Today." and Judy Lewis exiting as program coordinator to take on a featured role in George Abbott's comedy, "A Soft Touch." Ellen Shapiro, whom Miss Lewis (she's Loretta Young's daughter, incidentally) had replaced, is over at WABD as reporter-researcher on "Nightbeat." Misses Charell and Lewis are being replaced by Lester Cooper, screen writer, and Martin Carr, production assistant on the show. To top off matters, "Eye" producer Charles Hinds is off on his honeymoon, with director Lee Polk doubling as producer.

CBS Radio is expanding its coverage of symphonic music by adding a weekly 55-minute concert by the Cleveland Orchestra to its schedule. Web will air rehearsal tapes of the orchestra's concerts in the Saturday 7:05 to 8 period starting in mid-November. That's in addition to the live pickups of the Sunday concerts of the New York

Cleveland orch is celebrating its 40th anni (11th with George Szell as conductor), and is planning several premieres of new works. CBS will tape off the final rehearsals for each concert.

approved by FCC last week. Maizlish, who already owned 50°c, bought out interest of attorney Gresson Bautzer and associate Jcryz Lipsky.

Al Fallen continues as manager, with KPAL picking up additional programming from Maizlish's Hollywood KRHM-FM, including six-times weekly, three-hour "Miltather three-hour" miltather three-hour "Miltather three-hour" miltather three-hour "Miltather three-hour" miltather three-hour "Miltather three-hour" miltather three-hour "Miltather three-hour" applied to video.

Radio-TV Production Centers

central division sales, representing tv on an AAAA panel which will examine the relationship between media and ad agencies on Oct. 17
... Syd Simon, makeup artist, off to New York to prepare Fran Allison for her three upcoming appearances. "Perry Como Show," Swift spec, and "Pinocchio"... George Drake Show started on WBKB last Sunspec, and "Pinocchio"... George Drake Show started on WBKB last Sunday (6) as brainchild of Grover J. Allen and Felix Sadoski, who are producing and choreographing it, respectively... WGN-TV's sales chief Ted Weber in Gotham this week for sales meetings with staff and clients. William A. McGuineas, WGN radio sales manager, attending advertising clinic of Radio Advertising Bureau in New York this week along with WGN, Inc. sales promotion topper Charles Wilson ... WNBQ's "Movie 5" on Sunday nights sold out this week for first time ... H. Grant Atkinson named director of radio and tv by Compton Advertising ... WMAQ's sales chief, Rudi Neubauer, left for New York Monday (7) on company biz ... Joe Diehl, sports writer for WBBM-WBBM-TV, speaking at College of Complexes this week with an assist from Rex the Hex, his dog with one blue and one brown eye.

IN BOSTON . . .

Target date for new channel 5, WHDH-TV, to take the air is Nov. 1... John D. "Jack" Maloy, programming chief at WNAC and Yankee net, named director programs and special events... WNAC-TV preems its new "Frank Luther Show," in the 6-6:30 slot Tuesdays. Luther Joined the station a year ago as public affairs director... WNAC-TV preemed "Annapolis" at 6 p.m. Sunday (6)... Carl Moore, WEEI personality, in Ireland seeking talent for his "Beantown Matinee" show, sent hack tapes of five soloists... WHDH put Hub medicos on the air on their "Closeup" program for discush of "Asiatic Flu" Monday night (7)... Jack Hynes, WBZ-TV newseaster, ankling for new channel 5... Lee Smith from WEEI to WORL, staff announcer on the 950 (Club... WBZ-TV preems "Gray Ghosts," new tv series on Confederate Ranger John Singleton Mosby, Wed. (9) in the 10:30 p.m. slot, sponsored by Habitant Soups... WHDH staff announcer Bill Harrington awarded chair by BU; not an academic post, a captain's chair with BU crest, for signal work in toastmastering BU alumni luncheons ... Milton Graham, prexy Cambridge School of Radio and TV Broadcasting, presented plaque to WHDH for news coverage during Boston newspaper blackout, on Ray Dorey's show.

IN SAN FRANCISCO . .

Much activity at KCBS, which has taken on Tom Groody to voice "This Is San Francisco." Groody, who in recent years has worked mostly in tv at KRON and KPIX, starts next Monday (14). In addition, KCBS hâs hired Jonathan Schiller, ex-WQXR, ex-KNBC, ex-KEAR, to run a weekly longhair music show . . . Marjorie Lord, Danny Thomas' new "wife," pulled into Frisco, accompanied by CBS' Jim Kane, and promptly charmed the pants off overyone. She reported that Thomas calls for "the treacle-cutter" when the show's getting too syrupy—this is a hangover, she said, from, an Englishwoman's fan letter who told Thomas her only objection to the show was its tendency to be "too treacly." Result, said Miss Lord, is that Thomas is alert to the necessity for an occasional pratfall-type boff. . Dorothy Day's starting a new cooking show at KGO . . . Jaime del Valle's shooting his full-length "Lineup" in Frisco now.

IN MINNEAPOLIS . . .

Here in interest of Sister Kenny drive, cartoonist Al Capp was guest on KSTP-TV's locally produced "Treasure Chest" show ... New Twin Cities' educational station KTCA-TV set for 10 weeks of NBC network live special broadcasts at 5 p.m. five days a week, starting Oct. 28 Programs will have to do with mathematics, Greek mythology, resources and civilization and "Camera on Washington" ... WCCO-TV launched its fourth Sunday morning "Bowlerama" tournament show ... WCCO Radio program expansion under station's new program director Bill Schwartz is designed, he says, to provide more local service for dialers during key tune-in periods. It includes a new disk jockey show, four more five-minute morning newscasts and an enlargement of Bob DeHaven's "Good Neighbor Time" show ... RCA took large newspaper ads to invite public to see World Series' baseball games telecasts in color at its area's dealers, all of whom were listed

IN PHILADELPHIA . .

Bob Benson, WRCV late night disk jockey, named radio program manager, and Robert Lemon, formerly of WTTY, Bloomington, Ind., appointed director of programs for WRCV-TV. Harry "Bud" Smith, of the axed "Gagbusters" net show takes over Benson's former spot... Gunnar Back, WFIL-TV news director, moderates special "Big Question on oil and its impact on world economy (14), with refinery brass participating... Bob Cummings and Ann Davis, the "Schultzy" of his tv show, opened the Tail Girl dept. at Gimbels (3) ... Alan Ludium is the new film operations manager for WCAU-TV... Hal March slated to be in town (14) ... WFIL-TV skedding "Knut Rockne-All American," Pat O'Brien starrer, (11) to colneide with Army-Notre Dame game to be played here (12). Local Notre Dame club joining in promotion ... According to N.Y. Ayer, Atlantic refining is record breaker as sponsor of local tv weather show... Stu Wayne joins WFIL as host of weekend disk session ... WRCV-TV preemed western series "26 Men" under spoasorship of Mrs. Smith's Pies and Freindere Baking ... Phillies baseball announcer Gene Kelly pacted to handle "Football Preview" on WRCV-TV preceeding the NCAA games.

IN PITTSBURGH . . .

Carl Y. Corlell upped to sales manager at WMCK . . . Jack Williams, p.a. and promotion director of KDKA, transferred by Westinghouse to WBZ in Boston in similar capacity . . . Sun-Telegraph has dropped Wilbur Clark's local tv column and is now only using Jack O'Brian's daily syndicated sufff . . Richard McCarthy, continuity director of WCAE, played father in Catholic Theatre Guild production of "Time Out for Ginger" . . Beb Wolcott has resigned as tv art director for Ketchum MacLeod & Grove agency to go with Warren R. Smith outfit . . WEDO broadcasting all of the Carnegie Tech football games, home and away . . Dick Riebling, writer-director for William Beal Productions, marrying Betty George, of the same office, late next month . . Peter Greegs, of WCAE, and his wife celebrated their 20th wedding anni . . Ch. 2 dickering for Slim Byrant and his Wildcats to return as a half-hour Saturday afternoon station package in December . . . Johnny Boyer has landed a new five-minute sports strip on WCAE at 7:55 in addition to his regular 6:05 slot.

IN CLEVELAND . . .

Bud Wendell pacted to do late-late movie Friday on KYW-TV ...
Exiting local broadcasting: Maggie Wulff, WJW-TV for marriage in N.Y.;
Karl Bates, KYW announcer, Roger Kennedy, WJW-TV newscaster,
and Jack Hartley, WEWS ... Dick Drury added to KYW announcing
staff; Jim Neuhart, ex-WHKK, to KYW sales, and Doug Adair to WJWTV ... Pete French departs WHAS to succeed Tom Field as KYW
radio-tv newscaster. Field has, been signed by WRCV ... Mary Holt
pacted to femoce WJW-TV Saturday night movie ... Barbara Reinkert named WJW-TV community relations director ... Robert Clouliter, ex-New York, named to WJW, radio sales, where the particle is

THE PEOPLE'S CHOICE HE PEOPLE'S CHOICE

Vith Jackie Cooper, Patricla

Breslin, Paul Maxey, Margaret

Irving, Dick Wesson, Cleo, others

virters: Frank Gill Jr., G. Carle
ton Brown; Bob Fisher, Alan Lipscott

Lipscott
Producer: E. J. Rosenberg
Director: Jackle Cooper
30 Mins.; Thurs. 9 p.m.
BORDEN CO., AMERICAN HOME
FOODS (Alt.)
NBC-TV (film)

(Young & Rubicam)

Now in its third season, this situation comedy varies little from the basic material it served up in previous years. On hand again are such time-honored slapstick, unmaking ingredients as the "missuch time-honored slapstick, fun-making ingredients as the "mis-taken identity" theme, the badly aimed seltzer bottle and the "talk-ing" dog. All that was missing in Thursday's (3) initialer via NBC-TV was a tossed custard pie.

TV was a tossed custard pie.
For those viewers with a leaning toward broad, unsubtle humor "The People's Choice" is their cup of tea. Reminiscent of a Mack Sennett two-reeler was the inaugural pisode in which directorstar Jackie Cooper is suspected of being a parking meter thief. Actually, he's been hired by the district attorney to track down the real culprit. With that as the basic story, the viewer can take it from there.

Two Teams of writers labor on

Two teams of writers labor on this telefilm series and no one can charge them with being too original. Cooper portrays the top role of a bumbling youth trying to carve a career for himself in a broad vein. Among others involved in this alleged romantic comedy which McCadden Productions turns out for NBC-TV are Patricia Breslin, as Cooper's fiancee; Paul Maxey, as mayor of the town and Miss Breslin's father, plus Cleo, a basset hound.

Performances of the aforemen-tioned players are geared to accent the script's buffoonery under Cooper's glib direction. Gilb.

Foreign TV Reviews

DUE TIMIDI

I DUE TIMIDI
(Two Timid People)
With Bruna Rizzoli, Alvinio Misciano, Giuseppina Salvi, Mario Carlin, Leonardo Monreale, Walter Monachesi, Maria Luisa Zeri, Laura Londi, others
Director: Vito Molinari
60 Mins. (Sept. 18)
RAI-TV, from Milan
Written for radio, and already performed once at the Scala Theare, Nino, Rota's opera made for an interesting and viewable hour in its video version. Spiti-screen devices appeared to update it even more, heightening the original effect. Might be worth considering for a stateside projection, especially in its present televersion, with a new cast.
Briefly, tale told is of an anhappy backstair "romance" between a boy and girl, both too timid to confess their love for each other. Via a series of operetizish misunderstandings, another woman and another man, respectively, are told they are the ones the two people love. In turn, they propose, and the timid ones have not the courage to change the situation, resign themselves to a separate future. Despite the slightly aged assumptions of the plot, Suso Ceechi D'Amico's dialog (book) is intelligent and bellevable. Music by Nino Rota is appropriate to the subject, fivolous when needed, sombre or moving when the mood calls. It indicates influences of Pizzetti and GianCarlo Menotti in certain pasages,
Singers were mainly chosen for yoice, rather than looks, and the

Singers were mainly chosen for voice, rather than looks, and they carried out their chores diligently, with a minimum of operatic gesturing and in keeping with the modern setting. Uncredited set design and an excellent lighting and lensing job were to the production's further credit, along with Vito Molinari's crisp direction.

Hauk.

PRIDE AND PREJUDICE

Tele Follow-Up Comment

dramas in the "Suspicion" series, producer Mort Abrahams placed tongue in cheek and came up with an amusing murder farce in Sarett Rudley's adaptation of Gore Vidal's nutiey's adaptation of Gore vidals' Re-fitled "Murder Me Gently," it got a good working over from an able quartet of performers, Kurt Kasz-nar, Jessica Tandy, Joseph Buloff and Reginald Gardiner.

Yarn concerned an obese old multimillionaire who decides and wants to die but hasn't the guts for sulcide. So he enlists the willing aid of a lady mystery writer who proceeds to bungle the job so often and so painfully that the victim changes his mind and decides he wants to live after all. Then to his terror, he finds out that most of her 58 murder novels were based on fact, and when she insists she's got to finish this book, he finally gets his wish and dies of a heart attack.

finally gets his wish and dies of a heart attack.

Simple enough, but director Don Medford and the cast had a field day with the zany plot and characters. Miss Tandy, as the eccentric writer, turned in a fine job, giving the gal a businesslike and thoroughly joival manner that fit the farce just right. Kasznar, as the suffering victim, was excellent, writhing and shaking under the inflictions of Miss Tandy. And Buloff, as a Syrian hotel rflanager and Gardiner as a Scotland Yard detective on Miss Tandy's trail, lent just the right touches.

In terms of pure farce, this

In terms of pure farce, this didn't have the frantic pace that good farce should have, with the action proceeding at too leisurely a pace most of the time. But the basic situation and the various plot developments were annual to developments were enough to compensate for this and make the show one of the more pleasurable of the season.

Chan.

Perry Como Show

Perry Como Show
With withally every new musical
show struggling to maintain, its
continuity, Perry Como and his
Good man Ace-topped scripting
staff must be the envy of the industry. The format—or lack of a
straightlaced format—has enabled
Como to work in his guest stars in
the most functional and yet charming manner without making them
swallow cloy or ludicrous lines or
situations. situations

swantw cloy or indictions files of situations.

Take last Saturday's (5) show, with as varied a roster as Ethel Merman, Kukla & Ollie (minus Fran) and Garry Moore. After a solid medley of Gershwin tunes, La Merman got into a no-contest duet with Como on "I Wonder Why," with Como (and the audience) breaking up as Como tried unsucessfully to match volume with Miss Merman. Then, as a topper, the irrepressible Oliver J. Dragon matched forces with Miss Merman for a "There's No Business Like Show Business" duet, with Como (and Kukla) the victim of a brushoff.

land Kukia) the victim of a brushoff.

So Moore enters the plot with a
duet with Como and some surprising dancing agility in an eccentric
dance bit, along with a takeoff on
Kukla and Ollie which though it
didn't quite -come off certainly
didn't hurt matters. Frothy stuff
throughout, but trademarked to the
Como touch and as much a buildup
for the guests as for Como & Co.
All this, and Como's easy vocalizing too, with such standards as
"Autumn in New York," "Dancing
in the Dark," "Down Mexico Way"
and "Our Love Affair.' Chalk up
some nifty assists too to Mitch
Ayres' orch and the Ray Charles
singers.

Como also seems to be doing a

Ayres on a seems to be doing a singers.

Como also seems to be doing a bit more with color these days, eschewing the use of a bare baby spot against a black background as frequently before and making more use of backdrops. Tint on Saturdays show was the best yet for Como.

Chan,

wrought interplay and development of ideas and ideals. It's the type of drama television could use Mayden, making his live television debut, turned in the top performance of the season, leading to the inevitable question of how come Hollywood never really discovered this guy. In all probability a victim of type casting in the extreme (seems he's played nothing but cowboys or cops.), Hayden revealed himself to be an actor of depth, force and perception. Letter-perfect in his role, he also brought to it a great sensitivity that made the transformation of the character entirely sympathetic and believable throughout.

Supporting cast was excellent. Diana Lynn, as the girl with whom he falls in love and who guides him into books and ideals, was spirited and lively, providing a fine contrast with the society and making Hayden's motivation an understandable one. John Ireland was convincing as the unthinking, nar-coilc-happy bookman who gives Hayden away and then succumbs to the books himself. David Opatoshu as the leader of the underground, Adam Williams as the head of the bookmen and James Edwards as the state prosecutor, were topflight.

Director solvent in the state prosecutor, were topflight.

Director for the state prosecutor, were topflight.

Director for the state prosecutor, were topflight.

Director for the magnatively and got strong, driving performances from his cast. Art director Walter Herndon had a field day in designing the play, fashioning multitudes of supra-modern offices, apartments and even jail cells with all kinds of imaginative gimmicks.

"Drummers" was standout in all respects.

Sunday Night At the London
Palladium
It was Stars and Stripes night
on Sunday (29) for ATV's "Sunday
Night At the London Palladium."
A bright bill was topped by Jayne
Mansfield, Allan Jones and Bob
Bromley, with most interest bein
centered on Miss Mansfield's shapely contours. She did a few min-utes' amusing, innocuous gagging ly contours. She did a rew min-utes' amusing, innocuous gagging with emcee Dickie Henderson, dur-ing which she played a little violin, a spot of piano and effectively slayed one of Shakespeare's solil-couries

slayed one of Shakespeare's sollioquies.

Allan Jones' relaxed, virile singing scored heavily, notably with a
well-balanced medley of Jerome
Kern oldies and Boh Bromley offered the smoothest puppet act yet
seen on British tv. The Tanner
Sisters and "Beat The Clock"
rounded off the bill, together with
George Carden's Palladium hoofers. Dickie Henderson had one
amusing skit but was again not
happy with the "Beat The Clock"
spot, giving away one prize to
couple who had obviously failed in
two of their three tests. Rich.

PRIDE AND PREJUDICE
With Virna Lisi, Elsa Merlint,
Sergio Tofano, Vira Silenti,
Luisella Boni, Elio Pandolft,
Margherita Bagni, Enrico Maria
Salerno, Matteo Spinola, Daniela
Calvino, others
Adaptation: Edoardo Anton
Director: Daniele D'Anza
60 Mins; Sat., 9 p.m.
RAI-TV, from Milan
Lavishly produced and neatly
adapted to the video medium, it's
easily understandable why the
serialized televersion of a famed
novel, in this case Jane Austen's
"Pride and Prejudice" remains one
of the most persistently popular
shows in the fast-budding Italian
television picture.

Careful choice of thespers, both
for looks and ability, skillful adap(Continued on page 48)

Suspicion

For the first of the 22 live melotramas in the "Suspicion" series producer Mort Abrahams placed ongue in cheek and came up with an amusing murder farce in Sarett Rudley's adaptation of Gore Vidal's novel "A Judgment of Paris." Rescure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of read by his girl friend, June House of the legal profession, because list with the angel visit of him. He blacked out at established—an antiseptic, safe, secure and totally conformist of read by his girl friend, June House of him. He blacked out at established—

Polly Bergen Show
After a somewhat shaky start
two weeks earlier, the alternateSaturday "Polly Bergen Show"
straightened out last weekend into
a slick music & comedy offering.
With Ernle Kovacs as guest star,
the comedy took care of itself, and
with Miss Bergen limiting herself
to a minimum of chitchat and concentrating on the music, that too
was first class.
Show has been baying its produc-

centrating on the music, that too was first class.

Show has been having its production problems, but with Mel Brooks now ensconced as producer and writer, and Bill Colleran holding down the direction end, much of the problems seem out of the way. Brooks and Colleran held the show down to a lean (fast-paced half-hour with a maximum of entertainment and a minimum of small talk, and brought off a cleanly entertaining segment.

Kovacs is a comic of the first order, and his Percy Dovetonsils characterization was firstrate topped only by his conversion of his Niarobi Trio into a fullscale symphony orch (the Niarobi symphony) playing Beethoven's Fifth. With Kovacs playing it straight, the literal monkeyshines of the orch (especially a beautifully gowned but ape-faced cellist) were hilarious. As a closer, he duetted nicely with Miss Bergen in the "Up the Avenue" tramp bit.

Miss Bergen has two distinct assets a fine singing voice and style

"Up the Avenue" tramp bit.

Miss Bergen has two distinct assets, a fine singing voice and style which she used to good advantage in "But Not for Me" and a couple of other solos, and the ability to handle herself and her guests with poise. She knows how to talk and how to move, and the result is a comfortable atmosphere. She also did some dancing with a male quartet, again proving herself talented, and perhaps setting the groundwork for more of the same in future shows.

A snappy and clean half-hour, a

in future snows.

A snappy and clean half-hour, a rare commodity these days.

Chan.

Val Parnell's "Spectacular"

Val Parnell's "Spectacular"

Mel Torme has become a familiar figure on the British commercial tv network as well as with vaude audiences throughout the country. "The Mel Torme Show," which was featured in Val Parnell's "Saturday Spectacular" (28) was a typical vaudeo layout, crisply staged and presented with a blending of songs, comedy and specialty routines.

The show was presented by Eric

The show was presented by Eric Sykes, who, himself, was responsible for much of the comedy bit, and other featured personalities were Jill Day, Hattie Jacques and the Four Gini Fredianis. Tormetook good care of the vocalistic stakes with such entries as "Judgment Day," "One For My Baby and "From This Moment On." Miss Day provided additional single and made a personal click with her version of "Two to Tango." Miss Jacques, an outsize comedienne, had a highly diverting running sag as Nell Gwynn.

The entire production was distinguished by its pace and vitality and came to a lively end in a drum session featuring Sykes, Torme and the resident drummer. The Four Gini Fredianis turned in some routine stuff in their tumbling act, but their last minute was one of the action highspots of the program.

Myro.

Armstrong's spec appearance two weeks ago in CBS" "Crescendo."

David, Livingston Clef

Shirley Temple TV'ers

Songwriting team of Mack David & Jerry Livingston have been signed to write the socres for 12 of the 16 "Shirley Temple's Story-book" fairy tale specials on NBC
Tv. Team, which wrote the score for Walt Disney's "Cinderella" and other fimuscicals, is already working on the first of the Henry Jaffe-Screen Gems entries, "Beauty & the Beast," set for telecasting Jan, the Beast," set for telecasting Jan, the stuff in their tumbling act, but their last minute was one of the action highspots of the program.

M'waukee Camera Shots Zing Up World Series Telecasts: Tint a Poser

Aside from NBC's color spread on the games from the Yankee Stadium in New York, television coverage of this year's World Series followed a pattern that's been well-established over the regular season. Video's reportage of base-

season. Video's reportage of base-ball has grown so expert over the past decade that it has virtually overcome the limitations of the relatively small home screen. In some respects, in fact, the home viewer gets to see more of the game than those seeing it live.

That was particularly evident in the excellent camera work in the games played at Milwaukee this year. In addition to standard semi-closeup shot of the infield, the Milwaukee tv crew accented one telescopic camera picking up from center field and another from right behind the home plate. The the Milwaukee tv crew accented one telescopic camera picking up from center field and another from right behind the home plate. The center-field camera thrust the viewer right into the middle of the infield, even to seeing the catchers' signals for the pitcher, while the behind-the-plate pickup was as close to the umpire's viewpoint as you can get. Strategic switching among the cameras and the video crew's general ability to keep their eye on the ball added to to a firstrate job.

The role of color in the coverage of a baseball game is more speculative. While NBC considerably improved the color quality in the second Vankee Stad' un game, the tinted images added very little to the game. Unlike football where the ability of the color cameras to separate the uniforms of the contending teams would be a definite plus in clarifying the action, baseball is an open game that's just as clear in black-and-white.

The color cameras, however, did get some incidental pretty effects. The multi-colored stands, the greenness of the turf and a shot of Red Schoendelst's hair as he took off his cap all were caught by the tint process. On the other hand, there was considerable color distortion in some of the shots and a general inability of the color cameras to adjust to the contrast between sunlight and shadows, Mel Allen, who does the playby-play for the Yankees during the regular season and Al Helfer, who works the Brooklyn games, team up for a savvy, non-partisan, but dramatic commentaries.

Gillette's insistent stream of testimonials from various big leaguers have been lightened this year with the occasional interjection of some clever animated cartoons.

SATCHMO RIDES WITH EDSEL SPEC ON SUN.

Louis Armstrong will appear as scheduled in Sunday night's (13) "Edsel Show" spec on CBS-TV. "Edsel Show" spec on CBS-7 There had been some doubt as to Armstrong's status following his remarks a couple of weeks ago blasting President Eisenhower's policy on the Little Rock situation, with sponsor Edsel upset about Armstrong's pronouncements at the

Since then, of course, the President has sent troops into Little Rock, and Armstrong has in part recanted: Also, CBS resisted the recanted: Also, CBS resided the Edsel suggestion that Armstrong be eliminated from the Bing Cross-by-Frank Sinatra starrer, and Edsel decided to go along. Another factor was the lack of any reaction in Armstrong's spec appearance two weeks ago in CBS' "Crescendo."

Television's most revealing

JULY 1957... A SEASON ENDS



NRC is the only television network that increased its national average audience rating, both eighttime and daytime, during the 1956-57 season

The average encourse rating of each of the other two petry was decreased.



"continued story"

SEPTEMBER 1957... A SEASON BEGINS WITH

NBC audiences up 29%!

First reports of the 1957-58 season add a new chapter to NBC's trend-setting "continued story." By October 1st, nineteen of NBC's twenty-two new shows had premiered and had attracted audiences 29% greater than last year's.* Competing shows on the second network dropped 21%. On the third network, they dropped 8%.

This audience response to NBC's new programs, representing more than half of its entire evening schedule, promises a continuation of the momentum established last season, when NBC was the only network to increase its average audience, daytime and nighttime.

TO BE CONTINUED... ON NBC TELEVISION

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and nasional spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 toprated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA. RATING
PITTSBURGH	Ap	prox. Set Coun	t—1,200,000		*		Stations—KDKA (2), WSTV (9)
							The Millionaire
2. State Trooper (Adv)							What's My Line
3, Siudio 57 (Dr)	.KDKA	MCA	Tues. 9:00-9:30	33.6	73.4	45.8	To Tell the Truth
4. Sheriff of Cochise (W)							Burns & Allen
5. Dr. Christian (Dr)							Playhouse of StarsWSTV 5.1
6. My Little Margie (Co),							Richard Diamond WSTV 8.8
6. Silent Service (Adv)							Welk's Top TunesWSTV 0.7
7. Whirlybirds (Adv)	. KDKA	CBS	Fri. 7:00-7:30	23.4	90.8	25.8	Broken ArrowWSTV 0.7
8. Federal Men (Myst)							Cheyenne WSTV 2.4
9. Waterfront (Adv)							State Trooper WSTV 4.4
10. Frontier (W)							Cheyenne WSTV 2.0
10. Star Performance (Dr)	. KDKA	Official	Fri. 9:00-9:30		76.1	29.4	Mr. Adams & Eve WSTV 5.8
Greensboro-Winston-Sa	lem .	Approx. Set Con	int—713,700			S	tations—WFMY (2), WSJS (12)
1. Mystery Is My Business (Myst)	WFMY	TPA	Tues. 9:30-10:00	24.5	51.8	47.4	Telephone TimeWSJS16.5
							Arthur Murray PartyWSJS22.9
3. O. Henry Playhouse (Dr)							
4. Dr. Christian (Dr)							
5. Studio 57 (Dr)							Lawrence WelkWSJS12.
6. Highway Patrol (Adv)							Bob Cummings WFMY14.
7. All Star Theatre (Dr)							Vic Damone
							Festival of Stars
							BlondieWSJS10.
							Andy Williams-June Valli WSJS 2.
			,				
DALLAS-FT. WORTH		Approx. Set Col	unt—580,000	Stations—	-KRLD (4), WB	AP (5), WFAA (8), KFJZ (11)
							Command PerformanceKFJZ11.0
2. State Trooper (Adv)							Telephone Time WFAA13.3
3. Badge 714 (Myst)							
4. Secret Journal (Dr)							Wyatt EarpWFAA24.
5. Silent Service (Adv)							Jimmy Dean Show KRLD13.
6. O. Henry Playhouse (Dr)							Studio One Summer Theatre. KRLD14.
7. Code 3 (Adv)	.KRLD	ABC	Tues. 8:30-9:00	12.9	22.8	52.5	State Trooper
8. Popeye the Sailor (Ch)							CheyenneWBAP19.
9. Whirlybirds (Adv)							
10. Sheriff of Cochise (W)	WFAA	NTA	Tues. 10:00-10:30	11.1	25.8	43.1	Texas News
CHARLOTTE	1	Approx. Set Co.	unt—528,000			,	Stations—WBTV (3), WSOC (9)
1. Waterfront (Adv	.WBTV	MCA	Mon. 10:00-10:30	30.9	83.8	36.9_	News; Weather WSOC 8.1
2. Sheriff of Cochise (W)	.WBTV	NTA	Fri. 10:30-11:00	29.0	87.8	33.0	Date With the Angels WSOC 3.5
3. Highway Patrol (Adv)	WSOC	Ziv	Tues. 9:30-10:00	28.2	55.3	51.0	Moment of Decision WBTV22.
4. Dr. Christian (Dr)	WSOC	Ziv	Wed. 9:30-10:00	28.1	62.6	44.9	Wednesday Night FightsWBTV25.
5. Search for Adventure (Adv) .		Bagnall	Fri. 10:00-10:30	27.6	85.4	32.3	
6. Men of Annapolis (Adv)	WBTV	Ziv	Wed. 10:00-10:30		71.9	35.1	News; Weather WSOC12.
7. Secret Journal (Dr)	.WBTV	MCA	Thurs. 7:00-7:30	24.3	59.6	40.8	Best of Groucho WSOC16.
8. Superman (Adv)				18.8	63.9	29.4	Popeye the Sailor WSOC13.
9. Little Rascals (Ch)			MonThurs. 5:00-5:3	30 13.5	58.4	31.7	Popeye the Sailor WBTV13.
				18.3	31.8	57.5	Lux Video Theatre WSOC38.
EL PASO		Approx. Set Co	ount—80.000		Station	s—KR(OD (4), KTSM (9), KELP (13)
							
							Waterfront KTSM 20.
2. Sheriff of Cochise (W)							Soldiers of Fortune KTSM11.
3. Whirlybirds (Adv)							
4. Dick Powell (Dr)							Best of Groucho KTSM19
5. State Trooper (Adv)							
6. Mr. District Attorney (Myst)							
			Tues. 9:00-9:^0				
8. Last of the Mohlcans (W)							
							Cavalcade of Sports KTSM30.
9. The Tracer (Adv)							
10. Badge 714 (Myst)	KROD	NBC	Thurs. 9:30-10:00 .	25 2	59.8	42 2	People's Choice

TV LIVING ON BARROW TIME?

Washington, Oct.-6.

Just in case anything's been overlooked by the House Committee on Inferstate and Foreign Commerce, a Special Subcommittee on Legislative Oversight, headed by Rep. Morgan M. Moulder, has gone to work on the tv networks and other industry sources to extract more info. Letter that went out last Thursday (3) to all the interested parties, signed by Moulder detailing its authority to review, study and examine the execution of the laws by the FCC as well as other Federal regulatory agencies, has caused no end of disquietude because of its implications. (All the desired into must be returned by Oct. 17).

Moulder's letter, which top industryites believe to have harmful overtones, more or less assumes that conniving, payoffs and kickbacks are a common practice within the industry. For example, among other things, it asks for:

Specification of any and all gifts, honorariums, loans, fees or other payments, in money or other things of value, given or made directly or indirectly to any member or employee of the Federal Communications Commission or his immediate family.

Specification of any or all benefits, other than those specified in (3), directly or indirectly paid or provided for any member or employee of the Federal Communications Commission or his immediate family, including but not limited to any travels, vacations, entertainment, hotel or other accommodations, memberships, etc.

Fun In a Courtroom

Thesps Just Mad About Getting on CBS-TV Daytime Strip: Showcase for Unknowns

"The Verdict Is Yours," the new CBS-TV daytime strip which simucoming known as a "fun show" to the New York acting fraternity. At the same time, perhaps more im-portantly, it's also rapidly acquir-ing the rep of a showcase for un-known talent. lates real courtroom trials, is be-

Show's dual reputation among actors as a challenging assignment and as a door-opener for better things stems from its unique format, in which the actors don't memorize lines, but instead completely familiarize themselves with a situation and a characterization and ad lib their stuff on the air.

and ad lib their stuff on the air.

Because of this, some of the more confident thesps look upon a job on the show as a sort of challenging lark, where they can really bite into a role and at the same time show their innate talent. Similarly, talent scouts and agents from pictures, legit and agents from pictures, legit and even other tv'ers are beginning to make the show a viewing "must" because they feel that any actor who can show himself off well in so taxing an assignment has the right kind of stuff.

Moreover, it's a spot for "new

Moreover, it's a spot for "new faces." since in the program's attempt to simulate real courtroom trials, lesser known thesps are used to create a sense of illusion. Producer Gene Burr feels that if the viewers see a "witness" too often to talkicion some of the realism on television, some of the realism of the show is lost. Hence the em-(Continued on page 39)

ABC Names Linger To Succeed Eckstein: Web May Drop BBDO Agency

May Urop DBJU Agency
A shuffle, which began last week
with the ankling of John Eckstein,
is expected to lead to a change
of advertising agencies for ABC.
Eckstein, the director of advertising for the network, was replaced
immediately by Dean Linger, who
had been director of sales promotion and press info at KNXT, LA-T,
and Jerry Zigmond, an exec in
the parent American BroadcastingParamount Theatree office, was
hired as a consultant in ad and
promotion for the web.

BBDAG has been handling the

promotion for the web.

BBD&O has been handling the several hundred thousand dollars a year expended by ABC in trade and consumer advertising. Recently, however, some dissatisfaction was expressed by highly placed network execs about the agency's handling of the account.

dling of the account.

The network denied reports about there being other personnel changes in the offing for advertising and also publicity. Linger reportedly was recommended to network topper Oliver Treyz by his program: veep James Aubrey, wão worked with Linger at KNXT.

Vicks' 400G TV Spots

Harrington, Righter & Parsons, via Morse International Agency, has allocated \$400,000 of Vicks Vaporub account to spot tv.

Vicks will be placed in some 29

WCBS Burns As Moses Retreats On Lincoln Sq.

Bill Leonard's "Eye on Newyork" was all set to ride last Saturday afternoon (5) with an exhaustive half-hour probing into the
\$200,000,000 Lincoin Square project. When initially approached
about the idea. Robert Moses,
chairman of the New York City
Committee on Sium Clearance,
agreed to participate and voiced
enthusiasm over the telecast, particularly since next Wednesday the
project goes to the New York City
Board of Estimate, guardian of the
city's money. Along with Moses,
arrangements were also made for
John D. Rockefeller 3t, architect
Wallace K. Harrison, realtor William Zeckendorf and Father Edward F. Clark to appear on the
show.
Night before the telecast, which

Night before the telecast, which was highly endorsed by the CBS echelon as a public service contribution, the script was submitted to bution, the script was submitted to Moses for his approval, since that's a customary procedure. 'Moses said he didn't like it and went so far as to complain that as it shaped up it was an unfriendly appraisal. Moses then persuaded Harrison, Zeckendorf and Father Clark to withdraw, which they subsequently did. Rockefeller alone expressed a willingness to participate but felt that his whole position would be jeopardized if he did by virtue of Moses' pullout.

TO PENALTIES

The television networks expected The television networks expected the worst—and they got it. They're virtually resigned to the fact that out of the Barrow study will come some drastic penalties and there's very little they can do about it save for throwing themselves on the mercy of the Federal Communications Commission.

the mercy of the Federal Communications Commission.

As the networks' upper eebelon sees it, Commissioners Robert Bartley, Rosel Hyde and Robert Emmett Lee will back the report with its unprecedented restraints on network practices. Chairman John C. Doerfer, along with Comrs. T. A. Craven, Richard Mack and possibly Fred Ford will reject it. But even in the event of an expected three-to-four count repudiating the Barrow report, it's generally accepted that compromise penalties will of necessity be inflicted, though not perhaps as extensive should the vote (and Comr. Ford holds the key) goes the other way.

The networks feel the ultimate

Ford holds the key) goes the ultimate way.

The networks feel the ultimate rap will encompass the two vital recommendations—"option time" practice which the Barrow report charges restrains competition and limits the exercise by the station of its programming responsibilities, and the multiple ownership rule on stations. While the report calls for limiting networks (and other multiple stations owners such as Storer, Westinghouse, Crosley, Time-Life, etc.) to three VHF outlets in the top 25 markets, this is regarded as merely an intermediate measure. Actually, it's contended, the ultimate aim is to limit the networks or any one else to a single V station ownership.

Timetable

One top network exec viewing the immediate future realistically estimated the following timetable: Within the next two years, the multiple ownership broadcasters would be stripped of one V. Within a period of the following two years they would lose another.

The alarms over the "option time" clause are serious. The networks maintain that the aboiltion of the prevailing practice assuming a continuing upgrading of business generally, could be nothing short of calamitous. (There is considerably less concern over the recommendation on "must buy" practices). networks feel the ultimate

New Era for TV
Washington, Oct. 8.
Packing a tremendous punch, the report last week of the Federal Communications Commission's

Communications Commission Network Study Staff, under th (Continued on page 39)

And New Comes Morgan Moulder | WEBS RESIGNED | Prospects of Fourth TV Network **Dim Under Limited V Facilities**

Baum's Permanent Slot

Washington, Oct. 8.
Dr. Warren C. Baum of New York was appointed last week as chief of the Office of Network Study, established by the Federal Communications Commission to implement the recommendations of the report of the Network Study staff.

Dr. Baum has been a member of the Staff for nearly two years. Dean Roscoe L. Baryears. Dean Roscoe L. Bar-row, who directed the study, returned last week to the U. of Cincinnati College of Law.

NBC, CBS-TV Webs More Profitable In 1956 Than 0&0's

Washington, Oct. 8.

CBS and NBC made more money from their tv network operations last year than from their owned and operated tv stations while ABC o and o outlets accounted for the bulk of that network's profits, according to data contained in the report of the Network Study Staff to the Federal Compunications. Federal Communications Commission.

The report, which draws on figures collected by the FCC, puts ABC earnings in 1956 at \$9,727,000 and the proportion contributed by the n and o stations as 73.9%.

Profits of CBS in 1956 are listed at \$40,733,000 and the proportion accounted for by the o and o's as 45.1%.

os as 45.1%.
Earnings of NBC for the same year are shown to be \$34,910,000 and the proportion contributed by the o and o's as 47%.
The report shows that a large proportion of each network's profits come from its stations in the three top markets of New York, Chicago and Los Angeles. In the case of ABC, they provided 68.8% of total o and o earnings. For CBS (which had only three VHF stations last year) they accounted

CBS (which had only three VHF stations last year) they accounted for 99.5%. For NBC they contributed 82.8%. CBS earned \$86,000 on its UHF stations (Milwaukee and Hartford, Conn.) last year as compared to a loss of \$130,000 in 1955 on its only UHF operation, according to the report. (CBS acquired its Hartford station last year.)

As long as VHF facilities are

limited, prospects for a fourth national network comparable to the three major webs are dim, according to the report of the Network Study Staff submitted last week to the Federal Communications Commission.

The report finds that while net-work profits of NBC and CBS have risen to high levels in recent years, there are major obstacles to the entry of new webs.

entry of new webs.

"These barriers," it asserts "arise in part from the nature of the network-station affiliation arrangements and the mutual henefit derived therefrom, from the existing structure of A.T.&T. rates for interconnecting stations, and from certain economies of large scale operations in 'networking.'

operations in 'networking.'
"The principal factor, however, accounting both for the high concentration in 'networking' and for the effective barriers to the entry of new networks is the shortage of competitive tv station facilities in the VHF spectrum."

the VHF spectrum."
Unless there is a major technological change in the nature or form of tv, the report suggests, network operations "will continue to be characterized by a small number of firms enjoying substantial profits without the possibility that new networks will be able to enter and compete for these profits."

and compete for these profits."

While there is little likelihood in the near future for more nationwide networks, the report finds that "an additional competitive element exists in that the networks are in competition for national advertising business with the national spot system of advertising made up of national station representatives and independent program suppliers." It also sees a prospect for development of specialized "network" organizations such as National Telefilm Associates (NTA), Program Service, and the Sports Network.

"Although the existing degree of

"Although the existing degree of network concentration in the national ty advertising market is high," the report declares, "whether or not the present structure of networking is compatible with the networking is compatible with the public interest in an effectively competitive tv system cannot be conclusively determined until the possibilities of greater competition from national spot and specialized networking systems are examined.

networking systems are examined.

"The obscentration analysis, however, highlights the fact that the public interest in a workable system of competition can be achieved in part by encouraging competition between network and national spot tv. In this connection, the network practices in affiliation, rates, option time, compensation, and other relationships with affiliated stations play a vital part, since they bear directly on the ability of non-network organizations to compete effectively with the networks."

Barrow Highlights

Washington, Oct. 8.

Here are some of the highlights of the report of the Network Study Staff, under the direction of Dean Roscoe L. Barrow, to the Federal Communications Commission;
On tw network monopoly: "The

Moses then persuaded Harrison, Zeckendorf and Father Clark to withdraw, which they subsequently did. Rockefeller alone expressed a willingness to participate but felt that his whole position would be jeopardized if he did by virue of Moses' pullout.

Leonard went ahead with the show, but it was a watered down briefle, along with an on-the-air explanation by Leonard. Filling the gap was a discussion of the Soviet satellite.

For Berrowed Time'

Ed Wynn As Lead

For Berrowed Time'

Ed Wynn has pulled down still another plum assignment, the lead in the "Hallmark Hall of Fame" some retail vistations. The proportion is over 90% in the case of the 'basic' sations of the CBS and NBC networks account for close to 80% of the total programs carried by commercial vistations. The proportion is over 90% in the case of the 'basic' sations of the CBS and NBC networks account for close to 80% of the total programs carried by commercial vistations. The proportion is over 90% in the case of the 'basic' sations of the CBS and NBC networks account for close to 80% of the total programs carried by commercial vistations. The proportion is over 90% in the case of the 'basic' sations of the CBS and NBC networks account for close to 80% of the total programs carried by commercial vistations. The proportion is over 90% in the case of the 'basic' sations of the CBS and NBC networks and will be telecast Nov. 17 at 5:30 p.m.

Claude Rains will also be starred.

this preference is the advantages that may accrue to the network from affiliation with other of the stations held by the multiple owner. This preference is contrary to the Commission's policies of promoting local ownership and the widest diversification of ownership in the tv medium. Also, the preference granted to multiple owners effectively hinders competition among stations for affiliation; a licensee having a scarce facility in one community thereby obtains an unwarranted advantage in the competition for affiliation in another community.

Option Time

On option time: "An antitrust analysis of option time on the basis of court decisions — indicates at least a strong possibility that it would be found to be a per se violation of Section I of the Sherman Act on analogy to the motion picture 'block-booking' practice condemned in the Paramount case. Substantial support for each of the elements of the 'block-booking' formula can be demonstrated. While there is clearly a large area of mutuality of interest in network-affiliate program transac-(Continued on page 39)

Stan Freberg Pitches Show to Pat Weaver For Still-Due TV Web

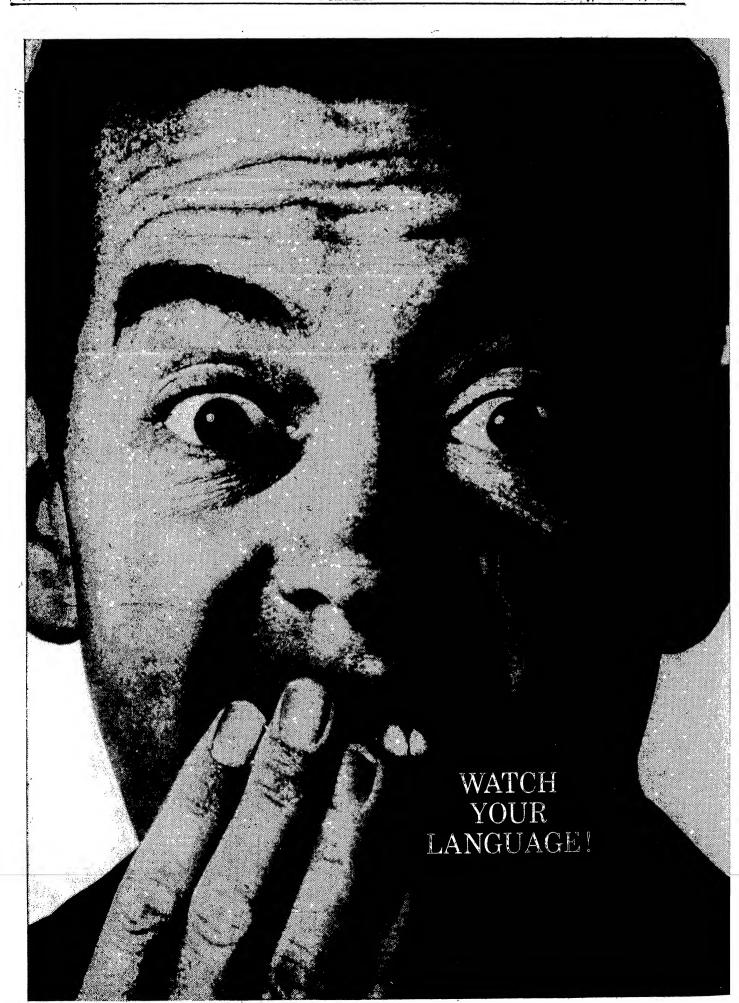
Format for a new half-hoir tv show is being pitched by Stan Fre-berg to Pat Weaver, for Weaver's Program Service syndication net, NBC and CBS also will be canvassed.

vassed.

Series would be Freberg's first regular solo outing on tv, since he broke in several years back on KTLA's "Time for Beany." Since "Beany," he's only done guest shots on various shows. (However, it's known that he and sidekick Pete Barnum once prepped a series format called "Scope" for NBC, because execs had said they wanted a "series with scope.")

Present format would integrate

Present format would integrate commercials into program, and is tentatively planned to include va-riety acts as well as comedy.



The TV film syndication business, though young, already has its traditional forms of communication. Take the way "action" series are talked about. First of all, "action" shows are going—well, "great guns." Some of them are even "white hot action" shows, which is a different thermal intensity altogether. It's the "white hot" ones that usually feature "39 blistering episodes."

Most of these shows have virtues on a Homeric, or compound-epithet, scale; for instance, "excitement-charged" or "thrill-packed." At the very least, a number of them are "brand-new." And inevitably they all lead to a more ennobling kind of action: "action at the cash register."

Many of these shows offer simple, straightforward "thrills and chills." A few declare themselves "a new dimension in TV." This may mean that when the hero is seen to kick a rock, you may be sure his foot won't go through it.

Every one of these shows has indescribable "opportunities for promotion and merchandising." Frequently, these are "built in"—which would seem to present the problem of prying them loose. But never mind now. The chief opportunity may be the "star" of the series. He's usually that "rugged, handsome star of stage, films and TV," and for the life of you, you can't remember in what you've ever seen him.

What are you supposed to do when you're confronted by an "action" series of this sort? You know very well, because you're told in words of one syllable: "wire, write, phone!"

You get exposed to this standard vocabulary long enough, and suddenly it stops meaning anything at all. We'd never use it with our new series, Boots and Saddles—the Story of the Fifth Cavalry, because it just wouldn't fit. If you're a non-network advertiser, looking for prime syndicated product, we'd rather just show you some actual episodes. No other language communicates as well.

NBC TELEVISION FILMS A DIVISION OF



38

RIETY-ARB

Variety's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding reatures as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

teature period and share of audience, since these factors reflect the effectiveness of the festure, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the clitics where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

M	IIAMI					`	
	P 16 TITLES AND OTHER DATA PALS OF PECOS— Bob Steele, Bob Livingston; 1941; Republic; Hollywood Television Service.	TIME SI.OT Saturday Morning Western Sat., Sept. 7 8:00-9:00 a.m. WTVJ	ARB RATING 23.6	HIGH 24.1	LOW 22.6	SHARE OF AUDIENCE 93,8	SEPTEMBER, 1957 ARB- TOP COMPETING SHOWS BATING Hopalong Cassidy
2.	TEST PILOT— Clark Gable, Myrna Loy, Spencer Tracy; 1937; MGM; MGM-TV.	MGM Theatre Sun., Sept. 8 9:30-11:45 p.m. WCKT	19.4	24.9	8.9	45.4	What's My Line
3.	WYOMNG— Wallace Beery, Ann Rutherford; 1940; MGM; MGM-TV.	Movie 7 . Fri. Sept. 6 5:00-6:45 p.m. WCKT	18.6	21.4	15.2	50.0	Popeye Playhouse WTVJ 16.9
4.	HELL BELOW— Robert Montgomery, Madge Evans, Jimmy Durante; 1933; MGM; MGM-TV.	Movie 7 Wed. Sept. 11 5:00-6:45 p.m. WCKT	-18.3	19.5	16.3	49.6	Popeye Playhouse
5.	LADY OF THE TROPICS— Robert Taylor, Hedy Lamarr; 1938; MGM; MGM-TV.	Movie 7 Thurs. Sept. 5 5:00-6:45 p.m. WCKT	17.8	20.2	14.8	44.4	Popeye Playhouse
6.	JOURNEY FOR MARGARET— Robert Young, Margaret O'Brien, Laraine Day; 1942; MGM; MGM-TV.	Movie 7 Mon. Sept. 9 5:00-6:45 p.m. WCKT	16.8	18.3	14.8 ⁻	46.4	Popeye Playhouse
7.	IF WINTER COMES— Deborah Kerr, Walter Pidgeon, Janet Leigh; 1947; MGM; MGM-TV.	Movie 7 Tues. Sept. 10 5:00-6:45 p.m. WCKT	15.5 、	17.1	14.0	43.2	Popeye Playhouse WTVJ 16.9 CBS News—D. Edwards WTVJ 18.7 Renick Reporting WTVJ 19.1 Name That Tune WTVJ 19.5
8.	ACTION IN THE NORTH ATLANTIC— Humphrey Bogart, Raymond Massey; 1943; Warner Bros; Associated Artists Produc- tions.	10 O'Clock Feature Sun. Sept. 8 10:00-12:25 a.m. WTVJ	14.9	16.3	8.6	48.3	Test Pilot, MGM TheatreWCKT19.4 Cross CurrentWCKT3.1
9.	IT'S A WONDERFUL LIFE— James Stewart, Donna Reed; 1946; RKO; M&A Alexander.	Four Star Feature Sat. Sept. 7 11:20-1:45 a.m. WTVJ	. 11.3	14.8	5.4	73.4	Dead Reckoning, Movierama. WCKT
10.	ISLAND OF DESIRE Linda Darnell, Tab Hunter; 1952; United Artists; United Artists-TV.	Mid-Day Movie Fri. Sept. 6 12:00-1:30 p.m. WCKT	10.6	11.3	8.9	53.8	Noon News
D	ES MOINES					,	
1.	COWBOY AND THE BLONDE— George Montgomery, Mary Beth Hughes; 1941; 20th Century Fox; NTA.	Early Show Thurs. Sept. 5 4:30-6:15 p.m. WHO	14.7	18.7	13.1	54.3	Files of Jeffrey Jones KRNT 4.8 Mickey Mouse Club WOI 6.7 CBS News—D. Edwards KRNT 8.6 News; Sports KRNT 15.2
2.	PENNY SERANADE— Cary Grant, Irene Dunne; 1941; Columbia; Screen Gems.	Movie Premiere Fri. Sept. 6 10:30-12:30 a.m. KRNT	13.9	16.4	9.8	71.4	Life of Riley
3.	HI, NELLIE— Paul Muni, Glenda Farrell; 1934; Warner Brothers; Associated Artists Productions.	Early Show Tues. Sept. 10 4:30-6:15 p.m. WHO	13.4	16.4	9.8	45.6	Files of Jeffrey Jones KRNT 5.3 Bill Riley Theatre KRNT 8.5 Mickey Mouse Club WOI 10.3 News; Sports KRNT 14.3
	SHERLOCK HOLMES IN WASHTON— Basil Rathbone, Nigel Bruce, Marjorie Lord; 1943; Universal; Associated Artists Productions.	Early Show Wed. Sept. 11 4:30-6:15 p.m. WHO	13.3	16.1	10.7	46.4	The Whistler KRNT 6.8 Mickey Mouse Club WOI 10.9 Annie Oakley WOI 12.2
5,	OVER MY DEAD BODY— Milton Berle, Mary Beth Hughes; 1943; 20th Century Fox; NTA.	Early Show Fri. Sept. 6 4:30-6:15 p.m. WHO	12.5	13.1	10.4	51.6	Man Behind the Badge KRNT 7.1 Mickey Mouse Club WOI 7.2 News; Sports KRNT 10.7 CBS News—D. Edwards KRNT 7.4
6.	A VERY YOUNG LADY— Jane Withers, Nancy Kelly; 1941; 20th Century Fox. NTA.	Early Show Mon. Sept. 9 4:30-6:15 p.m. WHO	10.9	12.5	8.6	49.1	Man Behind the Badge KRNT 4.7 Bill Riley Theatre KRNT 5.9 Mickey Mouse Club WOI 7.6 News, Sports KRNT 12.2
7.	THE DILLINGER STORY— Lawrence Tierney, Anne Jeffreys; 1945; Monogram; Interstate-TV.	Saturday Nite Movie Sat. Sept. 7 10:30-11:45 p.m. KRNT	9.6	10.7	8.0	32.1	Miss America Pageant
8.	THE PETRIFIED FOREST— Humphrey Bogart, Bette Davis, Leslie Howard; 1936; Warner Brothers; Asso- ciated Artists Productions.	Late Show Mon. Sept. 9 10:30-12:00 a.m. WHO	:8.6	9.5	7.1	ų 79.6	Bulldog Drummond's Bride, Movie Date
	Metle Oberon, Dana Andrews; 1947; RKO; C&C.	ollywood Film Thea.* Sun. Sept. 8 8:30-10:00 p.m. WOI	7.5	8.0	6.8	12.3 ~	What's My Line KRNT
10.	ZENOBIA— Oliver Hardy, Harry Langdon, Billie Burke; 1939; Hal Roach. Governor-TV,	Sunday Matines Sun. Sept. 8 1:00-2:30 p.m. KRNT	7.2	7.7	6.0	34.6	Pro-Football

TV Living on Barrow Time?

direction of Dean Roscoe L. Bar-, of five VHF and two UHF stations row, may usher in a new era of be retained. row, may usher in a new era of television regulation closely geared to antitrust principles.

to antitrust principles.

Although paying tribute to the accomplishments of the nets and their contributions to the dynamic growth of the visual medium, the voluminous document (1,400 pages) nevertheless strongly supports many of the basic recommendations in the staff report of ports many of the basic recom-mendations in the staff report of the Senate Interstate Commerce Committee and the report of House Antitrust Subcommittee.

It also gives considerable backing to the network monopoly report by Sen. John W. Bricker (Roll, and the bill by Sen. Bricker to place the webs under direct FCC regulation.

under direct FCC regulation.
What effort the report will have en Justice Department operations on the tv network front is still to be determined but its overtones would indicate closer collaboration between the two agencies. Significantly, it recommends that FCC chain broadcasting rules be applied directly to network as well as stations, and that, barring Justice objections, Congress be asked to provide the necessary authority.

asked to provide the necessary authority.

Perhaps the most far-reaching impact of the report, if adopted, would be en network ownership of stations. NBC would be required to divest itself of two of its five VHF stations, ABC of two, and CBS of one. Since the recommendations would limit multiple owners to three of the top 25 markets, it would be expected that the webs would keep their owned and operated outle's in New York, Chicago and Los Angeles.

This would mean that NBC

Chicago and Los Angeles.

This would mean that NBC would dispose of Philadelphia and Washington, that ABC would sell San Francisco and Detroit, and that CBS would sell its notyet-established St. Louis operation. In place of these, the networks could have VHF stations in smaller markets. A period of three years is suggested for divestiture.

Other multiple owners would be affected, notably Westinghouse, RKO Teleradio and, possibly, Storer.

Storer.

Adoption of the recommendations, according to the report, will mean more freedom for tv stations in programming for the community: give independent producers greater access to station facilities; furnish more opportunities for greater access to station facilities; furnish more opportunities for newcomers to enter the station field; and provide the viewing public with a wider variety of tv services and program fare.

services and program fare.

Programming Report Later
Because of litigation which delayed essential data from five
holdout film producers, the report
does not include conclusions on
programming. It recommends,
however, that this data be obtained, now that legal obstacles have
been cleared, and that a supplementary report be issued later by
the new Office of Network Study
established by the Commission.
The report recommends:

1. That multiple owners be
limited to three of the top 25 markels but that the present cellings

RYE RENTAL

8 Rms, newly halit, split-level home, Meanraing section. Fully farnished, completely carpeted, full besomest and recreation reom—2 baths, doe-ble garage, gas heating—Near school and reliread station. Spe-cious corner lecation. 10 month lease, \$375 per me. Rye 7-3876.

- 2. That networks be required to make public their attiliation policies.
- 3. That networks be required to report to FCC on changes in affiliations and the basis of each change.
- 4. That networks be prohibited from granting an affiliation because the licensee is a multiple from owner
- 5. That the two-year maximum affiliation term not be extended.
- 6. That networks be required to report the basis for withdrawing affiliation and report each withdrawal.
- orawal.

 7. That neworks be required to undertake to place a program not desired by its affiliate with another station in the same market, if the sponsor so desires.
- 8. That the option time arrangement between networks and stations be prohibited.
- 9. That the must-buy requirement of the CBS and NBC networks be prohibited but that some form of "minimum-buy" as practiced, by ABC be allowed,
- 10. That neworks be required to publish their rate-making procedures, including the circulation rediited to each affiliate, the formula used for rate purposes, and all changes in network rates of individual affiliates.
- 11. That networks be prehibited from representing stations other than their owned and operated outlets in national spot
- 12. That the Commission under-take a detailed study of network radio and other components of the radio industry.
- the radio industry.

 13. That the Commission recommend legislation authorizing it to apply applicable parts of its regulations directly to networks but that the views of the Department of Justine he requested before of Justice be requested such legislation is sought.

MBS Still Feeds Grid To Strike-Bound WCKY Over AFTRA Pressure

Mutual Broadcasting System and Mutual Broadcasting System and sponsor Pontiac will continue to feed the Saturday "Game of the Week" sportscasts to WCKY, in the face of pressure from American Federation of Television & Radio Artists to cancel the Cincinnatizadio atation from the Saturday

lineup.

AFTRA is engaged in a strike against WCKY at the present. A high source at Mutual said that the network was continuing to-offer the program to WCKY, because the station threatened legal action if the cancellation were carried out. Mutual disclosed that before the football season began and before either the network or Pontiac were aware of the strike it had signed an affiliation agreement with WCKY for the Saturday games which is binding, according to it own lawyers.

Manwhile, Tom Welstead, veep

to it own lawyers.

Manwhile, Tom Welstead, veep in charge of national sales in New York for WCKY, said that the station "has not lost three cents" as a result of AFTRA efforts over the past few weeks to make national sponsors drop out of the station spot lineup. He did add, however, that the indie radio outlet has lost local biz and mentioned that a lost local brewery, which he did not name, had cancelled. Welstead believed that the loss of local acounts is a general outcome in any

Successful Broadway Theatrical Producing organization seeks association with financial partners interested in the theatre now and ip the future as it is related to Toll Television.

Write for appointment, Box V-1020-57

VARIETY, 154 W. 46th St., New York 36

VARIETY UP & UP WITH MR. OOPS

F C & B Plans Extensive Use of Prize-Winning Cartoon Figure

Chicago, Oct. 8.
After winning a first prize at the Fourth International Advertising Film Festival in Cannes, with an animated commercial for Liquid Chiffon, Foote, Cone & Belding now plans to effect strong product identification with Mr. Oops, the central cartoon figure in the commercial, by using him in other media. Starting with January issues of Woman's Day, Everywoman, Family Circle and Western Family, Mr. Oops becomes the advertising trademark for Armour's Liquid Chiffon.

Chiffon.

Animated blurb won first place in the tv commercial category at Cannes over 114 other entries and was the only American film to win a prize in the entire international festival. Cascade Fictures in Hoiod produced it for FC&B.

It's used regularly on Patti Page's "Big Record" and occasion-ally on the Arthur Godfrey show, both on CBS-TV. Same film won a blue ribbon earlier fils year in Chi Federated Advertising Club competition.

Fun in Courtroom

= Continued from page 35 =

phasis on newcomers or little

phasis on newcomers or little known veterans.

Show is creating so much talk among thesps that the lineup outside casting director Liam Dunn's office has reached about 100 per week, or roughly the same as the web's nightteme "Studio One" drama. Even the casting techniques are unusual. Prospective cast members are given a mimeographed outline of their role, then are called into Burr's office, where he and Dunn submit them to a 15-minute rapid-fire cross-examination. Some actresses have actually burst into tears and walked out, says Burr, but most of them enjoy it.

burst into tears and walked out, says Burr, but most of them enjoy it.

Show's rehearsal schedule calls for a "pre-trial conference" between the actors (the show's witnesses) and the real-life attorneys, in which the lawyers brief them on the line of questioning they will use. Then there are daily rehearsals, with the "witnesses" on call a half-hour before rehearsal time for any last-minute huddles the lawyers wish to have.

Burr recalls that one day he

time for any last-minute huddles the lawyers wish to have.

Burr recalls that one day he looked into the dressing room of one of the attorneys as he was briefing an actor and was chased out by the enraged barrister who accused him of trying to learn his strategy. Even the lawyers get into the "fun" spirit occasionally by holding off a surprise question and popping it at the witness only after the show is on the air.

While it's still early (show premend a little more than a month ago) for any major "success stories," Burr did get one phone call from 20th-Fox while the show was still on the air, asking about unknown Ann Pearson with the idea of setting up a screen test. Marl Lynn, another unknown, got calls asking for her to audition for two Broadway Regiters, "Look Homeward Angel" and "Love Me Little." And Dorothy Reese was offered a role by the Raum Newborn agency in the national company of "Middle of the Night" as well as having a top, agent call her about representation.

ZIV SHOWS

RATE GREAT!

Barrow Highlights

point of view of networks, stations, advertisers, or the public. Nevertheless, the practice has been found to be a restraint on the freedom of some advertisers. Of particular significance, it has given the network a bargaining power in its relationship with affiliated stations that has not always been exercised in a manner consistent with the public interest." On advertising rates: "In the case

with the public interest."
On advertising rates: "In the case of CBS and ABC, evidence exists that the networks have used their power to fix network rates in order to influence the level of the stations' national spot rates in a manner which raises a question with respect to violations of the Chain Broadcasting Rules, and possibly also of the antitrust laws. In addition, NBC and CBS have adjusted the level of national spot rates of their owned and operated stations in order to influence the national spot rates of their affiliates. filiates.

national spot rates of their affiliates.

There is no specific Commission rule with respect to rate competition among the networks, but
the relevant portions of the antitrust laws are applicable to network activities in this area. The
CBS and NBC networks compete
freely with each other with respect
to the establishment of network rates., The ABC network competes with CBS and NBC by setting
lower rates for its affiliated stations. ABC has sometimes engaged
in the practice of consulting with
the other networks with respect to
their rate plans prior to taking action on the network rates of its
own affiliates. The other networks
have cooperated in providing the
desired information. This practice
among the three networks is not
compatible with the Commission
objective of preserving free competition and may have antitrust
implications."

Compensation

On compensation to affiliates:
"It has sometimes been alleged that the networks, by virtue of their bargaining position, retain an unreasonably large share of the receipts from network time sales on the average, the station receives less than 30% of the proceeds from the sale of its time by the network. However, from the network's share must be deducted discounts to the advertisers, commissions to the advertising agency, and the substantial costs incurred by the network in leasing the interconnection facilities of the AT.&T. "In addition," the network incurs

"In addition, the network incurs financial losses in its program serv-ice, most of which is provided to the station without charge. Net-work affiliated stations in the large work amiliated stations in the large in a constraint of the country have joint assistant managing director earned substantially higher; profits than the network, or than the networks and network-owned stations combined. The available evidence, therefore, does not indicate the Royal Opera House, Covent that the network's share of net-

tions, there is also an area of continues from page 35

itions, there is also an area of continues from the continues of network programs are apparently forced upon some stations. The situation might prove sufficient to satisfy the elements of the block-booking doctrine."

Must-Buys

On must-buy: "It cannot be said that the "must-buy' practice constitutes a major problem, from the point of view of networks, stations, advertisers, or the public. Nevertheless, the practice has been found to premit the said that the "must-buy' practice constitutes a major problem, from the point of view of networks, station, advertisers, or the public. Nevertheless, the practice has been found to be a restraint on the free state of the content of the problem of the

int compete enectively against lesself.

"In practice, the spot sales and network units have worked together cooperatively on some rate matters. In the case of CBS, this cooperation embraced a campaign' to equalize national spot and network rates for the purpose, and with the effect of restraining competition between network and national-spot sales. In these instances, the network's spot sales organization was acting in the interest of the network and contrary to the interest of the represented stations. There is no evidence that a similar situation has prevailed with respect to the limited part played by the network's spot sales organizations in station programming decisions."

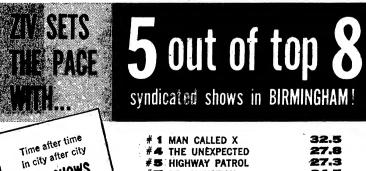
Rank Org Chief's **British TV Nod**

John Davis, deputy chairman and managing director of the Rank Organization, has been appointed chairman of Southern Television Ltd., the new commercial tv outlet to be operated by the Rank-Amalgamated Press-Associated Newspapers company which was ap-pointed by the Independent Tele-vision Authority to provide pro-grams for the South of England. The outlet is scheduled to com-mence operating during 1958.

mence operating during 1958.
Stuart McClean, managing director of Associated Newspapers, has been appointed deputy chairman of the tv company. Vapital has been staked in equal shares by the three companies. The Rank organization has shied clear of tv until now, although there were plenty of opportunities for it to get in on the ground floor when commercial tv was in its teething stage.

Associated Newspapers has been in the tv business before, and until recently was partnered in the London weekday programming outfit. Associated-Rediffusion. It recently withdrew the major part of its holding in that company.

other directors of Southern Television, Ltd., are Harold W. Snoad, managing director of Amal-gamated Press; Frank C. Hufton, AP director, Kenneth Winkles, Joint assistant managing director



#4 THE UNEXPECTED

#5 HIGHWAY PATROL

#7 DR. CHRISTIAN
#7 SCIENCE FICTIO SCIENCE FICTION THEATRE 27.3

Pulse, April, 57

ZIV TELEVISION PROGRAMS INC.

American launches 3

On Monday, October 7, The Jim Reeves



The Jim Reeves Show (1-2 pm) is live, currently popular music. It stars top singer Jim (Four Walls) Reeves, and boasts the Anita Kerr Singers, Dolores Watson, Buddy Hall and Owen Bradley's orchestra.

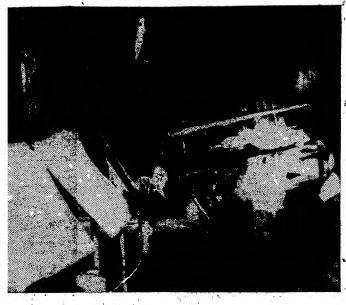


The Jim Backus Show (2-3 pm) Is live music built around the afternoon antics of the many-voiced Jim Backus. It features songstress Betty Ann Grove, baritone Jack Haskell, The Honeydreamers, Elliot Lawrence's orchestra and announcer Del Sharbutt.

big shows on 1 big day!

Show, The Jim Backus Show and The Mery Griffin Show

go live on American Radio's all-new, all-live musical line-up



The big day is October 7.

The big three are Jim Reeves, Jim Backus and Mery Griffin.

And the big sound is live music, served up with showmanship and salesmanship and aimed right at the American house-wife — the on-the-go woman who prefers music over anything else in her radio diet.

Here are three solid hours of solid fun, all featuring top live personalities, live singers and live orchestras. Here are The Jim Reeves Show, The Jim Backus Show and The Merv Griffin Show. Watch for them, starting Monday, October 7.



The Mery Griffin Show (7:15-7:55 pm) is a live session of music and song, headlining popular singeractor Mery Griffin, and featuring vocalist Darla Hood, The Spellbinders; Jerry Bresler's orchestra and veteran announcer Doug Browning.

the live one is

Goldman Sees % Formula as Answer To Rising Cost of Features-on-TV

As costs of feature product to distribs go up, it's inevitable that distribs will turn to a percentage formula for selling theatricals to tv, according to Harold Goldman, exee v.p. at National Telefilm Association.

Goldman, forecasting that the backlogs will of chematics will run dry in about three years, feels that the percentage method, similar to that employed between exhibitor and distributor in motion pictures, is as fair as any system worked out. Equivalent to the boxoffice at theatres, he feels, are the factors of ratings and time and program charges of stations on features. Only with a percentage method will the distribs share in the revenue harvest on the station level with the good ones and take a deserved to the stations of features to the station stributor to this date have resisted telecasting of features untimately will look toward trees. exec v.p. at National Telefilm Association.

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Furthermore, he points to the possibility if a percentage formula

In the future, he feels.

Furthermore, he points to the possibility if a percentage formula is worked out—and the top 12 markets in the country go along with it—feature product similar to that aimed currently for toll tv could be made available for free tv. It may not be first-run fare, never seen in theatres, but it would be close behind. The top 12 markets in the country account for about 75 to 80°c of the gross revenues on features, making the plan feasible.

and affiliates in many parts of this country), accused Peliculas Nacistanning dry, the New York marks as an example of how cinematics are eaten up on tv. Currently, in New York, there are over 100 pix showings weekly in the seven-station market. This is duplicated to varing degree throughout the country.

The only pre-48's left of a major are from the Paramount library. NTA has held and continues to hold talks with Paramount on a possible sale. Additionally, there are the Sam Goldwyn pix and the remaining David O. Selznick group. And as to the post-48's, if a residual formula is ever agreed upon in time, there are only about 1,000 to 1,200 pix available up to 1953, the five-year differential which Goldman figures will be kept be-





The networks, which to this date have resisted telecasting of feaures ultimately will look toward pix of big boxoffice track records for programming. Goldman said he makes the prediction on the basis of present network programming. And as an added pillar to his argument, the Sindlinger research finding that the top boxoffice attractions are only seen by about 15% of the potential audiences in theatres, was stressed.

Azcarraga in Blast At Mex Pic Prices for TV

Mexico City, Oct. 8. Emilio Azcarraga Sr., Mexico's top tv tycoon (Televicentro here and affiliates in many parts of this

Berman's Producer Status on 'Studio 57'

Hollywood, Oct. 8.

New producer of Revue's "Studio 57" series is Henry Berman, inked last week to succeed ankling William P. Rousseau. Berman will be under Dick Lewis, exec producer of

series.

Rousseau is exiting in disagreement with Revue over contract terms, to return to freelance television scripting and packaging.

SG Ups Plotnik

Gene Plotnik has been named publicity manager at Screen Gems, succeeding Phil Cowan, who quit as director of publicity and exploitation to set up his own shop. Plotnik joined the vidfilmery in June, after nine years as a tradepaper reporter.

He's now on the prowl for an assistant.

TV Film Reviews

MAMA
(Love for Sale)
With Peggy Wood, Judson Laire,
Rosemary Rice, Tony Campbell,
Dick Van Patitén, Nancy Rennick,
Monica May, others
Distributor: CBS Film Sales
Producer: Carol Irwin
Director: Don Richardson
Writer: Frank Gabrielson
30 Mins.; Fri., 7:30 p.m.
WPIX, N.Y. (Syndication)
When "Mama" returned on the

When "Mama" returned on the CBS-TV network last December, for its eighth season, going on film for the first time, the net only aired 10 out of the 26 episodes be fore it was yanked. Now in syndication, 16 of the episodes are firstrun, never before aired. Judging from the "Love for Sale" episode, its good to have this series around

its good to have this series around. Friday's (4) outing concerned the way of young love with a vamp. Caught in the trap was Dick Van Patten, the son, and Nancy Rennick, the wholesome girl friend. The femme fatile was played by Monica May, who like the rest turned in a competent performance, although she had a tendency to overplay her part. Of course running through the entire course of the story was the venerable mama, Peggy Wood, a winner from away back.

In the midst of westerns, who-

mama, Peggy Wood, a winner from away back.

In the midst of westerns, who-dunits, highly artificial situation comedies and blood and guts adventure skeins, "Mama" stands out as a series concerned with human values. How a family reacts to war, the concern of a mother whose son is tangled with a superficial girl were the anchors for the episode. Scripter Frank Gabrielson did not delve too deeply into the situation, keeping a light touch and the serio-comedy flavor of the series, but whatever the scripting weaknesses, the episode delivered a charm and engaged the viewers' interest in the people.

Judson Laire as papa and Rosemary Rice as the daughter, as well as other performers, were their usual competent selves. Horo.

GO SET—GO!
With Richard Hayes, Sue Ann
Langdon, Jack Grimes, F. Paul
Nelson, Junior Kittle, Dorothy
Collins, guest, others
Producer: Gordon Auchineloss
Director: Frederick A. Carr
Writers: Auchinloss, Frank Barton
30 Mins.; Sun. (6), 1:30 p.m.
WABC-TV (film)
The U. S. Army Recruiting Service has placed this skein of 26
shows in about 75 markets throughout the country, distributing it free
as a public service program. The
program, judging from the initialer, is an odd combination of
straight sell, heralding the opportunities of Army life, and entertainment.
The neither-fish-nor-foot aspect GO SET-GO!

tainment.
The neither-fish-nor-fowl aspect
of the program, further troubled
by production and scripting values
which are not up to good commercial standards, make it a relatively
weak entry.

which are not up to good commercial standards, make it a relatively weak entry.

Format has emcee Richard Hayes planning a shindig at a U. S. Army Camp. Helping along in the assignment is Sue Ann Langdon and a western and country team F. Paul Nelson and Junior Kittle, as well as other Army talent. The thesping and the singing are okay, but the showeasing left much to be desired. On hand as a guest was vocalist Dorothy Collins who belted "Sometime I'm Happy" in good style. Future guest stars on the program will include Gisele MacKenzle, Martha Wright, Jonathan Winters and Denise Lor.

A segment of the program dealt with the pictorial story of a recruit in the guided missile field, attempting in documentary fashion to show the opportunities to learn a new field offered by the Army.

Filmed by the U. S. Army Pletorial Service, it also featured the Fort Dix Orchestra and Choir. The accompanying commercials on recruitment had more zip to them than the program.

Horo.

Collier to Europe

Collier to Europe

As Exec Producer

As Exec Producer
William Collier Jr., who plans a
series on counter intelligence
work, has left for Europe to join
Bernard L. Schubert, Telestar
Films topper, in London. Collier
is slated to be the exec producer
on the projected series, slated for
distribution by Telestar Films.
Schubert is in London supervising production of Telestar's
"White Hunter," now being sold
in the U. S. Interior shooting is being done at the Shepperton
Studios.

Inside Stuff—TV Films

Ziv, helping local sponsors to create goodwill in their hometowns, has provided special film messages for the current United Community Fund Drive, delivered by the stars of three Ziv programs. To date, the 20-second-appeals have been ordered for over 300 markets.

Over 150 markets in which "Highway Patrol" is now playing will see "Give the United Way" messages filmed by Broderick Crawford. For "Harbor Command," which is making most of its debut appearances this month, \$5 outlets are carrying an appeal by Wendell Corey. Film of MacDonald Carey is running in some 5c cities, in connection with "Dr. Christian." Ziv effort was developed in cooperation with the United Community Funds and Councils of America, and offered as a special service to sponsors. service to sponsors.

National Telefilm Associates is attempting to give public affairs stature to an otherwise straight action series, "Official Detective," by tieing in with sheriffs and police commissioners of certain syndication markets. NTA hopes thereby to sugarcoat the series slightly for advertisers who are chary of an onus from sponsoring crime and violence features. An advertiser in point is Peter Hand Brewery in Chi, which is looking for a little prestige with its ratings.

For the purpose of "prestigitying" its property, NTA is willing to fly out a number of law ehforcers from several locals to Hollywood to film them in brief tag-on messages anent how ordinary citizens can help the crime busters, etc. To everyone's advantage, presumably, the local lawman is an eventual candidate for public office. For him this would be publicity, for NTA, it's public affairs, and for the sponsor it's prestige.

sor it's prestige.

Robert Siodmak will be the first to make a telefilm series based on the characters in the famed Madame Tussaud Wax Museum, but he isn't the first in the 200-year his ory of the institution to get permission for the use of its names and files. Irwin Winehouse, vp. of the Vantage Press, got an okay back in 1947 for a projected radio series based on the Wax Museum and Chamber or Horrors, with the permission offered by R. Edds, director of public relations for Madame Tussand's Inc. Winehouse is working on a possible tv series on the

"This Is the Life," religious half-hour telefilm by the Lutheran Church-Missouri Synod, is now on more than 300 stations around the world on the cuff. Synod is doing its Xmas show in full color, and as more stations go to tint, the church production will increase the number of color stanzas to be made.

Because of Utah's tax laws, putting a bite of 7% on the withholding taxes of all non-residents, pilot production of "Airline Hostess' was shifted away from Salt Lake City Airport.

Leon Fromkess, Television Programs of America's v.p. in charge of production, has decided to shoot the pilot at the Denver airport, instead.

Vidpix Chatter

Sherlee Barish, former midwestern sales rep of Official Films, has been appointed sales coordinator for the company . . . Richard Brand, formerly unit manager at NBC, has joined Metro TV's commercial and industrial film division
... Abe Mandell and Norman C.

Lindquist have joined the national sales department of Ziv as account execs. Mandell formerly had been a feature distributor in the Far East, while Lindquist formerly had been with Wilding Pictures. Productions. Mandell will work out of New York and Lindquist-out of Chicago.

Don Morrow to narrate a series of films for the Catholic Film Council, to be shown via NBC-TV... Erberto Landi's "Italian Film Theatre" moves back to its old sales department of Ziv as account

Council, to be shown via NBC-TV
Erberto Landis' "Italian Film
Theatre" moves back to its old
3 p.m. Saturday starting time this
week on WATV . Phil Frank,
formerly with Peter Elgar Productions, Screen Gems and George
Blake Enterprises, joined Caravel
Films as a sales exec. Same firm's
new production plant went into
operation with a commercial for
Socony-Mobil Oil last week, with
Pharmaceuticals Inc's Sominex
blurbs now taking up the stages...
Ralph J. Baron has been promoted
to assistant eastern division manager of Television Programs of
America, reporting to Hardis Frieberg, v.p. for the eastern division
headquartering in Baltimore, Md:
... WPIX, N. Y., has bought two
erum feature packages from National Telefilm Associates and Associated Artists Productions, totaling 56 pix.

Auer to 'Whirlybirds'

Auer to Whirlybirds

Hollywood, Oct. 8.

John H. Auer, veteran film producer-director, switches to the television film field, taking over as producer of the "Whirlybirds" series for Desilu Productions. He replaces Gayle Gitterman, who is replaces Gayle Gitterman, who is relinquishing the production chores because of increased duties in connection with his post as studio manager at Motion Picture Center, where the series is shot. Gitterman, however, will function as exec producer on the series.

Under the terms of the deal, Auer also will direct several of the "Whirlybirds" episodes.

RADIO-TV SCRIPTS --MANUSCRIPTS DUPLICATED

New, fast dry process only 25c per page, Penciled-in. Stage directions comes thru, Save time from needless retyping. Call exact copy.

> HA: 2-9743 **New York City**

FOR SALE TAX LOSS Corporation with broad theatrical charter. Box V-1026-57, VARIETY 154 W. 46th St., New York 36

Another Time Merchants' First . . .

FULL RADIO COVERAGE OF THE IMPORTANT EARTH MARKET

Also: We should like to announce our move to new offices: TIME MERCHANTS, Inc.

635 Madison Avenue, New York 22 Tel. Plaza 1-4960

Sherman Billingsley P.S .- Private Rooms for Parties.

There's only

in New York

one Stork

French TV to Aid Of Film Biz With Preview of Ideas

Here is a case where burgeoning video is coming to the aid of the theatrical film rather than presenting further competition and obstacles in a time of still shaky pic conditions here. Believing that one of the main problems in pix today is the lack of unusual subject matter, and the prohibitive production costs, a new tv show production costs, at her its show will give previews of new film ideas in monthly hour shows which public opinion and reaction will peg as desirable or undesirable film fodder. It will be called "Point of Departure." It begins its November in November.

in November.

Denise Tual, head of Promofilm, has come up with this idea which she will do in conjunction with vid commentator Francis Chalais. Writers and directors will get a chance to present ideas they have always wanted to film. The talk with the writer or director will be live while scenes on the cherished subject, made by the creator, will be shown in film form during the program.

It is felt that besides making a program this may point the way to cautious film producers. Unique and provocative subjects may thus get screened again for mutual benefits of pic people and the public, provided the resulting films, if they are made, are of high calibre.

bre.

A public referendum will be held in conjunction with these programs to determine tastes and attitudes towards these newer film subjects to see if they are really wanted. Animators point out that in the U.S., where video is a direct competitor of films, a healthy influence has come from tv via new directors, stories and ideas being transferred from one medium to another. Here video would serve as a testing ground rather than a another. Here video would serve as a testing ground rather than a creative aspect of its own, which it has not achieved as yet.

Aussie Teleipx Continued from page 25

dently. This source said that one unnamed Aussie agency, through American counterpart, has bought a half-hour skein for use

hought a half-hour skein for use-since the announcement by the sta-tions. "The Australian broadcasters wouldn't dare keep product off the air bought by their major adverti-sers," the source declared.

Stations wired the Aussie agency group that "in anticipation of other currency being made available through the government, they have secured options on other programs (above 750,000 pounds worth) which will insure the widest possible range of programming for the tv stations of the highest possible standards. Any interference with this plan... at the most economical price would in our view be detri-mental to the tv industry and the viewers.

Rod Serling

Continued from page 27 ;

were cut out. In another instance, where an army major who orders a bombardment of his own men said, "I'm going to blow them all to hell," Serling had to fight the CBS legal department for four days to keep the line in. Best substitute offered was "to Kingdom come." were cut out. In another instance.

come."

Asked about the Papal Encyclical directing the establishment of a Legion of Decency to cover radio and tv, Serling declared that while he doesn't question the motives behind it, he has a "basic fear" of any kind of censorship. The "extension" of such censorship is dangerous, he said, because it no longer becomes a question of morality but instead one of personal opinion.

WJZ-TV

out winner, with its Early Show, 6 to 7:23 p.m., and its Buddy Deane Bandstand Show, 3 to 5 p.m., number one and two show in cumulative daytime ratings, topping all local daytime strips. Early Show had a 29.7 cumulative for week, and Deane had 21.8. These two shows along with next's "Mickey shows along with next shows along the shows and Deane had 21.8. These two shows, along with net's "Mickey Mouse Club" enabled WJZ for the first time to capture No. 1 slot for entire period from 3 to 7:30 p.m. In 3 to 5 p.m. slot, Buddy Deane Bandstand had averaged 8.2, almost as much as other two stations combined, topping NBC Matinee Theatre, Queen for a Day, and CBS network soaps.

Sinatra, Boone

Continued from page 22

he were to appear on NBC in November, it would not only keep the ABC version from really rolling, but it might interfere with the King's Men," a feature film.

ABC, which originally was thought to be against lending either star to another web, points out at this juncture that it is most willing to oblige major bankrollers in helping "meet their needs and solving their programming problem" by permitting its contractees to do outside tv work. The one provise—and that's the only reason ABC says it has resisted until now—is that it not hurt Boone and Sinatra on ABC.

20th Telefilmery

Continued from page 25

series starring Rex Reason which will be syndicated by NTA, 50% owned by 20th. "Gun," and "Millionaire" are also partly financed by NTA which guarantees TCF production coin outlay, and thereafter shares in gross returns.

It also has an anthology series (titled "Trans-Atlantic" in the hopper with production to take place on permanent ship set at Westwood lot. Asher hopes to have pilot completed early in January. "Flicka," is still under option by NBC and now in re-runs, but Asher is hopeful of getting this series started anew and has 10 scripts he can put to work immediately.

THEY LOVE ME IN **CHICAGO** Saf., Sepf. 7

Contact: RICHARD A. HARPER, Genéral Sales Mgr.

Circling the Kilocycles

Dallas—Donald C. Keyes has been named program director for the four stations owned by the McLendon Corp. He'll office here at KLIF, where he was a d.j. for two years, hefore working at KTSA, San Antonio, and KLIT, Houston, where he was also, program director.

Denver—Sheldon Referson, former news director of KLZ-TY and radio here, presently in a similar post at WCTM-TV and WTCM radio, Minneapolis, was cited by the Colorado State Medical Society for his efforts in presenting medical problems over the air while he was on the Denver job. Both stations are Time-owned.

Kansas City—Members of the midwest section of the National Association of Radio and Television Broadcasters will have a two-day program here at the Hotel Muehlehach -beginning Thursday (10). Program will include talks by former President Harry S. Truman; Harold E. Fellows, NARTB prexy, and Dr. Charles N. Kimball; president of the Midwest Research Institute here.

Burlington, Vt .- William Arnold radio-television announcer at WBEN in Buffalo for the past four years, has been named as program director-of WDOT in this city.

U.S. B'casters Eye 150G Slander Suit Appeal Vs. WDAY

The State Supreme Court has taken under advisement an appeal in a \$150,000 slander suit that concerns the responsibilty, under federal law, of a radio and television station for the transmission of ir-responsible charges. As such, the case is regarded as a major test of federal communications law.

Defendants are local station
WDAY-TV and an unsuccessful
U.S.-senatorial candidate, A. C
Townley.
The Farmers Union brought the

The Farmers Union brought the suit after Townley, running as an independent with little chance of success, was given time on WDAY-TV to charge that it, the Union, was "Communist controlled."

In district court the trial judge dismissed the tv station as a defendant, holding that the broadcaster is given immunity under the 1934 communications' act requiring WDAY to make its facilities available to Townley.

It was an appeal from this decision which brought the case befor the State Supreme Court.

The National Association of Radio and Television Broadcasters'

dio and Television Broadcasters has intervened in the case in sup-port of WDAY which concedes Townley's charges were false and

Fee-TV Sure Way of Recouping Film Biz Investments, Sez Kramer

TV Rights to Italy's Soccer Games Becomes A Big National Issue

Rome, Oct. 8.

A silent battle is currently in progress over the television rights to Italy's Sunday-afternoon footto Italy's Sunday-afternoon foot-ball (soccer) games. Issue is a vital one, it's felt here, as football is far and away the national sport and pastime (witness the large sums spent each week in the foot-ball pools, etc.), and setowners have long clamored for more than the current plc clip coverage of selected, games. (Radio handling of soccer games is to broadcast the second half of a previously undis-closed game every Sunday).

closed game every Sunday).

Difference is one of money, and it has held up coverage to date (season has already started) despite two meetings between RAI-TV the national telenet, and the Football League. League at first asked a flat \$150,000 for the 34-Sunday season. RAI refused, countering with a \$40,000 offer for the same period of coverage by its video setup. The League then dropped its sights to some \$135,000, but RAI, at least to date, has stood fast.

Observers here are speculating that RAI may want to make a legal issue out of the controversy, citing "press freedom" as it's felt that the RAI offer is relatively low, especially when compared to the figures the Italo telenet hands out for other shows and presentations with much less potential popularity than the football games. Felt also that a \$120,000 figure would be fair to both parties, working out to roughly \$35,000 per game, relatively low when compared with the potential listener gain. RAI has reportedly spent up to \$75,000 for a single variety show in the past.

Rosenthal

Continued from page 25

the "Decoy" series dealing with the activities of New York policewomen. Beverly Garland stars in that one.

One.

He points out that "Decoy," like "Treasury Men in Action" which he did under the PTE banner, in one sense is better public relations for a governmental agency than it possibly could get via normal channels. But latter point is an added gambit.

an added gambit.

Pyramid Productions, which is topped by Leonard Loewinthan, and distrib Official Films are so high on "The Big Story," featuring Burgess Meredith as host, narrator, and distrib Official Films are so high on "The Big Story," featuring Burgess Meredith as host, narrator, that the plan is to maintain production on the series until 78 episodes are completed—in other words a two-year supply under the normal telecasting pattern of 39 plus 13 repeats. Feeling is that "Big Story," which had a history of 10 years on the network when it was partially live and on film, is the perfect syndication vehicle, for each week there's a natural tieup with a local situation. Weekly, another newspaperman's effort is chronicled under the format. From the backlog of properties, what gre considered the best '78 have been selected, each episode being shot fresh and script updated, with some location footage of the old "Big Story" utilized. Rosenthal, who also is board chairman of Pyramid, was exec producer of the networked 'Big Story." Distrib Official Films has a financial interest in "Decoy" sharing a piece of the residual returns. "Decoy," too, is the series in which a group of stations have an investment, similar in some respects to the Screen Gems dead on "Casey Jones." "Big Story" is owned outright by Pyramid. To date, over \$900,000 has been racked up by "Decoy" and "Big Story," just been put into syndication, has hit about \$400,000, according to Loewinthan.

Pyramid is contemplating shoota intervened in the case in support of WDAY which concedes Townley's charges were false and standerous. In finding for the station, the indistrict court judge ruled, however, that North Dakota's law granting is that court budge ruled, however, that the plaint is to maintain processing the plaintiff and not contested by the lower court held, absolves WDAY from any liability. The station argued successfully in district court that if it's required by such federal law to carry political broadcasts and prevented from censoring them, then it can't be held responsible for any defamatory statements they contain.

On the other hand, the plaintiff's counsel contended in his Supreme Court arguments that radio and ty stations must be responsible or any indigent could use the airways to slander private individuals and organizations.

It's widely believed that Townley, the driving force 40 years ago behind the then politically powerful Nonpartisan League and who polled only 937 votes in the election won by the Rebublican incumbent with Farmers Union backing, would be unable to pay the \$150,000 if the plaintiff obtained such a judgment. The station then would have to fork across the entire amount.

Lawyers on both sides have indicated they'll probably appeal an adverse State Supreme Court defects.

Lawyers on both sides have indicated they'll probably appeal an adverse State Supreme Court defects.

London, Oct. 8.

Stanley Kramer, here for the opening of 'The Pride and the Passion' at the London Pavillion tonight (Tues.), said he was sure producers would welcome the introduction of pay tv, as this method was a surefire way of recouping investments quickly.

Kramer, speaking at a press conference, said that if for example, a picture cost \$1,000,000 to make, it would be able to show a substantial profit from one night's screening on tv. On an average Thursday night in America a tv audience of 1,000,000 homes would not be an overestimate. At 50 cents a time, even after overheads, it would show more than a fair profit.

He visualized the time in the near future, when normal household tv equipment would take up most of a fair sized wall. When that came about there would no longer be any room left for the arguments that suggested the big theatre screen could never be replaced by the small tv screen. Kramer added that pay tv could be the saviour of the film industry.

Salt Lake City—Paul Coburn, deejay at KLUB going over to KWIC as program director and deejay.



BETWEEN 7:30 and 10:30 P. M. FOR \$1.30

The second stations cost per thousand homes is \$2.39 84 Higher

The third station's cost per thousand homes is \$5.42 317 Higher

AND ANYTIME WSAZ-TV delivers ONE THIRD more total homes than both other Huntington Charleston Stations COMBINED







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World famous for his stage and screen portrayals... acclaimed by critics and audiences... Burgess Meredith now makes his first regular appearance on TV as host and narrator of the NEW "BIG STORY."

Top rated against every kind of competition... commended by outstanding church, civic and government leaders... winner of a host of national awards... "THE BIG STORY," now in its tenth year on radio and TV, remains unmatched for audience reaction... publicity... top sponsor results.

NOW, the new "Big Story" – as exciting as today's front page – takes you behind the headlines of America's top newspapers with thrilling, dramatic, inspiring stories told in vivid documentary style.

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Executive Producer - Everett Rosenthal

Call the man from



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Foreign TV Reviews

sets, direction which milks every effect, "safe" material selected to please most family groups, ability to spread action over several hour stanzas rather than strict condensation imposed by normal dramatic video presentations, a crucial time slot—all these elements combo into a strong sell and may pay off in high ratings.

Flostfock Auton's adaptation emptores a control of the strong sell and may pay off in high ratings.

a strong sell and may pay out in high ratings.

Edoardo Anton's adaptation emphasizes the romantic and frivolous life of the Bennett family, ably sketched by Elsa Merlini and Sergio Tofano, as Mr. and Mrs., while Virna Liss stars in the key role of Elizabeth, along with her sisters, played by Vira Silenti and Luisella Boni. All three are high on looks and ability, and that goes for most concerned, both male and female. There is no fear of closeps, which in turn allows full freedom, and camerawork is imaginative and pacing, barring some slow spots made necessary by the allive format (director D'Anza refused to compromise effect by introing pic clips).

Composite has all elements of

troing pic clips).
Composite has all elements of crowd-pleasers: romance and a romantic world of the past, humor, love, drama, and should rapidly earn RAI-TV more viewers.

Hunk

CETRA VOLANTE
With Cetra Quartet, Pinuccia Nava,
Three Clippers, Billi, Danny
Dean, Gorni Kramer, Marlo Consiglio orch, others
Director: Gianfranco Bettini
60 min., Sat., 10 p.m.
RAI-TV, from Milan

Weekly variety stanza, new this fall, makes for a pleasant hour of televiewing, even though the lack of a comedian-encee to pull show together is evident. Cetra Quartet (its femme member bedded by flu during show caught) filled this gap partly in its semicomic, highly-skilled group rendition of songs and sketches, while this week an American act, Danny Dean, helped give the hour a humorous windup via a hilarious if oft-seen recordmime stint. Choice was ideal to bridge the lingual gap, with ribbing of operatics especially appropriate in this country.

or operatics especially appropriate in this country.

Other comic moments were supplied in an uncredited bit by Billi, together with the Cetras, while rest of program comprised an acro act (an excellent balance bit by a performer whose name was twice slurred by the announcer, remaining undecipherable), a skimpy dance routine by s ome fully-dressed chorines, an amusing and skillfully executed marionette number with three human figures imitating the wooden ones, an acrobatic dance routine by the Clippers (3) plus, of course, several songs by the Cetra Quartet, a top Italian draw, short on voice and long on timing. With a word switch, incidentally, their theme

ARMCHAIR THEATRE
(Policy For Love)
With Joan Greenwood, Robert Urquhart, Brian Reece, Colin Croft, Kynaston Reeves, Betty Bascomb, others
Writers: Jerrard Tlckell, Neil Tyfield
Producer: Leonard Brett
Designer: Bertram Tyrer
60 Mins., Sun. Sept. 29, 9:30 p.m.
ABC-TV, from Birmingham
"Armchair Theatre" has built up
a slick reputation for worthwhile
television drama, but many more
efforts like "Policy For Love" will
cause that reputation to fall flat
on its face.
The play istarted off with a promising comedy idea. A newlywed
was persuaded to take out a zany
insurance policy against losing the
affection of his wife. His business
crashed and he set out to turn his
wife against him in order to cash
in on the \$56,000 policy. Meanwhile, a fake psychiatrist made a
play for the wife. This could have
been developed farcically, satirically or simply as a genial light
comedy, but the authors bogged
down their own idea with limp
talog and scrappy situations.
Leonard Brett's mannered production did little to help a struggling cast.
Joan Greenwood, just
back from W. S., Brian Reece and
Robert Urquhart battled bravely
with the
monumental task of
breathing a little life into these
sorry proceedings but only Reece
emerged unscathed from this disappointing evening.

NTA

Continued from page 23 assuming all debts incurred until

now.

NTA will hold onto the "Rocket 56" feature film package, which it originally sold to WATV and which, more recently, was on the block for resale in New York. Moreover, it is expected that the station under the new management will recapture the "NTA Film Network" from rival WPIX as soon as the WPIX contract ends.

WATV and WAAT call letters will be changed to WNTA-TV and WNTA AM & FM when the FCC approval is given. Before going on the air under the telefilm distrib's aegis, the station will be closed for a week.

Deal gives NTA the Empire State Bidg, transmitter. The office and studio space of WATV, in the Mosque Theatre Bidg, in Newark, has been taken on a long-term lease.

In nest weeks, Rosenhaus, uncer-NTA will hold onto the "Rockei

Mosque Theatre Bidg, in Newark, has been taken on a long-term lease.

In past weeks, Rosenhaus, uncertain of a sale to NTA, began to make sharp cutbacks in his operating expense. A week ago, the biggest was made. Approximately \$9,000 a week was sald to have

been shaved from executive sal-

aries.

During the period when the NTA-Rosenhaus dickers were on shaky ground, when NTA claimed to have pulled out entirely, there was talk of United Artists and Zenith both showing an interest in the actions. It seems the anytery Zenith both showing an interest in the stations. It seems the anxiety to sell WATV and WAAT stemmed from intramural conflict, in which the Pollocks wanted out as quickly as possible. Rosenhaus has since denied that there had been any serious trouble in the family.

Purchase price gives NTA 100% of the stock of Atlantic Television Inc. and Bremer Broadcasting Corp., the companles controlling he Newark stations. NTA also owns KMGM-TV, Minneapolis, pending FCC okay.

New NBC Look

slightly by CBS' "Lucy" reruns in the first half, topped "Big Record" at 8; "Kraft" topped CBS' "Million-aire" in the first half-hour; and "This Is Your Life" easily domi-nated the 10 p.m. segment.

nated the 10 p.m. segment.

Top 'Playhouse 90'
On Thursday, NBC carved a big chunk out of "Playhouse 90," with all three of its 9:30 to 11 entries topping "Playhouse," the holdover Tennessee Ernie show, the new Rosemary Clooney segment and the revamped Jane Wyman dramatics.

As for Saturday, Perry Como re-As for Saturday, Perry Como re-mained tops in his 8 to 9 hour, Gisele MacKenzie topped her com-petition and Dean Martin won out in the second half of his hour, giv-ing NBC the overall advantage

Another source of new NBC Another source of new NBC strength is its 11% increase in share of audience in the 7:30-8 strip, with CBS down 3% in that period and ABC down 16%. Setsperiod and ABC down 16%. Sets-in-use for that time slot have gone up by 14%, so that both CBS and MBC have improved their ratings, the former by 8% and the latter by 20%. ABC's ratings are down 9% in the period.

'Sunrise Semester'

Continued from page 22 :

station has sold commercial time that early in the morning and also a first for bookstore business. Other orders, also from the book industry, are in the works as well. Schools have tied into the show, with a Greenwich, Conn., high school assigning seniors to the program as a credit course, and an N. Y. U. graduate class on "The American College" also viewing the program as an assignment.

American College" also viewing the program as an assignment. Other stations have asked for the show, live and on kinescope, and though WCBS-TV didn't think of kinescoping the show at first, the station how is doing it daily and has kinnies of all but one of the programs. It will meet with the Radio-TV Educational Center of Ann Arber to work out some system of kinnie distribution for other stations.

'Tachistoscope

Continued from page 24 =

partment, Incidentally, I was the one who sold this program to NBC while employed by a training film company. Now that I work for NBC's subsidiary, California National Productions, Inc., as Sales Supervisor of Calnatron, I can take my own medicine.

Supervisor of Cainatron, I can take my own medicine.

As a former laborer in the film commercial vineyards, I feel hidden commercials give the "blurb" producer an advantage over the client. Now that commercials can't be seen, how can the client criticize them? Or better yet, even if the producer falls to meet the production deadlines, how will the client know the difference? This is indeed a boon for the commercial indeed in boon for the commercial indeed a boon for the commercial

indeed a boon for the commercial film people.

A friend of mine even suggests that commercials be a half-hour long and the program content be subliminal. But, this might lead to client's payments being very subliminal.

Seriously, I am against this sort of mass manipulation in the communications industry. The moral objections might subliminalize us right into direct government regulation.

Robert Schultz.

Robert Schultz. (California National Productions.)

Syndicated Shows

Continued from page 25

not be definitive due to the lack of sufficient duplicating factors in both fields, it underscores the run-ning power, the relative longevity of syndicated skeins.

ning power, the relative longevity of syndicated skelns.

Station by station selling has built a staying power for its commercially good product through a variety of practices. They include: the widespread growth and virtual standardization of the 39 plus 13 method of selling; the adoption as a standard operation procedure by stations of rerunning product, ranging from a one-a-week basis to a Monday through Friday stripping operation; some of the most successful skeins have gone into second and third year production.

Some of the hardlest skeins that have bucked the passage of time include: "Ramar of the Jungle," "I Led Three Lives," "Cisco Kdi," "Badge T14," "Count of Monte Cristo," and "Mr. District Attorney,"

\$52.500.000 Blurbs

Continued from page 25

available, it was learned that the maximum output figure of 12,000 blurbs by next year includes those made in all lengths for television

It seems, counting all the net-work; national spot and local ad-vertisers who use filmed commer-cials, the time is just not available to expose more than 12,000.

to expose more than 12,000.

The one possibility for creating a larger market for filmed blurbs is that advertisers will use new spiels at a faster rate than currently is their habit. It is hard to say—without generalizing or going into a very lengthly and exhaustive study—just how long the life of a commercial is today. But, apart from many made for network use, there are relatively few spot or local blurbs which are not used several times, or even a few dozen times, over. Turnover would have to be mightly quick, certain sources state. over. In nover would have to be mighty quick, certain sources state, for there to be any need for ap-preciably more than 12,000 com-mercials a year at any time in the future.

future.

There is the distinct possibility that the gross intake of the commercial producers will eventually exceed the \$52,500,000 quoted herein, but that will be the result of additional increases in the cost of labor. Hence, a new high will not mean any greater net earning power for the telefilm commercial makers.

WFIL

Continued from page 22

erations heard the elder McQueeerations heard the elder McQuee-ney's plea. Steck had WFIL news specialist Allen Stonte do on on-the-air interview with the father. Within minutes the station receiv-ed a call that the "girl friend" was expecting him and she was sure young McQueeney was in the city.

An hour later the WFIL phone rang with Bob McQueeney on the other end. A long distance call was put through to Connecticut and father and son had an on-theair reunion.

Small War

z Continued from page 23 :

Containe from page 22

ing Schrafft's to enter its premises,
CBS does so in furtherance of its
own business, and that an arrangement for the convenience of its
employees cannot be deemed the
conduct of a restaurant business.
Furthermore, he said, "the credible
proof shows that this defendant
(Schrafft's) entered the building
pursuant to a request from the
tenant thereof and with the permission and encouragement of the tenant thereof and with the permission and encouragement of the landlord. A business visitor cannot be enjoined from entering a building when it does so at the request of the tenant and with the consent of the landlord regardless of whether such request or consent constituted a breach of contractual arrangements which either the tenant or landlord had with third parties. Business invites have a right to make reasonable use of the defendant's usual means of ingress and egress."

Young Sez Nielsen 'Double-Talking'

Adam Young Inc., which last week blasted Nielsen for "forgeting radlo," lashed out again this week by stating that they had contacted 106 timebuyers from the leading 20 agencies, 91 of whom had not heard from the Nielsen format. A Nielsen representative according to Young claims that he took a survey of some 250 time-buyers.

Young further contended that Nielsen is now double-talking. Nielsen, according to Frank Boehm, in charge of the Young research staff, says that the reasonresearch staff, says that the reasonthey are now reporting ratings
rather than homes (in the case of
the metropolitan area) is that all
the buyers they queried wanted
ratings for their clients. Nielsen
in the past has stressed the homes
reached in lieu of percentage ratings because, according to Nielsen,
"the latter are misleading, and
make it difficult to compare one
area with another. Furthermore,
accurate information on homes
reached is essential to a sound determination of cost per homes
reached."

MBS

Continued from page 22;

ming expansion move, the net cur-rently is sounding out its affiliates on a special news show and a program involving a top name per-sonality. Regarding the number of affiliates, net says it has 460 stations. Exces acknowledge that in a few major markets MBS hasn't got representation. Bittsungt got representation: Pittsburgh is one of them, but decline to spell out the markets net is blocked out of.

or.

Upbeating its news operation, under the direction of Robert F. Hurleigh, in Washington, net has formed a Mutual Network Correspondence Assn., aimed to operate similar to a press association, with stringers feeding the net and local stations news.

• Eastman

Continued from page 27

about Godfrey and McNeill, since each of them tops all local programming in many of the markets.

gramming in many of the markets,
McLendon also said that live
orchs were useless, that many stations were unwillingly "saddled"
with them. However, Eastman
said, there are stations like WHDH,
Boston, and WNEW, New York,
where live orchs bring audience
and bring money. He added, for
McLendon's special benefit: "What
we are doing at American isn't on
a low overhead operation, but what
McLendon is doing is a low overhead operation."

John Karol, veep in charge of
sales at CBS Radio, commented
simply, in answer to the Texas station man, that "Gordon McLendon
knows as much about network
radio as I do about Texas radio,"

San Francisco—Fred Stuthman, ex-KGO deejay, pleaded guilty to a morals charge involving a 16-year-old boy in juvenile court last week and will be sentenced Oct, 30. The 31-year-old Frisco radio veteran was arrested May 18 on complaint of a Western Uninon messenger.

Free Lance Writer

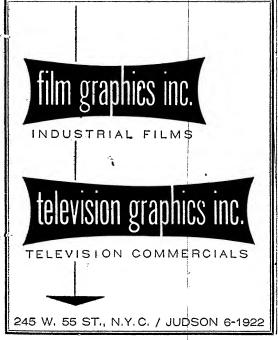
Crime, Comedy, Drama, Variety Show Continuity, Industrial Shows Over 20 Years With **Top Network Productions** AVAILABLE TO AD AGENCIES AS CONSULTANT

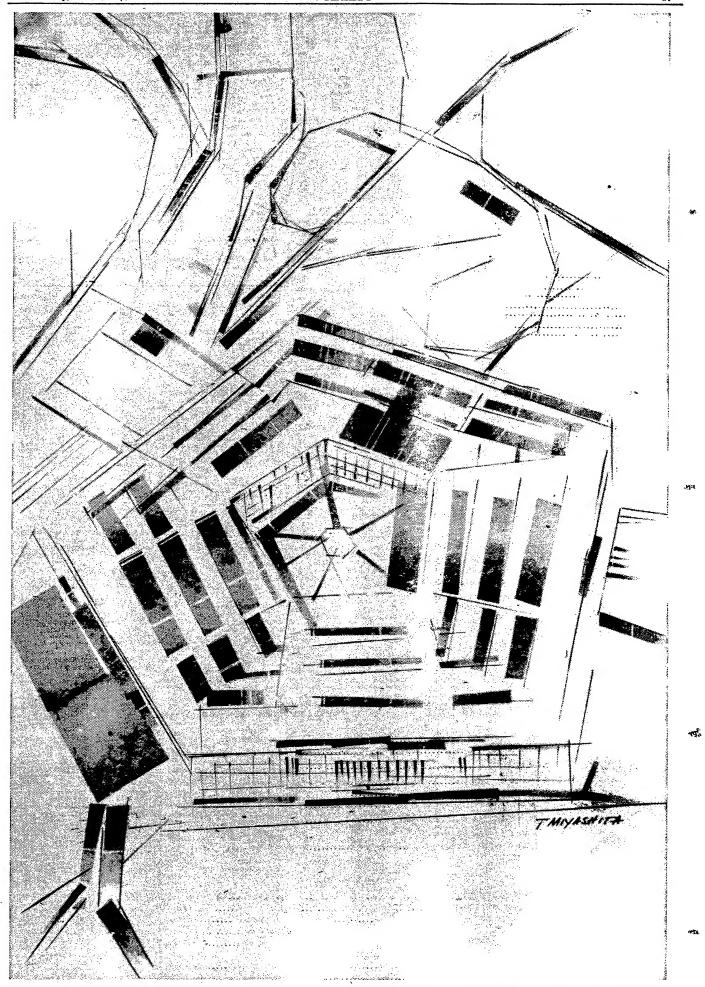
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Beautiful rook home, on are plut, I year aid. 3 hedroems, 2 baths, due with built in bar, involence tiving room, ftroplace, evicide barbacus and patie, maide room, all utilities, fully curveted, Private beach rights. Owner leaving state will sacrifice, \$44,000. Call Port Washington 7-1380.





THE PENTAGON One of a series of impressions of Washington by T. Miyashita. Commissioned by WTOP TELEVISION Broadcast House, Washington, D.C. Operated by The Washington Post Broadcast Division. Represented by CBS Television Spot Sales.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Marty Robbins (Columbia): "THE STORY OF MY LIFE" (Famous"), is a fast-tempoed calypso, is a pleasing time with a cute lying a fast-tempoed calypso, is a pleasing time with a cute lying and the source of this popular British singer, "A HANDFUL OF for Marty Robbins, a rockabilly soon the "Garden McRae (Decca): "RICH Good ballad with a catching beat. You will see the soon the "Carefree Heart" legit score, is a clever restatement of the being that money isn't everything. Carmen McRae's savuy vocal gives it maximum impact. "COAX ME" (Chappell'), from the "Rumple show, is another excellent entry with strong pop chances.

The Diamonds (Mercury): "SIL-ROUETES" (Regent'), a good ballad for the genre, gets a solid

Sam Cooke (Keen): "YOU SEND ME" (Higuera'), an okay rhythm ballad, is given a firstrate vocal by a promising talent, Sam Cooke. "SUMMERTIME" (Gershwin') gives him more scope in a free-wheeling interpretation.

wheeling interpretation.

Jo Ann Lear (National): "I CAN
TELL" (Forster), a pretty ballad,
is nicely vocalled by Jo Ann Lear
with a multiple dubbing technique.
"THINGS I SHOULDN'T KNOW"
(Music Workshop') works a cliched
theme without any fresh angles.

uneme without any fresh angles.

Joe Reisman Orch (RCA Victor):
"JOEY'S SONG" (Shapiro-Bernstein"), a Reisman original, shapes up as a catching instrumental with Al Caiola's guitar in the lead.
"EL DORADO" (Shapiro-Bernstein") is a lusher, Latin-styled entry.

2. FASCINATION (5)

Best Bets

	ł
MARTY ROBBINS THE ST	ORY OF MY LIFE
CARMEN MeRAERICH	MAN, POOR MAN Coax Me
THE DIAMONDS	Daddy Cool
PAT KIRBY(Decca)	would I were
JOLIE HUNTER	C'EST L'AMOUR Blessings
TERESA BREWER	WOULD I WERE

rock 'n' roll treatment by The Diamonds, who could send it into the kins), based on a kiddle book charhit lists. "DADDY COOL" (Regent') is a jive-spieled rhythm movelty.

Pat Kirby (Decca): "SAYON-RA" (Berlin'), an Irving Berlin song from the pic, "Sayonara," is a lord song from the pic, "Sayonara," is a lord.

novelty.

Pat Kirby (Decca): "SAYONARA" (Berlin*), an Irving Berlin
song from the pic, "Sayonara," is a
standout piece of Nip-flavored material done in impressive Madame
Butterfly style by Pat Kirby, Could
start a lock 'n' loil trend. "WOULD
I WERE" (Frank*), from "Carefree-Heart," is a cute piece of material

terial.

Jolie Hunter (MGM): "CA, CEST L'AMOUR" (Buxton Hill*), from the Cole Porter score for the pic, "Les Girls," is a class ballad handled very effectively by this songstress. On the Coral label, Tina Robin does the same song with a speeded-up tempo that changes the number's character. "BLESSINGS" (Chappell*), from the "Seventh Heazen" legit score, voices a nice sentiment in fine pop style.

voices a nice sentiment in fine pop style.

Teresa Brewer (Coral): "WOULD I WERE" (Frank*), from "Carefree Heart." is a liliting ballad with a fine lyric that shapes up as a potent entry for the pop lists via this slice. "YOU SEND ME" (Higuera) is a change-of-pace rock 'n' roll tune which might have more in mediate impact with the kids.

Dinah Shore (RCA Victor): "TLL. NEVER SAY 'NEVER AGAIN' AGAIN'' (BVC*), the oldie from the swing era, gets an attractive reprise by Dinah Shore in one of her best vocals in some time. "THE KISS THAT ROCKED THE WORLD' (Sheldont), from the "Ziegfeld Follies of 1958" score, is an okay ballad in Latin tempo. "The Easy Ridera (Columbia): "The Easy Ridera (Columbia):

an okay ballad in Latin tempo.

The Easy Riders (Columbia):
"ITIMES" (Montclareth, a lovely
folk-styled ballad, is projected in
standout style by this combo, particularly the lead tenor. "SOUTH
COAST" (Montclaret) is an interesting, although somewhat too
long saga in song.

Frankle Vouchon (Frich) "ICENTO"

iong saga in song.

Frankie Vaugham (Epic). "ISN'T
THIS A LOVELY EVENNG" (Miller*), from the pic, "These Dangerous Years," is a highly pleasing
ballad nicely handled. "PEEBLE
ON THE BEACH" (Rusht), an offbeat rhythm ballad, is powerfully
belted by a singer with a legit set
of pipes.

of pipes.

Richard Hayes (Decca): "THE
FIRST TIME I SPOKE OF YOU"
(Chappell'), from the legit musical, "Rumple," is a big romantic
ballad with good pop chances,
"RED LETTER DAY" (Chappell'),
from the same show, has a lilting
ouality.

"RED LETTER DAY from the same show, has a filting quality.

Mitzi Mason (Vik): "AUTUMN ON THE CAMPUS" (Rayven'), with a good seasonal peg, is a pretty juve-angled ballad neatly projected. "FAIR WINDS AND FULL SAILS" (Republic) is another strong ballad with chances.

Gil Bernal (Verve): "TAB, RORY AND ROCK, ROCK" (Lindley') has a clever rock 'n' roll-follywood star tieup which might catch on with the kids. "TAKE ME BACK" (Lindley') is a good rocking number bouncily handled by Gil Bernal.

LAWRENCE WELK

LAW REPOSE WELLS
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancine Party
ABC-TY-Sat. 9-10 P.M. E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TY Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

example of a rocking ballad which composer Billy Myles sells in a typical. vocal for the genre. "HONEY BEE" (Angel-Selbon†) is an average uptempo item.

The Mariners (Tiara): "I RE-MEMBER" (Leeds*), a warm, nostalgic ballad, gets an okay slice by The Marines. "NO DOWN PAY-MENT" (Coliseum†), title song of the 20th-Fox pic, is a neat swinging ballad.

ng ballad.

Connie Russell (Era): "FOOL'S PARADE" (Warman') is a performing song with impact for special situations, as punched over by Connie Russell. "NOBODY PLAYS PIANO LIKE SACRAMENTO" (Thunderbird*) is another bluesy piece with a special material quality.

chorus.

Sal Mineo (Epic): "PARTY
TIME" (Mayland?) is routine rockabilly material worked over in the
approved fashion by this young
singer-actor. "THE WORDS THAT
I WHISPER" (Wemar?) is a simple ballad vocalled in fair style by
Mineo. Rusty Evans (Brunswick): "WHEN I'M ALONE WITH YOU" (Roosevelt-Acmet) has a lyric that's simple and frank, and Rusty Evans' rockabilly delivery makes all the implications clear. "I LIVED, I LOVED AND LOST" (Roosevelt-Acmet) is a good balad for this idiom.

*ASCAP. †BMI.

Yale's Concert Series

Yale's Concert Series
Yale's Woolsey Hall Concert Series, diways a sellout, opens tonight
(Tues.) with Symphony Orchestra of the Florence Festival (first Italian symph to tour U. S. since
1920). Other dates include Boston
Symphony under Charles Munch,
Nov. 12 and Feb. 11; Isaac Stern,
Dec. 3; Artur Rubinstein, Jan. 7;
Obernkirchen Children's Choir,
Feb. 4; Pierre Luboshutz, Genia
Nemenoff, Boris Goldovsky and
Chamber Orchestra (37), March 4.
Daggett M. Lee carries on as
longtime series manager.

Billy Myles (Ember): "THE Daggett M. Lee carr JOKER" (Angel†) is an excellent longtime series manager.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Artist
Around World 80 Days
Frank Sinatra
The Weavers
Original Cast
Original Cast
Driginal Cast
Harry Relationte
Sound Track
A Swingin' Affair
At Carnegie Hall
My Fair Lady
All Stars
Film Encores
Bells Are Ringing
At The Waldorf
Sings of Caribbean
This Is Nat King Cole
Calypso Title Calypso Sings Rodgers & Hart Fabulous Forties
Three-Penny Opera
Love Is The Thing Sings Gershwin Swings The Blues
Pajama Game
Favorite Ballads
New Girl in Town

Decca Capitol Vanguard Columbia Verve London Columbia RCA Victor RCA Victor Capitol RCA Victor Verve Kapp MGM Capitol Mercury ABC-Paramount Folkways RCA Victor

Album Reviews

"Stars of Hawaii" (Decca) is an excellent roundup package of the partists on the hula circuit. In his collection of old and new sland songs the native material is nixed with some Tin Pan Alley-like numbers such as "Keep Your tyes on The Hands" and "Hula op Hop," the latter actually a layboo. Various artists in this set circle Apaka and Rosalie tephenson, Steriffig Mossman, tahi Besmer, Le na Machado, leorge Kainapau with Lani Montire and George Kocki & His foana Serenaders. Also in the lawaiian groove, Decca has reased "Honolulu at Midnight," a tof of queitly swinging instruments by Danny Stewart-Sam Kohi and The Paradise Islanders.

Bobby Brookes: "This Is The light" (RCA Victor) introduces a cw singer with a good set of queitly sending in the uptempo halladis which he to uptempo halladis which he excellent roundup package of the top artists on the hula circuit. In this collection of old and new island songs the native material is island songs the native material is mixed with some Tin Pan Alley-like numbers such as "Keep Your Eyes on The Hands" and "Hula Cop Hop," the latter actually a calypso. Various artists in this setinctude Alfred Apaka and Rosalie Stephenson, Sterifig Mossman, Mahi Beamer, Le na Machado, George Kainapau with Lani Montain and George Keohi & His Moana Serenaders, Also in the Hawaiian groove, Decca has released "Honolulu at Midnight," a set of queltly swinging instrumentals by Danny Stewart-Sam Roki and The Paradise Islanders.

Bobby Brookes: "This Is The

Artist

7. Original Cast
8. Lena Horne
9. Harry Belafonte
10. Nat Cole
11. Harry Belafonte
12. Ella Fitzgerald
13. Roger Williams
14. Original Cast
15. Nat Cole

15. Nat Cole
16. Sarah Vaughan
17. Eydie Gorme
18. Sound Track
19. Peter Seeger
20. Original Cast

set or questly swinging instrumentals by Danny Stewart-Sam Koki and The Paradise islanders.

Bobby Brookes: "This is The Night" (RCA Victor) introduces a new singer with a good set of pipes. Brookes registers best on the uptempo ballads which he belts in straightforward swinging style. His stylistic approach to the slew ballads is less certain. However, he's always a pleasing performer on a repertory that includes such oldies as "Suddenly," "Same Old Saturday Night," "Am I Blue" and some new entries.

"Kurt Weill's Suite from The Threepenny Opera" (MGM), an outstanding piece of show music in its original form, has been framed in a new and interesting format here as a quasi-longhair piece originally prepared by Weill 1929 for a symphonic performance. The various melodic themes from the opera are skillfully played by the MGM Chamber Orchestra under Itler Solomen's baton. Completing the disk is another suite based on Weill's music for the stage, including "Lady In The Dark," "Johnny Johnson" and "Lost In The Stars." Arthur Wino-

..... Jimmy Rodgers Roulette

a group of fine standards.

Genevieve: "Frankly French"
(Vox) is another package of Gallic
tunes by a songstress who transcends all language barriers. In
this collection, Genevieve delivers
her material with powerful impact,
She strikes an impressively tragic
note in some of the songs. Line
package of the French
Fredich translations of the French notes should have included the English translations of the French lyrics.

lyrics.

"Ray Eberle Plays Glenn Miller Favorites" (Tops). Ray Eberle, onetime vocalist with the late Glenn Miller's band and fronting his own orch, reprises a group of standards popularized by the latter band. In excellent voice, Eberle delivers tunes like "Blue Champagne," "It's A Blue World," "Deep Purple" and others among the familiar Miller instrumentals like "In The Mood," etc.

Harry Marshard Orch: "Resort Favorites For Dancing" (Unicorn), New England's top society band-leader, Harry Marshard, dishes up a big medley of dance favorites with a vigorous beat and some fine instrumental solos. In this set,
Marshard's crew goes from dixie
to calypso covering some showtunes
and standards enroute. An attrac-

and standards enroute. An attractive entry.

In the kiddie field, RCA Victor has turned up with a new low-priced 12-inch LP series running the gamut from Mother Goose rhymes to western tv show themes. Three latest releases are "Songs, Games and Fun," "Peter Rabbit, Goldilocks and Other Great Tales," "Cinderella, Pinocchio and Other Great Stories," Various performers are featured on each package. are featured on each package

Great Stories." Various performers are featured on each package.

EXTENDED PLAY DISKS
Michike Hamumura: "Japan's Teen Queen" (RCA Victor) spotlights Japan's leading pop vocalist on four of her bestselling tunes as originally recorded. Miss Hamumura delivers "Banana Boat Song." "Calypso Joe," "Dark Moon" and "Venezuela" in a style that sounds very much like an American songstress, except that she occasionally uses Japanese lyrics.

Sammy Davis Jr.: "The Swinging Hearth" (Decca) includes workovers of "Begin The Beguine," "By Myself," "That Old Black Magic" (in a knockdown version with some comedy asides) and the cute bop soat song, "Oo-shoo-be-doo-be."

Herm.

U. S. Fiddler in Athens

U. S. Fiddler in Athens
Athens, Oct. 1.
Violinist Isaac Stern performed
with the Athens State Orchestra
Friday (27) at the Orpheus Theatre
and planist Artur Rubinstein will
be heard with the same group next
Monday (7).

VARIETY 10 Best Sellers on Coin Machines......

1. HONEYCOMB (4)

2. FASCINATION (5)	Jane Morgan
3. TAMMY (10)	Debbie ReynoldsCoral Ames BrosVictor
4. DIANA (9)	Paul AnkaABC-Par.
5. CHANCES ARE (2)	Johnny Mathis Columbia
6. THAT'LL BE THE DAY (4)	CricketsBrunswick
7. IN THE MIDDLE OF THE ISLAND (6)	Tony Bennett Columbia Tennessee Ernie Capitol
8. WHOLE LOT OF SHAKING (5)	Jerry Lee LewisSun
9. GOLDMINE IN THE SKY (1)	Pat Boone Dot
10. WHITE SILVER SANDS (1)	Don RondoJubilee
Second Group	
Second Group	Everly Bros
	Everly Bros Cadence Pat Boone Dot
WAKEUP LITTLE SUSIE	
WAKEUP LITTLE SUSIE REMEMBER YOU'RE MINE	Pat Boone
WAKEUP LITTLE SUSIE REMEMBER YOU'RE MINE AND THAT REMINDS ME	Pat Boone Dot Della Reese Jubilee
WAKEUP LITTLE SUSIE REMEMBER YOU'RE MINE AND THAT REMINDS ME HULA LOVE	Pat Boone Dot Della Reese Jubilee Buddy Knox Roulette
WAKEUP LITTLE SUSIE REMEMBER YOU'RE MINE AND THAT REMINDS ME HULA LOVE MELODIE D'AMOUR	Pat Boone Dot Della Reese Jubilee Buddy Knox Roulette Ames Bros. Victor Andy Williams Cadence
WAKEUP LITTLE SUSIE REMEMBER YOU'RE MINE AND THAT REMINDS ME HULA LOVE MELODIE D'AMOUR LIPS OF WINE WONDERFUL, WONDERFUL JUST BETWEEN YOU & ME	Pat Boone Dot Della Reese Jubilee Buddy Knox Roulette Ames Bros. Victor Andy Williams Cadence
WAKEUP LITTLE SUSIE REMEMBER YOU'RE MINE AND THAT REMINDS ME HULA LOVE MELODIE D'AMOUR LIPS OF WINE WONDERFUL, WONDERFUL JUST BETWEEN YOU & ME	Pat Boone Dot Della Reese Jubilee Buddy Knox Roulette Ames Bros. Victor Andy Williams Cadence Johnny Mathis Columbia
WAKEUP LITTLE SUSIE REMEMBER YOU'RE MINE AND THAT REMINDS ME HULA LOVE MELODIE D'AMOUR LIPS OF WINE WONDERFUL, WONDERFUL	Pat Boone Dot Della Reese Jubilee Buddy Knox Roulette Ames Bros. Victor Andy Williams Cadence Johnny Mathis Columbia Chordettes Cadence Bobettes Atlantic

Figures in parentheses indicate number of weeks sono has been in the Top 101

DISK PIRATES WALKING PLANK

United Artists in Disk-Pub Field 'Full Scale'; Max Youngstein Prez

music business with the formation of two new subsidiaries. United Artists Records Corp. and United Artists Music Corp. Both the re-cording and the sheet music operations are to be headed by Max E. Youngstein, v.p. of the parent organization, as president.
Youngstein is now in process of auditioning operating personnel

organization, as president.
Youngstein is now in process of auditioning operating personnel and talent for the new enterprises. He will continue with his present duties as administrative officer of UA, of which he is a part owner. These duties include holding the reins on the film organization's ad-pub department.

UA toppers, including board chairman Hobert S. Benjamin and president Arthur B. Krim, figure the diversification move is a natural. The basic worldwide distribution and merchandising facilities of UA will be used as the operational foundation for the music companies, and films and music go hand in hand, they say.

Stated Youngstein: "We believe that the music business is ideally suited to motion picture promotion and distribution methods. This has never been attempted before on a

suited to motion picture promotion and distribution methods. This has never been attempted before on a full-scale basis, as we are about to do. By coordinating our film and and music activities, we are about to do. By coordinating our film and and music activities, we are about to do. By coordinating our film and and music activities, we appect to inaugurate the kind of sustained cross-promotion that will yield important cross-advantages in the two fields for both the company and artists recording on the new United Artists label."

UA has no facilities for film production, per se, the basics of its unusually successful operation being tieups with independents. The latter, with their production "packages," are financed by UA for the most part 100%. UA takes the distribution rights, of course, and shares the profits with the indies under varying formula agreements. UA has no studio.

It's indicated that the "production" and of the worker treater.

It's indicated that the "produc-tion" end of the music projects (Continued on page 55)

ABC-Par Taps Fabrizio As Production Director: Moretti, Rader Elevated

Moretti, Rader Elevated

Romeo Fabrizio has been upped
to general director of production
at ABC-Paramount. He had been
serving as diskery's manager of
single record production.

A vet of 30 years with Paramount Pictures and Paramount
Theatres, where he was manager
of mailing coordination, Fabrizio
joined the diskery in May, maintaining his seniority status with the
company. In his new capacity,
he'll oversee all phases of manufacturing for both single and album product. In coordinating activities of the a&r production with
his own operation, Fabrizio will
check on quality control, and perpetual inventory control:

Gene Moretti and Jerry Rader
were also upped within the diskery
setup last week by prexy Sam
Clark. Moretti, formerly in
charge of inventory control in the
diskery's fiscal office, has been
switched to the production staff
with direct responsibility for export operations and all Armed

with direct responsibility for ex-port operations and all Armed Forces purchases. Rader has been moved over from local radio sta-tion contact to fill Moretti's vacancy.

MGM's 'Les Girls' Pkge.

MGM Records has wrapped up its 51st soundtrack set with Metro's "Les Girls." Pic is scheduled for late November release but since late November release but since it's currently having a pre-release run at New York's Radio City Music Hall, diskery is rushing out abums to cover the New York market.

The tracker features a Cole Porter score performed by Gene Kelly, Mitzl Gaynor, Kay Kendall and Taina Elg.

'Twas Everly Thus

Lansing, Mich., Ocf. 8.
A noisy crowd of more than
1,500 teenage fans of the
Everly Bros. 'tied up traffic
for an hour in the downtown
business district outside WILS business district outside WILS studios here where the singers appeared for a show. A girl suffered a sprained ankle in the crush, a studio door was pulled off one of its hinges and windows were broken in a nearby bowling alley. Station officials, said the large crowd was not anticipated since it was believed fans would listen at home.

Philharmonic & 802 Deadlocked On Eve of Preem

The N. Y. Philharmonic, whose season was slated to open tomorrow (Thurs.), and Local 802, N.Y. wing of the American Federation of Musicians, were completely stalemated in negotiations for a new pact. Following a rejection of the Philharmonic's offer Monday (?) of a \$7.50 raise, the N. Y. City Commission of Labor, Harold Felix, called for a parley of both sides in his office today (Wed.). The Philharmonic placed ads in the dailles today notifying its subscribers that there would be no concert Thursday.

Basic issue revolves around Local 802's demand for a longer season and higher wages. After an opening bid for a 36-week season, as against the current 29 weeks, the union lowered its demand to 32-week season and a \$25 weekly raise over the current minimum of \$145. The Philharmonic management has stated that its annual deficit of over \$400,000 makes it impossible for them to meet the union's demands.

In its century-old existence, Philharmonic postponed one concert after Lincoln's assassination, cancelled one on President Roosevelt's death. The N. Y. Philharmonic, whose

CORAL'S SUIT ON LOOT SENT TO WRONG PUB

Coral Records apparently needs:
a scoreboard system for music:
publishers. Diskery last week filed suit in N. Y. Supreme Court to retrieve royalty monies sent to the wrong publisher.
Coral claim is against Solly Loft who runs Revere Music. Label alleges that through a clerical error \$4,902 in royalty payment was sent to Revere instead of Reèves Music, copyright owner of "Bo Week!", which Coral recorded. The checks, Coral says, were made payable to Revere.

B'way Needs New Cleffers, Fryer Tells BMI Forum

Robert Fryer, legit producer, told a forum of young songwriters that Broadway needs new writing talent since composers and authors who have already arrived are "well nigh unapproachable as far as the average producer is concerned." The forum was held last week in New York under the auspices of Broadcast Music Inc.

According to Allam Becker, in charge of the legit musical department at BMI, additional symposiums will be held in the near future to discuss various phases of theatre activity and to make the trade aware of the new talent potential among the younger writers. Lehman Engel, musical director, kicked off the forum series last month.

Court of Appeals decision holding sellers responsible for pirated disks (see separate story), Harry Fox, publishers' agent and trustee, is planning to crack down on all others who have been involved in the manufacture of bootlegged records. Julian T. Abeles, lawyer for the group of publishers represented by Fox, is particularly aiming
at those who do the pressing for
the pirates and already has one
suit against an indie plant in the
works. Abeles holds that those
who make the tapes, and the
stampers for the pirates, as well
as those involved in other phases
of the manufacturing process, are
also liable for damages.

Some large retailers, meantime,
expressed concern over the implications of the court's ruling making retail outlets responsible for
damages. Abraham Lowenthal,
lawyer for Goody's, indicated that
a conference of retailers, publishers and disk companies might be
necessary to set up clearance machinery so that dealers could be
protected.

Otherwise. Lowenthal stated, the group of publishers represent-

Otherwise, Lowenthal stated, retailers like Goody would have to ask the record companies for some kind of guarantee or indemification before they would agree to handle the company's product. He pointed out that while the major companies might be able to afford such a setup, it would hit some of the indies.

Meantime, the major diek according to the state of the state

Meantime, the major disk com-panies, who took no part directly in the suit, were decidedly happy about the outcome of the suit. One legalite for a top company said it would now be impossible for a bootlegger to find any channels to merchandise his product. The risks to a retailer would be too great.

Presley's 200,000 'Xmas' Pkge. SRO

Elvis Presley is still an SRO draw in the disk trade. A de luxe \$4.98 Presley Christmas album, which RCA Victor decided to limit to 200,000 copies, has already been sold out in advance of release with distributor orders exceeding the 200,000 forms. 200,000 figure.

W. W. (Bill) Bullock, head of the

W. W. (Bill) Bullock, head of the Victor album division, said this "was the greatest advance album order in the history of the company. However, there are no plans at present to increase production of the albums which will be allocated to distributors throughout the country."

The package will include four full-page color portraits of Presley along with another page of candid shots. The album, titled "Elvis' Christmas Album," contains 10 standard holiday tunes and two numbers, "Santa Claus Is Back In Town" and "Santa Bring My Baby Back," which were written for this set.

DEALERS WANT Distribs-Dealers Just as Liable As Record Mfrs. on Pirated Tunes, U.S. Appeals Ct. Rules in Reversal

Jet-Rich-Quick

Lionel Hampton is doing an overseas one-nighter date. He flies over to London for a ba-

flies over to London for a battoning stint at Festival Hall Oct, 14 and then planes back to the U. S. the next day.

Bandleader is go in g over without his crew. He'll conduct the Johnny Dankworth and Humphrey Littleton orchs there in a benefit for the Christian Action for South Africa Trial Fund.

Col Jettisons LP **Bargain Counter; Eve Other Lures**

Columbia Records is calling a halt to its price reduction programs. Campaigns were a con-sumer promotion which used sliced prices on LP's as retail traffic Iures.

According to Hal B. Cook, Columbia's sales veep, the price programs have served their purpose in building retail traffic and stimulating renewed interest in Col's catalog. The lowprice pitches had been applied to new releases tied in with catalog items. Cook added that the diskery will now concentrate on other forms of merchandising.

Getting pinkslipped in Col's merchandising programs are the "Buy ways" campaign. "Buy of the Month" which offered one pop LP and one longhair LP each month at a special \$2.98 tab, was launched in May, 1956, as a summer promotion. It's held on since but Col will end its run in December.

The "Buyways" plan offered one

but Col will end its run in De-cember.

The "Buyways" plan offered one LP at \$1.98 for every one pur-chased at the regular \$3.98 price. It was launched in January as a two-month mood music promotion under a "Buy of Your Dreams" heading. The following two-month concentration was on showtune sets and used the "Buy of Broad-way" tag. For May and June, Col pushed its jazz catalog with a "Jazz Buy Columbia" pitch.

ASCAP's N. Y. Dinner Meet

ASCAP's semi-annual fall membership meeting and dinner has been set for Oct. 29 at the Waldorf-Astoria Hotel, N. Y. A report on finances and other organizational matters will be presented at the meet by ASCAP prexy Paul Cunningham and other members of the board.

The Society's meeting for the Coast members was held in Hollywood last week.

RCA Victor's TV Kiddyaps

The hoss opera epidemic on television is now spreading into the disk field via RCA Victor. Latter company, which has been, stepping up it kidisk releases, has rounded up virtually every western show on tv for kiddie platter song material.

Lineup of oater shows to be spotlighted in Victor disks are as follows: "Tales of the Texas Ranger," "Wagon Train," "Wyatt Earp," "Cheyenne," "Broken Arrow," "Jim' Bowle," "Restless Gun," "The Lone Ranger," "Gunsmoke" and Tales of Wells Fargo." All of the theme songs from these shows will be utilized. Victor, which is packaging its kiddie LPs in polyethelyne bags at a \$1.98 price, has had a 130% increase in its kiddie biz over last year. Some 60% of the total sales are registered on the supermarket and chain store racks. At the same time, sales through regular retail channels have also gone up sharply over last year. Victor is now on a regular kiddie release schedule of two of three disks per month. Included in the program are 45rpm single releases at. 49c per platter. All platters are being packaged in four-color jackets for counter-display impact.

The most important blow to date in the war against the disk pirates was struck last week when the N. Y. Federal Court of Appeals ruled that distributors and dealers

N. Y. Federal Court of Appeais ruled that distributors and dealers handling unlicensed records were just as responsible as the manufacturers of such disks. This was a reversal of a district court ruling leight months ago in the suit of a group of major publishers, acting through Harry Fox. against Sam Goody, Portem Distributors, and other retait outlets. Julian T. Aheles was legal strategist for Fox. The suit against Goody and Portem stemmed from the latter's handling of two LP disks titled "Major Glenn Miller and his A.E.F. Orchestra"—"An A.F.N. Presentation," manufactured by one Joseph Krug. Mrs. Helen D. Miller. wife of the late Glenn Miller, and six publishers successfully sued Krug for not paying royalties on the tunes and for "bootlesging" the Miller sides from off-the-air performances. After Krug was put out of busines by the plaintiffs, Abeles, in their behalf, sued Goody, Portem and others for selling the Krug disks.

The N. Y. Federal District Courtuing by Judge Irving Kaufman in

Krug disks.

The N. Y. Federal District Court rolling by Judge Irving Kaufman in the defendants' favor stemmed from the judge's opinion that the original 1909 Copyright Act nowhere provided that sellers should be liable for music copyright infringements.

Seller As Infringer

The three-judge Court of Appeals unanimously reversed Judge peats unanimously reversed Judge Kaufmanis opinion. It said that "a natural reading of these sections (of the Copyright Act) leads us to the conclusion that a seller of un-authorized records of copyrighted

(Continued on page 55)

'1 Dozen Roses' Tag For MGM Label's Month Of Hoopla on David Rose

MGM Records has caught rose fever. On Oct. 15 the diskery will-

MGM Records has caught rose fever. On Oct, 15 the diskery will-launch a special promotion on albums cut by David Rose under the theme of "One Dozen Roses."

The promotion, which will run through Nov. 15, offers disk buyers any Rose LP, of the 12 in the promotion package, at \$1.98 each, provided one is bought at the regular \$3.98 tab. Extended play sets also are included in the drive with one-pocket EP's a vailable at 99c with the purchase of one for \$1.28\tau\$, two-pocket EP's a vailable at 99c with the purchase of one at \$2.49 and three-pocket EP's at \$1.98 with the purchase of one at \$3.98.

The 12 Rose albums include his current release, "Autumn Leaves," "The Song Is You," "David Rose in Hi-Fi-ddles," "Music From Motion Pictures," "Lover's Serenade," "Sentimental Journey," "Holiday For Strings," "Nostalgia," "Love Walked In," "Fiddlim' For Fun," "Let's Fall In Love" and "Beautiful Music To Love By."

Diskery is promoting the campaign via 16x20-inch dealer poster displays, dealer-distributor co-op newspaper and radio advertising, direct mail to dealers, department stores and chain stores.

Fred Fox to Europe

Fred Fox, to Europe
Fred Fox, v.p. of the Sam Fox
Publishing Co., headed for Europe
last week on a two-month trip. He
plans to redrganize his company's
foreign affiliates in London and
key Continental cities.
Fox, who is chairman of the committee on international contacts for
the Music Publishers Assn., will
also prepare a report on the European music business for the association. The MPA represents the
major publishers in the standard,
educational and longhair fields,

Local 47 Bids Petrillo Support Resolution Entered Vs. Race Bias Hollywood, Oct. 8. Hullywood, Oct. 8. Jimmie Rodgers' Goldisk Jimmie Rodgers has moved into parking before the gridition games and putting on its elaborate halftime shows. The reason: Deprivation of the band's practice field by the college authorities who have converted it into parking space.

The Musicians' Union, Local 47, called on James C. Petrillo, AFM prexy, to support the section that "membership restrictions based on race be eliminated," as embodied in local's anti-segregation resolu-tion introduced at the recent AFM convention.

Calling attention to fact that while Petrillo had backed Local 47's resolution that a white local vork for a series of recording sessions, radio and tv appearances. attention to fact that referred to him by convention, it was pointed out he had failed to go on record during the three months since the conclave. Mes-

months since the conclave. Message stated:

"The bylaws of the AFM state that all professional musicians who are citizens of the U. S. or Canada and who are 16 years of age or or are eligible for membership in the AFM. Ther are no other requirements stated in the constitution or the bylaws of the AFM. It is our nosition that any Local laws or practices which enforce an additional qualification based on race, religion, color or national origin are illegal, because, in effect, they would be in conflict with the national bylaws."

Musicians' Committee for Integration, which is handling the resolution, consequently requested Petrillo to inform all locals that:

1. On and after Nov. 1, 1957. Iocal membership requirements or restrictions based on race, creed, color, religion or national origin will be invalid.

2. If a traveling musician works in a jurisdiction where there are two locals, the traveling musician may deposit his traveling credentials in the local of his choice.

3. If a member moves to a jurisdiction where there are two locals, the traveling musician may deposit his transfer in the local of his choice.

4. Any member who belongs to one of two segregated locals (in a local content) and the content of two segregated locals (in a local content) and the manufacture of the washington, Oct. 8. National Symphony Orchestra Symphony Orchest sage stated:
"The bylaws of the AFM state

4. Any member who belongs to one of two segregated locals (in a jurisdiction where there are two locals) may join the other local in his jurisdiction by offering to such local; a wighing of the other local in his jurisdiction by offering to such nis jurisdiction by offering to such clocal's existing admission fee. Such member shall not be required to take any examination in order to gain admission to such local. Fifteen-man committee is chairmanned by Marl Young.

J. J. Robbins-Fine Arts Suit Vs. R&S. Cleffers Settled in New York

The J. J. Robbins and Fine Arts Music Corp. suit against R&S En-terpirses Inc. (Samuel Senar, Joe Raymond, Teddy Brooks) and songwriters Frank Reardon and Ernest G. Schwiekert was discontinued and

Raymond, Teddy Brooks' and songwriters Frank Reardon and Ernesti
G. Schwiekert was discontinued and
settled. A motion to show cause why
the defendants should not specifically perform was withdrawn last
week. Suit had been filed in N.Y.
Supreme Court.

According to the complaint, Robbins and R&S entered into an
agreement on June 18, 1957, whereby latter turned over to Robbins
the exclusive services of cleffers
Reardon and Schwiekert for his
Fine Arts Music firm. R&S had the
writers under exclusive contract
until 1961 and in consideration
Robbins agreed to transfer 50%
of the stock of Fine Arts to R&S
and clear any liabilities owed by
Fine Arts up to the signing of the
contract. Fine Arts was to publish
the music of the writers and Raymond and Sendar were to be
elected as officers in the music firm
to assure equal control in the Fine
Arts' board of directors.

The complaint claimed that in
reliance upon the signing of the
contract, Robbins negotiated with
various producers in order to obtain a production for the writers.
He finally set Reardon and Schwiekert for "High and Happy" with
producer Arthur Klein. Robbins
also held auditions to promote the
comedy. But, the complaint had
charged before the settlement,
R&S breached the contract and refused to execute it. Complaint also
charged that the defendants had
threatened to assign and dispose
of the rights in the musical compositions.

Miles Davis Outnet bloving at

Miles Davis Quintet blowing at N. Y.'s Cafe Bohemia through Oct. 16. Roy Eldridge Quartet will share the podium with the Davis outfit beginning Oct. 14.

Jimmie Rodgers has moved into the golden disk circle with his Rou-lette etching of "Honeycomb," The disk was first released July 15 and passed the 1,000,000 sales mark last week.

\$110 Minima Set For D.C. Symph

Motor Age Footnote

Minneapolis, Oct. 8.
This football-mad area is fussing

SYLVIE ST. CLAIR PACTS **EXCLUSIVE WITH VERVE**

Hollywood, Oct. 8.

Sylvie St. Clair has been tapped to a recording deal by Verve Records. She'll tee off under the Verve banner with four tunes of her own composition. Although she's out of the French chantoosie school, the songs were written in English. English.

The indie Roulette label also has The India Roulette label also has scheduled two of her instrumentals for release shortly. They are "Bachelor In Paris" and "The Song of the Silver Dollars." Latter may become the "official" song of Las Vegas.

Geller Joins Korwin

Harvey Geller has joined Korwin Music to assist Bob Crystal in the promotion department. Geler had been with Joy Music for the past four years.

One of the songs on Geller's new plugging agenda is Jimmy Dean's Columbia etching of "Deep Blue Sea," for which Geller wrote the lyrics. Tune is in Dominion Music, a Korwin subsid.

Inside Stuff-Music

Demand upon all radio-ty station operators in Mexico by women of the Mexican Legion of Decency that they omit totally all songs of Agustin Lara, vet top romantic songwriter who is a big name on Mexican air and screen, was answered with typical Latin definess by Emilio Azcarraga Sr., boss of Televicentro, which ho uses air stations XEW, XEQ, XEX and XHTV. The women explained they deemed words of Lara songs "offensive to society" and that they had beefed because of the Pope's recent call upon Roman Catholic bishops throughout the world to prevent radio-ty from becoming "vehicles of moral corruption." "The Intimate Hour of Agustin Lara," upon which the old maestro nearly always appears, has long been a top standard program of the Azcarraga stations. Without saying yes or no to the Legionettes, Azcarraga declared: "During the 27 years I have presented radio (he opened XEW in 1930) I have always endeavored to have the musical and artistic programs unify the Mexican family. It is a fact that a large proportion of Mexican workers prefer to gather early in their homes for radio-ty diversion) instead of squandering their earnings in centers of vice."

British jazzmen Humpbrey Lytfelton and Johney Darkworth to

ters of vice."

British jazzmen Humphrey Lyttelton and Johnny Dankworth, together with their bands are joining forces with Lionel Hampton to raise money in support of the Defense Fund for the 156 accused of treason in South Africa. They are all getting together for a midnight concert at London's Royal Festival Hall next Tuesday (15). Dankworth has been a strong fighter against the color bar since he played a tour of South Africa four years ago and discovered that non-Europeans were excluded from the performances. He subsequently turned down a \$28,000 offer for a further tour.

To help spark the campaign for the Navy-Marine Corps Memorial Stadium, Mitch Miller, Columbia Records artists & repertoire chief, has recorded a special platter of "Anchors Aweigh" and the "Marine Corps Hymn." Proceeds from the sale of the record are going to the fund now being raised to erect a monument to the war heroes of the Navy and Marine Corps. The 45rpm disk is not being sold through retail outlets and can only be obtained by a donation of \$1 or more to the Navy-Marine Corps Memorial Stadium, P. O. Box, 777, Annapolis, Md.

Theodor Uppman, Metropolitan Opera baritone called "the Elvis Presley of the Diamond Horseshoe Set" because he wore sideburns and played a guitar in "La Perichole," has a busy booking lineup ahead. He's aiready pacted for close to 50 concerts in the south, west and northwest and has tv dates with "Firestone" and the "Telephone Hour." For the Met, he's set for the new production of "Don Giovannia," preeming Oct. 31, and will sing "La Perichole" five times during the season.

RETAIL ALBUM BEST SELLERS Long Island—(Arcade Assoc.) VARIETY Dallas - (Titche-Goettinger) Kansas City-(Katz Record Survey of retail album best sellers based on reports from lead-Portland—Hunter Record Hollywood-(Music City) Louisville—(Shackleton Chicago (Lyon-Healy) San Antonio-(Alamo ing stores and showing comparative ratings for this week and last. A L Soston-(Jordon lew York (R. Albany-(Ten P Pittsburgh-This Last Artist, Label, Title AROUND THE WORLD (Decca) Soundtrack (DL 9046).... ELVIS PRESLEY (Victor) Loving You (LPM 1515)... NAT KING COLE (Capitol) Love Is the Thing (W 824)... MY FAIR LADY (Columbia) Original Cast (CL 5090) HARRY BELAFONTE (Victor) Sings the Caribbean (LPM 1505) JOHNNY MATHIS (Columbia) Wonderful, Wonderful FRANK SINATRA (Capitol) Swinging Affair (W 803) Swinging Affair (W 803).... FRANK SINATRA (Capitol) Where Are You (W 855)..... ROGER WILLIAMS (Kapp). Fabulous Fifties (KXL 5000) PATAMA GAME (Columbia) Soundtrack (DL 5210) MANTOVANI (London) Film Encores (LL 1700) PERRY COMO (Victor) We Get Letters (LPM 1463)..... OKLAHOMA (Capitol) Soundtrack (SAO 595) KING & I (Capitol) Soundtrack (T 740). EDDY DUCHIN STORY (Decca) Soundtrack (DL 8289) ROGER WILLIAMS (Kapp) Almost Paradise (1063)... JACKIE GLEASON (Capitol) Velvet Brass (W 859).... 25 PROPOSE BLASS (W 505) ERROLL GARNER (Columbia) Other Voices (CL 1044) NORMAN LUBOFF (Columbia) Songs of the Sea (CL 948) LESTER LANIN ORCH (Epic) 18 Dance to Music of (LW 334C). MARTIN DENNY (Liberty) Exotica (LRP 3034) JONATHAN EDWARDS (Columbia) Piano Artistry (CL 1024)... PAT BOONE (Dot) PAT BOONE (Dot) Pat's Greatest Hits (DLP 3071). NAT KING COLE (Capitol) This Is Nat King Cole (T 870)... LENA HORNE (Victor) Stormy Weather ... (RPM 1375)....

Showtunes on Disks 'Come Clean'

'West Side Story' Album Not the Only Crossover From B'way to Be Altered

The censoring of a showtune lyric for a disk conversion is not new with "West Side Story," which Columbia Records sapoloed into the groove last week. In the "Story" waiting, a blue Yiddishism (rhynes with cluck) was changed. According to Stanley Green, a historian of the musicomedy. theatre, RCA Victor did it. recently with Bob Merrill's "New Girl In Town." A line from the tune "On The Farm" which mentioned "vicious sons of bitches," was changed to "lecherous, treachmerous cousins." Green also points to Columbia's original cast set of Cole Poter's "Kiss Me Kate" where a line from "Tve Come to Wive It Wealthly in Parua," which originally read "God damn nose." "Sometimes, happill,; times change; and with the times ethical values. There's apparently no rule of the production of "Porgy and Bess."

was switched to "goldarned nose."
There's apparently no rule of
thumb in the waxing of a showtune.
For example: The Cole Porter
rhyme for "Anything Goes"—
"Good authors, too, who once knew
better words now use four letter
words." A RCA Victor album of the
score with Helen Gallagher retains
the original line but a Columbia
Records workover with Mary Martin minimizes it to "three letter
words."

The Oscar Hammerstein 2d lyric has to "Ol' Man River" also has gone through several disk transitions, stand the original line was "Niggers all work on the Mississippi." It was subsequently edited to "Colored rope folks all work on the Mississippi."

It became "People all work on the Mississippi."

In Columbia's clicko "My Fair Lady Package," a line from "Get Me To The Church On Time" was altered for the waxing. On the stage, Stanley Holloway sings "For God's sake get me to the church on time." In the album it's "Be sure to get me to the church on time." On lyric changes, Columbia prexy Goddard Lieberson had this to say in a foreword to Cot's album of Gershwins' "Porgy and Bess." "Sometimes, happll, times change; and with the times ethical values. It seemed proper when we turned to the production of "Porgy and Bess' to eliminate certain words in the lyrics which, in racial terms, had proven offensive, and the first person to join enthusiastically in person to join enthusiastically in the making of these changes was Ira Gershwin who has supplied new lyrics when they seemed de-sirable."

Col Inks Vonn

Fredric Vonn, comedy pianist, has been inked by Columbia Rec-ords. He's slated to cut 12 pop standards in his offbeat style for his first package. Vonn recently returned from Eu-

after a seven-month world

toston-(Mosher Music)

lew York-(R, H. Macy ong Island-(Arcade

Negro With Bost, Symph

Boston, Oct. 8, For the first time in history, a For the first time in history, a Negro played as a regular member of the Boston Symphony Orch, Friday (4) when the 77th season opened at Symphony Hall. Ortiz Walton, 30, double bass player formerly with the Buffalo Philharmonic Orch, won in competition over 30 applicants.

Another first is a femme string player, Mrs. Winifred Winograd, cellist, first woman string player engaged by the Boston Symphony.

'JATP' Off the Pace In Port., Frisco, Oakland

Portland, Ore., Oct. 8. Norman Granz's "Jazz at the Philharmonic" grabbed a dull \$6,-000 in a one-nighter at the Civic Auditorium here last week (3).

The 3.600- seater, scaled at a \$4.75 top, drew 1,800 who bought the balcony seats mostly.

S. F., Oakland 161/2G

"Jazz at the Philharmonic" grossed \$10,500 in Frisco Saturday (5) night at the Civic Auditorium and \$6,000 at the Oakland Auditorium Sunday night at \$4.75 top

This is lowest take for "JATF" in over seven years locally. In previous years, gross in Frisco alone was greater than these two dates. Unit's tour is off nearly everywhere

Antonio-(Alamo Piano

Dallas (Titche-Goetfinger)

Memphis-(Trent-Wood)

N.Y. High Fidelity Show Spotlights Component Mfrs.; RCA, Col Stay Out

Well-Oiled Tipster

Baden Baden, Oct. 1. King Ibn Saud of Saudi Arabia, who just vacationed here with 40 of his retinue, proved that the big spending for entertainment in Europe

definitely isn't a thing of the

When the city's Kurhaus orch swung out in an impromptu serenade for his majesty, the king returned the courtesy. He gave a \$1,250 tip to the small orchestra, and added \$250 for the conductor.

EDGAR VARESE'S SCORE FOR '58 BRUSSELS FAIR

Edgar Varese, 75-year-old avante garde composer, will compose the music for the Philips pavilion at the 1958 Brussels International Fair. Le Courbusier has been commissioned to design the pavilion.

Varese is calling his Philips' theme "organized sound." His last composition was "Deserts," in which he combined tape-record-ings made in factories with guitar, piano and violin. Varese current-ly is touring Holland and France lecturing on "The Liberation of Sound."

San Francisco-(Columbia Music

Hollywood-(Music City)

Leary

Minneapolis-(Don City-(Katz

Kansas

indianapolis-(Ayres)

Detroit-(Grinnell

Clay Music Co.)

Seattle-(S.

With a \$600,000,000 annual market in view, most of the top hi-fi component manufacturers are showcasing their products this week at the second annual exhibition of the Institute of High Fidelity Manufacturers at the N.Y. Trade Show Building. With some 50,000 tweeter-and-woofer buffs attracted to the show last year at a 50c charge, the Institute this year is trying out a 75c tab this year.

This year's show is hewing more

trying out a 75c tab this year.

This year's show is hewing more closely to the original concept of the hl-fi movement since it's accenting the component parts rather than the fully packaged equipment. Such majors as RCA Victor and Columbia, both of which have extensive hi-fi lines, are not represented in the exhibition this year. Neither is Magnavox, another major manufacturer of fully packaged phono equipment.

major manufacturer of fully packaged phono equipment.

In recent years, the packaged hi-fi units have captured a big part of the market. But while much of the packaged equipment was regarded as meeting minimum hi-fi standards, many low-priced units also flooded the market with a hi-fi tag. As execs in the trade see it, "it's impossible to get hi-fi for \$49.95." It has been feared that the spurious claims for the cheap equipment will hurt the hi-fi movement generally and there have been moves on the part of some manufacturers to set up hi-fi standards for equipment using such a tag.

RETAIL DISK BEST SELLERS

Minmi-(Spec's Record Shop)

Pittsburgh — (Stedeford's)

Philadelphia ... (John

VARIETY

Survey of retail disk best sellers based on reports ob-tained from leading stores in 21 cities and showing com-parative sales rating for this and last week,

National Rating This Last wk. wk.

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N.Y. Philharmonic Gets Into the Oct. On Col's LP Sked

The N.Y. Philharmonic is Co-lumbia Records' peg for October. Diskery has launched a "Philhar-monic Month" for October with the

monic Month" for October with the release of three new LP packages. Key item in the Philharmonic push is the first-time recording of Beethoven's 9th on a single LP. It's Col's Masterwork "Buy of the Month" and conducted by Bruno Walter. (Col's "BOM" program offers an LP at a \$2.98 tab. The pop "BOM" for October is Sammy Kaye's "Popular A merican, Waltzes". The other two Philharmonic issues feature Leonard Bernstein conducting the orch in a two-pocket set of Handel's "Messiah, which will sell for \$7.98, and Dimitri Mitropolous conducting "The Sorcerer's Apprentice."

To promote the Philharmonic

To promote the Philharmonic program on an educational level, Columbia is giving each of its 37 distributors a complete catalog of the symphs LP's (55 in all) as a donation to a local school or library.

donation to a local school or library.

Riding along with the Philharmonic push are about 30 other LP's. In the current issue, Col is attempting a new packaging idea for its pop LP releases. It's experimenting with a "double cover" presentation. In the past, front of the jacket sleeve usually was a photo presentation of the artist with a liner note on the back. On the new Polly Bergen and Four Lads packages, diskery was dispensed with liner notes and gone for photos on both sides.

ASCAP WAVING STICK AT 'NO LICENSE' AM'ERS

ASCAP is continuing its drive against radio stations which are allegedly playing tunes from the Society's catalog without a license. In most cases to date, the stations have been small indies whose licenses from ASCAP were suspended due to lack of payment. Latest suit against a radio outlet was filed last week in Pennsylvania Federal Court against the Rossmoyne Corp., owner of WCMB

vania Federal Court against the Rossmoyne Corp., owner of WCMB in Harrisburg. Pa. Frank Music, an ASCAP affiliate, claimed that several songs from the "Guys and Dolls" score were played without authorization. Plaintiff asks for an injunction and \$250 statutory damages for each unauthorized performance, together with court costs and attorneys' fees.

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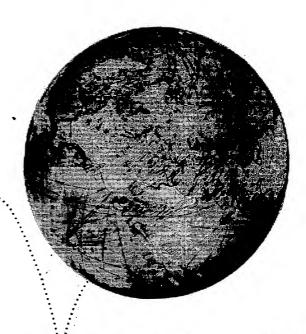
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Talent p Record

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This compile This compile popularity as a popularity as a down to one is more cases that sockers will be picture of all season to this last weeks wk. wk. In log	PLETY DISS mightaion is designed as usual as those on an points for a No. 1 m too a point. Wherever itous we than too which really way from week out a sectors of the count of the min too.	This compilation is designed to indicate those records rising in popularity as usell as those on top. Ratings are computed on the popularity as usell as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, into for a No. 2, and so on down to one point. Wherever possible, only records with two or nor ementions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and some cases than those which receive only one mention. Cities and picture of all sectors of the country regionally. **ASCAP** †*BMI** **Dos.** No.** **Past No.** **Label** **Label** **Some Tails Artist* **Label** **Label** **Some Tails Artist* **Label** **Label** **Label** **Some Tails Artist* **Label** *	Callagher & O'Brien—WMCA—Never Yet. Stan Richards—WORL—Bashimore Bob Forester—WITH—Bashimore Howle Leonard—WLOB—Portland, Me. Stan Richards—WORL—Boston Gallagher & O'Brien—With Me.	Ray Harris-WFEA-Manchester, N. H. Alan Owen-WMID-Atlantic City Mort Nusbaum-WBBF-Rochester Henry DeBecco-WJAS-Pittsburgh Henry DeBecco-WJAS-Pittsburgh Henry DeBecco-WJAS-Pittsburgh	Jack Bennett-WHWB-Rutland Jon Clark-WTRL-Bradenton Chuck Dougherty-WGAM-Miami Chuck Dougherty-WGAM-Miami Chuck Dougherty-WGAM-Miami	Bill Dawson-WiSE-Asheville Bob Larimer-WSIX-Houshon Ray Schreiner-WSIX-Mashville Bay Schreiner-WSIX-Mashville	Lack Katey—WCFI—Chicago Frosty Mitchell—KIOX——Des Moines Jim O'Neill—KFBI—Wichits Norm Page—WCAR—Detroit Steve Cannon—WLOI—M'Pls-St. Psul	End Connell—KOWH—Omaha Tom Edwards—WERE—Cleveland John Michaels—WQXX—Milwaukee	Dick Gilbert-KPOK-Scottsdale Earl McDaniel-KLAC-Hollywood Lamat Sherlock-KREO-Indiu Ira Gook-KMPC-Los Angeles Bob Holmes-KSJQ-San Jose	Ruse Columbine—KMYR—Denver Bruce Vanderhoot-KGW—Port, Ore. Ray Hutchinson—KOL—Seatile
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38	1 Paul Anka	Paul Anka ABC-Par Tell Me You Love Me.	4	m						
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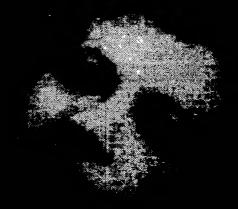


SINGS

THE KISS THAT ROCKED THE WORLD

I'LL NEVER SAY "NEVER AGAIN" AGAIN

47/20-7056



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54

On The Upbeat

New York

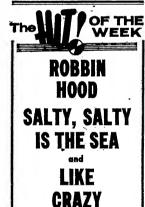
Buddy Morris, E. H. Morris

Music topper, cuffoed his N.Y.
office staff of 40 to Asian flu
shots last Friday (4) . . . Lee Magid,
personal manager to Al Hibbler,
Della Reese and Trudy Richards,
has added former William Morris
agent Sid Andelman to his office.
He plans to reopen a Coast branch
in January . . . Gordon Jenkins will
conduct the orch for Judy Garland's four-week European tour . . .
Bob Sadoff named music coordinator for NBC and its owned &
operated stations.
Gene Austin set for Ed Sullivan's show Oct. 27 and "The Big
Record" Dec. 25, both CBS-TV . .
Hal Friedman now handling Dover
Publications and the Experiences
Anonymous labels out of his Westport (Conn.) hq. in addition to London Records and Walco Phonograph Accessories . . Columbia
Records got a solid boost for its
"West Side Story" package in the
N. Y. Times advertising section
last Wednesday (2) via a piece by
Carl Spielvogel in which he traced
the history of the show from inception to final distribution .
Mimi Warren took over the keyboard at the Park Sheraton Hotel
Monday (7).

Paul Anka cut new sides for ur-

Mimi Warren took over the keyboard at the Park Sheraton Hotel Monday (7).

Paul Anka cut new sides for ABC-Paramount during his fourday leave from "The Biggest Show of '57" four . . . Paul Kalet, personal manager, on a trek through Texas, California and Mexico lining up bookings for his attractions . . Johnny Nash, ABC-Paramount disker, set for an every-other-week shot on Arthur Godfrey's CBS-TV morning show . Jackie Dec, Gone Records pactee, on an eightweek tour of South America . Tab Hunter has waxed "Learning To Love" by Paul Francis Webster and Leonard Rosenman for Dot. It's the title theme for the Warner Bros. pic, "Lafayette Escartille" . . Don Rondo began a week's stand at Sciolla's, Philly, Monday (7) . . . Shaw Artists has booked a European safari for trumpeter Miles Davis. He'll do two weeks of concerts and one week at the St. Germain Club, Paris . . . Bobby Short, Atlantic disker, returns to Gotham for a date at Le Cupidon, beginning Oct. 15 . . . Sammy Kaye is now vocalizing for the first time with The Kaydels at





the Roosevelt Grill . . . Raymond Scott and Lawrence Elow have cleffed the title song for the pic "Never Love A Stranger" . . Cosnat Distributing of Newark and Music Suppliers of Ohio have taken on the National Records line. Roseland Dance City profiled by Stanley Frank in Oct. 12 Saturday Evening Post piece tagged "They'd Rather Dance Than Eat" . . W. C. Handy will be honored on his 85th birthday, Oct. 27, at Union Congregational Church with a concert by the First Church of the Illumination . . Durgon & Katz now managing The Four Aces.

London

London

The Geraldo forch will play at the Royal Film Performance Nov. 4 at the Odeon, Leicester Square. Yank clarinetts Bill McDonald vacationing in London . . . Calypso singer Cy Grant inked for three years by Melodisc Records . . . Songstress Karen Greer a possible for a U. S. visit next month in her first Atlantic crossing . . . Bassist Jack Seymour, has left the Eric' Delaney band. He's replaced by John Oxley.

Hollywood

Chicago

Chicago

Carmen Le Fave into Flame Restaurant, Duluth, tonight (Wed.) for two weeks . . . Don Thompson Quintet set for Club Laurel Nov. 27 for six frames . . . Lionel Hampton returns to Roberts Show Loung for three weeks April 9 . . . Chico Hamilton at Brass Rail, Milwaukee, Dec. 16-22.

Dizzy Gillespie pacted for that spot Oct. 21-27 . . . Oscar Peterson takes over Peacock Alley, St. Louis, Oct. 18-26.

Philadelphia

JACK TEAGARDEN EARL HINES

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VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution . Encompassing the Three Major Outlets

Coin Machines **Retail Disks**

Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

	This	rions Last Week	ARTIST AND LABEL JIMMY RODGERS (Roulette)	TUNE Honeyromh*
	2	2	DEBBIE REYNOLDS (Coral)	
	3	6	JOHNNY MATHIS (Columbia)	•
,	4	4	JANE MORGAN (Kapp)	
	5	3	PAUL ANKA (ABC-Par.)	
	6	5	CRICKETS (Brunswick)	
	7	8.	EVERLY BROS. (Cadence)	Wake Up Little Suzy†
	8	••	JERRY LEE LEWIS (Sun)	Whole Lot Of Shaking†
	9	7	ELVIS PRESLEY (Victor)	Jailhouse Rock†
	10	9	RUSS HAMILTON (Kapp)	Rainbow*
	POSIT	IONS Last	TUNES	
	This Week	Last Week	THINK	PUBLISHER
	This Week	Last Week	TUNE *TAMMY—"Tammy & Bachelor"-F	Northern
	This Week 1 2	Last Week 1 3	*TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB	Northern Joy
•	This Week	Last Week	TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB FASCINATION—"Love In The Afternoon"-	Northern Joy F Southern
	This Week 1 2	Last Week 1 3	*TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB †FASCINATION—"Love In The Afternoon"- *CHANCES ARE	Northern Joy F Southern Korwin
	This Week 1 2 3	Last Week 1 3 2	TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB FASCINATION—"Love In The Afternoon"-	Northern Joy F Southern Korwin
	This Week 1 2 3 4	Last Week 1 3 2 5	*TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB †FASCINATION—"Love In The Afternoon"- *CHANCES ARE	Northern Joy F Southern Korwin Pamco
	This Week 1 2 3 4 5	Last Week 1 3 2 5	*TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB ;FASCINATION—"Love In The Afternoon"- *CHANCES ARE ;DIANA *AROUND THE WORLD—"Around World I †THAT'LL BE THE DAY	Northern Joy F Southern Korwin Pamco In 80 Days"-F Young Southern
•	This Week 1 2 3 4 5 6	Last Week 1 3 2 5 4 7	*TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB ;FASCINATION—"Love In The Afternoon"- *CHANCES ARE ;DIANA *AROUND THE WORLD—"Around World I †THAT'LL BE THE DAY	Northern Joy F Southern Korwin Pamco In 80 Days"-F Young Southern
	This Week 1 2 3 4 5 6 7	1 3 2 5 4 7 6	*TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB ;FASCINATION—"Love In The Afternoon"- *CHANCES ARE ;DIANA *AROUND THE WORLD—"Around World I †THAT'LL BE THE DAY ;WAKE UP LITTLE SUZY *RAINBOW	Northern Joy F Southern Korwin Pamco Southern Southern Acuff-Rose Robbins Robbins Robbins Robbins Southern Robbins Robbins
•	This Week 1 2 3 4 5 6 7 8	Last Week 1 3 2 5 4 7 6	**TUNE *TAMMY—"Tammy & Bachelor"-F *HONEYCOMB ;FASCINATION—"Love In The Afternoon"- *CHANCES ARE ;DIANA *AROUND THE WORLD—"Around World I †THAT'LL BE THE DAY ;WAKE UP LITTLE SUZY	Northern Joy

San Francisco

San Francisco

Marie McDonald opens Thursday
(10) at the Fairmont's Venetian
Room... Singer Guy Cherney will
Headline new show at Bimbo's 365
Club opening Oct. .24—Bob Williams also on the bill ... Ray
Gorum opened his new Offbeat
Room last week with the Mastersounds and singer Ernestine Anderson, down from Seatile
Earl Grant opened at the Macumba
and will return for an extended
stay Oct. 25... Bobby Troup cancelled out of Fack's II but may
make it in February ... Lou Gottlieb, who left the Gateway Singers
to work for his doctorate in music
at the U. of California, returned
to the hungry i with a plano comedy routine ... Singer Barbara
Dane went into the revivified
Jack's Waterfront. Hangout ...
Fats Domino, Everly Bros., Theen Agers and The Crickets set
for an Oct. 20 show at Frisco Civic
Auditorium.

Pittsburgh

Pittsburgh

Stan Conrad, longtime organist at Vogue Terrace, has switched to lounge of McKeesporter Hotel...

Max Tarshis, pianist, had his option picked up at Harry Fox's Music Bar... Marty King orch works ing weekends at Colonial Manor for fall and winter season... Evic Ross combo into the Hollywood Show Bar in East Pittsburgh.

Tony Paguarelli, rumpet player who has his own studio downtown, now teaching at Carnegie Tech music dept.... Sammy Sheaffer, veteran trumpet man with Joey Sims,

Russ Hamilton's Goldisk

London, Oct. 8.

Russ Hamilton, scheduled for several tv dates in the States, has earned the distinction of being the first British artist to win a gold disk with his first recording. He achieved it with the rendering of his own composition, "We Will Make Love," for the Oriole label. The presentation was made last week during BBC-TV's disk show "Off The Record" emceed by Jack Payne. Payne.
The backing is "Rainbow," also which made a

a Hamilton compo, which made a fair-sized hit in the U. S. but failed to repeat its success here.

INDIE SUES SINGER

Eugene Mumford, singer with Billy Ward and His Dominoes, last week was named defendant in a breach-of-contract suit brought in N.Y. Supreme Court by Old Town Records Corp. Action also seeks an injunction to prevent the warbler from waxing a disk for anyone except the plaintiff.

Old Town charged that Mumford breached an exclusive pact when he cut "Star Dust" and "Deep Purple" for Liberty Reords. Justice Thomas A. Aurelioreserved decision on the plaintiff's motion for an injunction.



LEROY ANDERSON

MILLS MUSIC

COMING

Similal Tiomkin for the new cinerams production

SEARCH FOR PARADISE"

M. WITMARK & SONS

Roulette Kneading Baker's Dozen (14)

Roulette Records is playing the numbers game to get its fall album line off to a rolling start.

line off to a rolling start.

The plan is pegged on Roulette's:

12 new LP's. Deal on the push is centered on the "magic number 12." For every across-the-board purchase of 12 new albums in the new release, dealer will receive free any two additional albums. Similar system will apply to disk-ery's first album release of 12 LP's. On the "magic number is 10" theme, diskery is offering one free album for every 10 purchased.

In dealer standings, the plan

album for every 10 purchased.

In dealer standings, the plan represents a \$25 profiit on an investment of less than \$30. The albums also are being offered on a 100% exchange basis at the end of 90 days. The Roulette "numbers" plan will run from Oct. 15 until Nov. 30.

The plan was spelled out last week at the diskery's first distributor meet at New York's Park Sheraton Hotel.

At the meet Bud Katzel, director

aton Hotel.

At the meet Bud Katzel, director of publicity and public relations, outlined the promotional plans for the push. Highlighting is a dealer promotion through the distribs of a window display contest centered arpund a roulette wheel which will be on a continuous spin for 30 days. Also, Milton Berle, who's represented on Roulette with a "Songs My Mother Loved" album, has been set for a cross-country tour to plug the LP with deejays and retailers.

Col Knocks on Wood, Gets 'Pinocchio' (NBC)

Gets 'Pinocchio' (NBC)

Although NBC-TV's got the upcoming "Pinocchio" spec, Columbia Records has the album and is running fast to get it into the market to tie in with the telecasting this Sunday (13).

The original cast album was cut last week with Mickey Rooney Fran Allison, Stubby Kaye and Martyn Green.

Rooney is signed with CBS, Col's parent company, but a prior commitment put the "Pinocchio" stanza on NBC-TV.

(Last year Col grabbed another NBC-TV musical, "Marco Polo," for an original cast workover.)

Score for "Pinocchio" was written by Alec Wilder (music) and William Engevick (lyrics). It's being published by Howie Richmond.





RETAIL SHEET BEST SELLERS

Rat	best obtain 12 c parat and	vey of retail sheet music sellers based on reports sellers based on reports need from leading stores in tites and showing compare sales rating for this ast week. SCAP † BMI Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio - (Alamo Plano Co.)	Chicago-(Lyon-Healy Music Co	Detroit (Grinnell Bros.)	Indianapolis—(Pearson's)	Minneapolis—(Schmitt Music Co	Kansas City-(Jenkins Music Co.	Los Angeles—(Preeman)	San francisco-(Pac. Coast Music	Seattle-(Capitol Music Co.)	TOTAL POINTS
1	1	*Tammy (Northern)	1	3	1	1	2	2	3	1.	1.		1	1	113
2	2	*Around the World (Young)	2	_1	3	2	3	1	2	2:	2	1	. 3	4	106
3	3	*Fascination (Southern)	3	2	2	3	1	3	1	9.		3	2	2	90
4	6	*Honeycomb (Joy)	4	9	5	5	6		5	4	8	4		5	55
5	4	*Affair to Remember (Feist)	6	7	6	4	4	6		3		6	٠.,		46
6	5	*Middle of the Island (Morris)	8	8		. 9	7	5	8	٠	5	7	10		32
7	9	*Rainbow (Robbins)	7	5	•	7		7		8			7		25
8	7	†Diano (Pamco)	٠.			6	10		- 4	6	9	8			23
9	8	*Love Letters Sand (Bourne)		٠		8			Ι.		3		4	-:-	18
10		*Chances Are (Korwin)		10	4		5								14
11A	12	†Bon Voyage (Ardmore)		4	7		9	••					Ξ.		13 -
11B		*Remember You're Mine (Rush)		٠.	10	• • •		Ξ.	7		6	9		10	13
11C	13	†White Silver Sands (Southern)			,	10	-;			5			5		13
11D	10	*Goldmine in the Sky (Bourne)				٠.	8		9		7	:	1.1	7	13

Distribs-Dealers Liable

*My Heart Reminds Me (Berlin).

music, although having no connection with the manufacturer, is an infringer and liable for damages which the Act provides." Commenting on the case, the court menting on the case, the court said that "it is a curious fact that although the Copyright Law has remained without relevant change since 1909, this case should pre-

senianed winour relevant change since 1909, this case should present a question both basic and novel."

The court completely rejected the defendants' claim that to make the dealers and distributors liable for the acts and omissions of manufacturers over whom they have no control would place on "unduly onerous" burden on them. "This burden," the decision stated, "is not unduly onerous; most reputable manufacturers can easily demonstrate to their customers that their records are authorized. When dealing with unknown manufacturers the burden on a purchaser for resale to exercise caution is no greater than that required of the buyer of any merchandise which might infringe."

Not Relieved From Claims

quired of the buyer of any merchandise which might infringe."

Net Relieved From Claims
The court also rejected the defendants' arguments that since the plaintiffs had already made a separate settlement with the manufacturer, this relieved them of any claims. On this the court made a rulling of key significance for the publishers. It stated:

"To assess the impact of this settlement on the situation presented here, it is necessary first to determine whether the liability of the defendant-infringers under the Copyright Act is to any extent joint. We think not; we hold that the liability of each infringer, whether he be manufacturer, distributor; or retailer, is several. In short, even if the manufacturer finally complies with the compulsory licensing provision of the Copyright Act, the publisher still retains the separate right to recover from each distributor and dealer.

The Appeals Court remanded the

retains the separate right to recover from each distributor and dealer.

The Appeals Court remanded the case to the lower N. Y. district court to determine the amount of damages and legal fees. Rejecting a bid to get treble damages, the court limited the plaintiffs to the statutory maximum of 2c per tune on the LPs from each of the dendants. With each LP containing 12 tunes, each defendant will be asked to pay 24c for each disk sold by him. While the defendants have the right to appeal the case to the U. S. Supreme Court, industry lawyers point out that there's only a slim chance of the case reaching that bench since such applications are rarely granted.

Besides the Glenn Miller estate, the plaintiffs represented by Abeles were Shapiro-Bernstein Music, Gershwin Publishing, Edward B. Marks Music, Miller Music, Lewis Music and Mutual Music. They defendants, besides Goody.

sic. The defendants, besides Goody

United Artists

will somehow follow this pattern. In any event, the move ties in with UA's continuing drive to lure important indie film-makers into

important indic rim-makers into
the fold, the added music outlet
being figured as another lure.
Works to be handled by the new
units will include but will not be
limited to songs and scores of UA
nictures.

units will include but will not be limited to songs and scores of UA pictures.

UA's move into the music biz follows a long established Hollywood pattern. Warner Bros. has its Music Publishers Holding Corp. publishing subsidiary while Loew's and 20th-Fox are partners in the Big Three (Robbins, Feist & Miller) combine. Loew's also owns MGM Records. Paramount Pictures has its Famous-Paramount music operation. Universal Pictures, meantime, is tied to the music big by virtue of the fact that it's owned by Decca Records. Columbia Pictures also has its own publishing company via its deal with Shapiro-Bernstein, RKO, which embarked upon a publishing-diskery venture last year, has deactivated both operations.

Jubilee Stocks Roster

Jubilec Récords has gone on a pacting spree. Added to the roster have been Lu Ann Simms, former Columbia disker, Peter Handley, Maureen Cannon and Big Al Sears and Dick Haymes.

Morty Palitz, label's a&r boss, has put 'em all into the groove for single releases and is currently mulling album projects for some of them.

British Disk Bestsellers

London, Oct. 8.
Diana Anka
(Columbia)
Love Letters Sand Boone
(London)
Train San Fernando Duncan
(Columbia)
Island in Sun Belafonte
(RCA)
Wanderin' Eyes Gracie
(London)
Tammy
(Vogue-Coral)
With All My Heart Clark
(Pye-Nixa)
All Shook Up Presley
(HIMIV)
Water, WaterSteele
(Decca)
That'll Be Day Crickets

(Vogue-Coral)

STOKI SETS HIS RELIEF

Susskind, Villa-Lobos, Stravinsky At Houston

Houston, Oct. 8. Houston, Oct. 8.
Walter Susskind, conductor of
the Toronto Symphony Orchestra,
is set to direct six concerts for
Houston Symphony and to captain
the group or its annual tour. Deal
made by Leopold Stokowski, musical director of the orchestra.
Two other conductors set by
Stokowski for Houston orchestra
are Heitor Villa-Lobos, Dec. 9 and
10, and Igor Stravinsky, Jan. 6 and
7.

Brit. Peer's 'More Pounds Or No Pounding in U.S.'

London, Oct. 1.

A proposed working visit to the States by Lord Adrian Foley, the plano-pounding peer, scheduled to coincide with the Royal tour next month, looks like falling flat because of low money offers.

Foley planned a 14-day trip, playing one-nighters at private functions, accompanied by a trio, but his London agent, Derek Boulton, said that offers of around \$1,000 a night were not considered high enough by the artist.

DeVol Vice Weston For Col in L. A.

Frank DeVol has replaced Paul Weston as Coast musical director of Columbia Records. Weston will continue as a Col recording

artist.

The DeVol appointment was made by Mitch Miller, who last week took over as head of pop album and single product. DeVol has been splitting his music biz assignments between conducting, composing and arranging. He's currently conducting Rosemary Clooney's tv series and has, in the past, arranged disks for Nat King Cole, Margaret Whiting, Kay Starr, Dinah Shore and Jaye P. Morgan, among others.

During his seven veer tenue as

among others.

During his seven-year tenure as Coast head, Weston was instrumental in tieing up such important artists as Liberace and Norman Luboff to the label. As a recording artist, he's currently riding strong with two albums, "The Music of Jerome Kern" and a wax spoof which he recorded with his wife, Jo Stafford, "The Piano Artistry of Jonathan Edwards."

Now that he's given up his executives, Weston plans to devote more time to composition and conducting.

Sesac Affiliate Sues For Accounting of Coin-

FOF ACCOUNTING OI COINT
Eddie Alkire Publications filed
suit against Sesac Inc. in N.Y. Supreme Court last week for an accounting of royalties due from licensing of Alkire's catalog to radio,
tv and other users. Complaint
charges that the sums paid to the
publisher by Sesac were inaccurate and that the licensing organization charged excessive expenses
against the plaintiff and other Sesac affiliates.

Alkire also charged that Sesac

sac affiliates.

Alkire also charged that Sesac gave guarantees to favored affiliates and failed to apply allocation system. The complaint alleged that Sesac rented its library, consisting of Alkire's and others' tunes, but paid no part to the plaintiff. Sesac made a general denial of all allegations and asked for dismissal of the suit.

White, Wolfson to FM
Eddie Wolpin, general professional manager of Famous Music, has bolstered his clefting staff with the pacting of Eddie White and Mac Wolfson.
Other tunesmiths sow attached to Famous are Paul Hampton and Bert Bacharach.

Attention!

PUBLISHERS-WRITERS-ARTISTS

If you have hit potential material - already recorded call us

Contact our sales department

RECORDS

A division of London Records, Inc. 539 W. 25th St., New York 1, N. Y. ORegon 5-6060 .

Consensus here is that the season was one of the best, if not the best, in the history of the resort.

Both bank deposits and luxury tax collections, regarded as an un-failing barometer of business con-ditions, show that in both instances ditions, show that in both instances they were higher than last season's figures. Roughly \$32,442,900 more was deposited in the various branches of the two resort bank establishments. At the same time, the city collected \$77,000 more in luxury taxes, levied principally against the visitor, in June, July and August.

and August.

The Atlantic City Race Course wound up its 50-day season Saturday (5) by smashing all attendance and betting records in its 12-year history. Attendance for the season was 873.399 while beiting was \$78.180,743. Figures are an increase of \$1,752,470 at the mutual windows over the previous high of \$76,428,-273 set in 1953, while 22,552 more patrons clicked the turnstiles than last year, a record of 850,847 being established then.

Average daily husiness this year

ing established then.

Average daily business this year
was \$1,563,615 at the windows, and
17,468 at the gate, with per capita
betting at \$89.50, up 80c from last
year. State of New Jersey, as usual,
was biggest winner, collecting \$6,
741,578, which is \$223,157 more
than the 1956 season take.

than the 1956 season take.

Season deposits at the two banks amounted to \$338,147,700, compared with \$305,704,800 in 1956. Luxury tax collections were \$323,-268 in July, \$316,273 in August and \$163,978 in June. Since they are collected by the city a month after being collected by the hotels, etc., figures show that July was best month of the season.

While Seatonber figures are not

month of the season.

While September figures are not yet in, it is expected that this month will also be a record-maker, with such events as the annual Miss America Pageant and the gathering here this year of the American Legion's annual convention helping, plus the many September conventions hypoing all resort business

Greensboro Fair Tent-ative

Greensboro Fair Tent-ative
Greensboro, N. C., Oct. 8. Flans have been made to provide a large tent for exhibits of the Greensboro Fair if the Memorial Auditorium recreation building is not completed in time for next year's fair.

years fair.

W. H. Sullivan Sr., chairman of
the Greensboro War Memorial
Fund Commission, said that he
hopes the recreation unit of the
memorial project will be completed by fair time next fall.

GLASON'S FUN-MASTER

PROFESSIONAL COMEDY MATERIAL for all Theatricals

BILLY GLASON h St., N.Y.C., 19 Circle 7-1130 (WE TEACH EMCEEING and COMEDY) (Let a Real Professional Train You)

AGVA's 'Pro Oniy' Pact With LV's Silver Slipper Sees Exit of Tyro Unit

Las Vegas, Oct. 8. contract between American Guild of Variety Artists and the Silver Slipper Corp. stipulating only pro entertainment on the premises caused Theatre Guild of Las Vegas, a local non-pro group. to ankle from the Silver Slipper ballroom. The room, upstairs from casino, is used only for private parties, dances and conventions.

Theatre Guild, a community theatre organization, was in dress rehearsal for "Sabrina Fair," skedded to open last week (30), when the force-out went into effect.

AGVA's order was backed by Actors' Equity in a letter to Robert Schulze, a principal stockholder in the S'ver Slipper Corp., stating its position. Special rep Ed X. Russell's notification of Equity's stand

the Siver Slipper Corn., stating its position. Special rep Ed X. Russell's notification of Equity's stand was this:

"Please be informed that this (Theatre Guild of Las Vegas Inc.) is a non-union amateur group and, in accordance with your obligations to the American Guild of Variety Artists, our sister union, and other unions and associations, you have agreed that you will only employ union people in the Silver Slipper. Should you allow this local non-union amateur group to perform in the Silver Slipper, you are in violation of your agreement."

Theatre Guild prexy Andrew Berg, taking exception to Equity's ruling on the Silver Slipper, pointed out that "our organization is not in the employ of the Silver Slipper or anyone else. We are a non-profit community organization brought together to present the best of theatre for the Las Vegas area. We, and other little theatres throughout the nation, supply Actors' Equity with members ready for eligibility after performing and learning the ropes in such non-professional theatres as ours. Our first season in Las Vegas has brought a new scope of living theatre to the community. 'Sabrina Fair' was to have been our sixth production, and perhaps the most ambitious to date. We have spent countless hours in rehearsal, building sets and getting the play ready for the run from Monday through Saturday night. It will have to be postponed indefinitely under the circumstances until we find a suitable place for holding the production."

Berg said that Theatre Guild's previous shows, which had been

anie piace for nothing the production."

Berg said that Theatre Guild's previous shows, which had been presented at the Hacienda Hotel's Palomino Room, were ousted from there by AGVA and Equity, but the group had an understanding that the Silver Silpper ballroom was a public hall not under the jurisdiction of either union.

Saundra Meek, local highschool girl and terper at the Riviera Hotel, had to be withdrawn from cast because of her AGVA membership, as was Bill Willard, director of "Sabrina Fair," who also had an important role. Willard formerly was an entertainer in the Silver Silpper show.

CAB CALLOWAY

Now in HOLLYWOOD for PARAMOUNT'S "ST. LOUIS BLUES"

Mgt. BILL MITTLER, 1619 Broadway, New York

Pact Holger & Dolores For Paris Lido's Lavout

Blackpool, Eng., Oct. 8.
Holger & Dolores, U. S. dancing act who wind a click summer season at the Opera House here Saturday (12), are pacted to open in December at the Lido nitery, Paris, in the show 'Frestige."

"The Big Show of 1957" in which act appears here, stars British comedians Jimmy, Jewel & Ben Warriss and songstress Yana. The adjacent George & Alfred Black show, starring Bob Monkhouse, at the cheek-by-jowl Winter Gardens Pavilion, wound last Saturday (5). The Blackpool Tower Circus continues the longest-running, closing Oct. 19.

A switch in winter plans will

Oct. 19.

A switch in winter plans will bring live pantomime to the Winter Gardens Pavilion instead of to the 3.000-seat Opera House, as per normal.

Vaude, Cafe Dates

New York

New York

Mimi Warren is on a return date at the Park Sheraton Hotel ...
Olsen & Johnson bow at the Celebrity Room, Philadelphia, Nov. 27.
Cindy & Lindy move to the Frolic, Revere Beach, Mass., Oct. 20... Betty Madigan to the Drake Hotel, Chicago, Jan. 24... Tinker Bell a newcomer at Tony Pastor's in the Village.
Felo & Bruno and Three Galans due at the Caribe Hilton, San Juan, Puerto Rico, Nov. 30... Jane Morgen scheduled for the Ankara, Pittsburgh, Dec. 6... Portia Nelson down for the Tree Club, Dallas, Oct. 26... Jimmy Komack signed to the William Morris Agency.
Andy Williams pacted for the Stagecoach Inn, S. Hackensack, N.J., Nov. 1... Joni James Into the Americana, Miami Beach, Nov. 27... Diamonds for the Lotus Club, Washington, Nov 28... Eagle & Man signed for a 24-week tour of the Tivoli circuit, Australia, starting Nov. 15 at the Tivoli Theatre, Sydney... Don Rondo new at Sciolla's, Philadelphia ... Ray Harrison.to do the choreography in the new Showplace layout preeming Oct. 13.

Chicago

Hollywood

Arthur Blake presents his new comedy act, "Hollywood, New York, London," Oct. 26 and Nov. 2 at Wilshire Ebell Theatre 1. Rosy McHargue's dixieland band opened six-week engagement at Happy Koomers' 400 Club yesterday (Tues.). Page Cavanaugh Trio opens at the Terraine Room Oct. 15 for six weeks. . . Singer Jeri Southern closed a four-week engagement at Mr. Kelly's in Chicago.

Dallas

Luriean Hunter will headline the State Fair of Texas' Negro Achievement Day Show here Oct. 14. Pat Boone, also an expo act Cot. 13 in the Cotton Bowl, sponsored by KLIF, will be supported by Candy Candido and The Commodores . . . Adolphus Hotel's Century Room has Fif D'Orsay due Oct. 14, coinciding with Neiman-Marcus' 50th anni celebration via a French motif. Comedian Joe E. Lewis returns Oct. 30, a day prior to his biofilm ("The Joker Is Wild") opening at the Palace . . . ! Swild") opening at the Palace . . ! Is wild") opening at the Palace . . ! Is wild") opening at the Cot. 25 at the new Dallas Memorial Auditorium in a one-nighter.

R&R Vaude in French Canada's Hills

Montreal's Jean Grimaldi Getting Beaucoup B. O. In Northern Ontario and Ouebec Trek

By PAUL A. GARDNER
Ottawa, Oct. 8.
There's gold in them than hills of northern Ontario and Quebee, and some along the southern rivers too. If, that is, one has a long, mediumbudget rock 'n' roll show with French-language comedy on tap where needed.

Jean Grimaldi, vet Montreat showman here a couple weekends ago with his "Black & White 'Revue" at Bob Maynard's 1,000-seat Francais Theatre, says his show grossed more than \$8,000 in 45,000-pop. Sudbury, Ont., early last month. That was for Sunday mid all have been in the two central provinces. They're booked till and have been in the two central provinces. They're booked till in the thing the standard in the two central provinces. They're booked till in the two central provinces. They're the sound in the two central provinces. They're the sound in the two central provinces. They're the sound in the two central provinces. They're or less the sound in the two central provinces. They're or less the sound in the two central provinces. They're or less the sound in the so

River Boys Knee-Deep In U.S. & O'Seas Dates; Heading Here in Nov.

Glasgow, Oct. 8.
The Deep River Boys, headlining at the Empire vaudery, will plane to U. S. Nov. 17 after their current European tour. Group is due to open six days later at the Lake Club, Springfield, Ill.
After the Christmas vacation, the Deep will court the Voiceward November 19 open to 19 open will count the Voicew House.

After the Christmas vacation, inc Deeps will open at Holiday House, Pittsburgh, Dec. 31, following with dates at Buffalo, Montreal, Toron-to, etc. They then open a western

to, etc. They then been a 10th year of touring Scandinavia and Britain next year," Ed Kirkeby, manager of the act, said. "This is our 13th time at Glasgow, where we opened first in 1949."

first in 1949."

Act has several UK tv dates lined up, including "The Jack Jackson Show" on indie tv Oct. 13 and the BBC's "Off The Record" Nov. I. Group has another 26 Radio Luxembourg shows in the ean as well as two new disks for HMV.

RONNY GRAHAM STARS DOWNSTAIRS' 3D YEAR

The Downstairs Room will open for its third season on Friday (10) with a show topped by Ronny Graham. Boniface Julius Monk has again signed John Heawood to stage the layout and Max Adrian to direct. Included in the new opus, "Take Five," will also be Cite Cabot, Ellen Hanley, Jenny Lou Law and Gerry Matthews, with planists Stan Keen and Gordon Connell working in the pit. Sketches and music are by Michael Brown, Cy Coleman, Sheldon Harnick, Bart Howard, Bud McCreery, Edward C. Redding and Graham. Monk, a former conferiencier at

Monk, a former conferiencier at the now defunct Le Ruban Bleu, started the off-Broadway type of intimate revue in this cellar boite a couple of years ago. Preview of the show will be staged two nights preceeding the formal how.

Barstow's 'Garland Act'

Dick Barstow has been signed to restage Judy Garland's act for her engagement at the Old Dominion Theatre, London, which starts later this month.

Barstow will accompany Miss Garland to England.

payed in a steady totic since Salur ary (with two summer months off) have been Famous Players, and all have been in the two central provinces. They're booked till late November (making a total of nine months), but don't plan to risk touring the west or the Maritimes. They use more or less French material according to composition of town being played.

Show left here to play picture houses in the Gaspe Peninsula, then to one in Baie Como and, across the St. Lawrence, Mme. Bella Roy's Chez Belle night club in Seven Islands. That onetime fishing village is now w.k. as port of Iron Ore Co. of Canada's huge iron-mining operation in Ungava. Grimaldi, who looks around 40 but says he's been 37 years in show business and is nearly 60, takes 50% of the gross everywhere. He has another show on the road, in Quebec—an all-French comedy unit of the type which flourished widely in Montreal before tv. He used to own two Montreal theatres —Canadien and Radio City (former Gayety, home of Lill St. Cyr and Peaches). Both, running comedy revues with pix, eventually felt the tv pinch and he had to sell them.

the tv pinch and he had to senthem.

Grimaldi still owns Joliet Theatre in Joliet, Que., though, and both his traveling shows have played there—where he doesn't have to split the take. He says no other show is doing the circuit. Premier Theatres of Toronto, which owns Casino, Canada's only full-time vandery, books them; but they don't play Toronto.

Palladium Adds a Show

London, Oct. 8.

Because of pressure at the hoxoffice, the Palladium revue, "We're Having A Ball," will play 13 performances a week throughout October instead of the originally contracted 12. This means there will be a Saturday matinee.

The show, which stars Max Bygraves, opened June 21 and is set to run until December. It's presented by Val Parnell and Bernard Delfont.

YVONNE MORAY

CURRENTLY MAGIC INN SEATTLE, WASH, Thank You, Joe Daniels) LTON DRUTSCH ABENCY Hollywood - New York

JACK POWELL

And His Educated Drumsticks CURRENTLY IN ALASKA WITH U.S.O. CAMP SHOWS (For Six Weeks) (RETURNING OCTOBER 28)



ion: WILLIAM MORRIS AGENCY Pors. Mgr.: ED KIRKEBY

he to be not be not the female of about the female of the



· 16th WEEK ·

"THE HIT OF THE SHOW"

Lendon Daily Herald

ALLADIUM, London

Direction: MCA

COMICS CUED FOR NEW ROLES

Scorecard on B.O. Winners & Losers [YE OTHER WORK Eruption at AGVA Board Meeting At Feld Bros.' Amphitheatre in D. C.

Washington, Oct. 8.

How much does it cost to operate a summer of varied entertainment in a large outdoor arena?

The Feld Bros., who operate Washington's Carter, Barron Amphitheatre, claim their overall nut for a three months' season was close to \$600,000 and that they lost a little money. Past summer's lineup included Jose Greco and Pearl Primus dance troupes, New York Opera Festival, Louis Armstrong and Jazz Festival, Cab Calloway and Czark Jubilee, Jimmy Durante, Jerry Lewis, Bob Hope, Ballet Theatre, and Harry Belafonte.

Boxoffice losers included the Jimmy Durante opera, included the Jimmy Durante stand, the opera,

atre, and Harry Belatonte.

Boxoffice losers included the Jimmy Durante stand, the opera, the split week of Cab Calloway and Ozark Jubilee. Finally the sudden illness of Belatonte forced the Felds to refund \$110,000 taken in advance sale for the 11-day booking. Under their contract the Amphitheatre orch—a summer pop group composed of members of the National Symphony—received partial pay for the 11 days.

The Felds pay a small daily rental plus a percentage of the gross to the U. S. Public Parks operation which owns Carter Barron. In addition, there is a basic fee of \$1,750 weekly to keep the place clean after performances, Irveled says, On top of this must be added the guaranteed minimum for the 20 musicians. large staff of ushers, unionized boxoffice, four electricians, a carpenter, propman, curtain man, public address system man on a regular basis, plus extra union stagehands for certain attractions.

"And," adds Feld, "although we

extra union stagehands for certain attractions.

"And," adds Feld, "although we buy large blocks of linage in the newspapers, we operate only three months. Therefore, we are unable to obtain the special linage rates granted to in-town theatres which operate all year."

Finally, Carter Barron does not operate as a tax exempt institution. It is a private, profit-making enterprise which must pay income tax on its earnings.

8G PHILLY REFUND AS JUDY MISSES 2 SHOWS

Philadelphia, Oct. 8.

Illness out short Judy Garland's week stand at the Mastbaum Theatre, pust as it had abbreviated her previous engagement in Washington, D.C. The singer missed the last two performances of her eightshow engagement and local Stanley Warner office was forced to make refunds of more than \$8,000 to ticketholders.

House was Reavily papered for the first two shows, with Jewish holidays cutting heavily. Into the expected take. Weekend biz picked up, however, and Stanley Warner execs hoped that the full run might gross. \$60,000, which would have allowed them a small margin of profit.

profit.

Miss Garland was at the Mast-Miss Gariand was at the Masi-baum on a straight percentage deal. Heavy exploitation plus band and costs of house found local sponsors in the red with total take running less than \$46,000 for six

Texas Privatery

Britain's Frankie Vaughan

Delays U.S. Visit to Dec.

"Be firm with members—or before you know, it they're liable to singer, who was, pacted American in yaude here at short hotice, has postioned in projected American visit until December. He was to have planed out Oct 3 with produced American visit until December. He was to have planed out Oct 3 with produced in make supportance in the was nor duced from Ama Nearle for the U.S. intended to make the size of the support of the supp

MAGIC-REVUE IMPROVES

Toronto's Bettered Advance Sol For 'Sim Sala Bim'

For 'Sim Sala Bim'

Toronto, Ot. 8.

Opening Tuesday (1), Kalanag and his magic-revue, "Sim Sala Bim," grossed a low \$5,994 for seven performances but stays second week here, with biz picking up on weekend word-of-mouth, this seeing a \$4,000 advance.

Royal Alexandra Theatre, 1,525-seater, is scaled at \$3,30 top, with potential at \$28,000. "Sim Sala Bim" tenure includes two performances Fridays (6:15 and 9 p.m.), Sat. mat.

Philip Morris' O'seas GI Unit

rainip Morris Cigarets is spon-soring a unit which wil play over-seas Armed Forces installations. Unit, which flew out yesterday (Tues.) from McGuire Field, near Ft. Dix, N.J., will be abroad for a minimum of three months, but route may be extended to as much

minimum of three months, but route may be extended to as much as a year.

Included in the unit are singer—Sylvia Barry, who will femcee the layout and act as company manager; magico Dr. Nemo, dancer Peggy McHugh, ventriloquist Kay Carole dancer Eva Garda, singer Olga Melandez, along with an orch headed by Noro Morales.

Nat Abramson, head of the WOR Artists Bureau, set the show He has been instrumental in sending gratis Gi entertainment overseas since USO-Camp Shows curtailed its schedule. He will go abroad with the unit in order to supervise the project at its start. Following its initial run in the Armed Forces, there may be some commercial dates for the troupe. For example, deal is on for Miss Barry to play the Moulin Rouge, Paris.

Unit was auditioned last week for Philip Morris and military brass at the Sheraton Astor Hotel, N.Y.

SANDS-SAN ANTONIO TIE ON COPA GIRL CONTEST

San Antonio, Oct. 8.

Some local girl will be headed for "stardom" in the entertainment biz and a beginning salary of \$150 a week as a "Copa-Girl" at the Sands in Las Vegas.

After a guaranteed six weeks on the Copa stage, the girl will have the chance to springboard to high paying jobs in tw and films, it sez here.

here.

This is the prospect for the winner of winners of a contest sponsored jointly by the San Antonio
Light, daily newspaper, and the
Sands Hotel. 'A producer of the
Sands shows and a local columnist will select one winner out of 10 Magico Roy Benson and singer will select one winner out of 10 Portia Nelson subbed during that period.

to rebuild some of their former top earners. Problem of major concern is now a crop of comics whose weekly salary within the past few years has been decimated and whose bookings have become scarcer.

Many percenters feel that these performers still have a lot of earning power within show biz, but talents have to be redirected to fields where scarcity now exists. It's felt, by some of them, that if they can be induced to try their hand at writing, for example, they could be spotted on television scripting staffs at takes several times their present salary. Some of the comics have been encouraged to try their hand at submitting scripts. Difficulty in some cases lies in the fact that these comedians have been buying scripts throughout their professional career, and redirection on this tangent becomes extremely difficult. Another effort is an attempt to make straight actors out of these comics. Some have been doing a few odd jobs on the summer circuits and there are some possibilities that they can stay in this field. Some are being persuaded to go in for straight legit during the winter season.

There are drawbacks in each instance. Comics frequently and Many percenters feel that these

the winter season.

There are drawbacks in each instance. Comics frequently find their best season during the summer when the seasonal resorts buy all that are available, and they wind up with the major part of their earnings during these months. At any time of year, it's difficult to make the performer take a drastic cut in salary even to try new fields. However, some pressures are still being exerted to make the change.

From the agency viewpoint, the

change.

From the agency viewpoint, the reshuffling of talents is a sound project. Should any hit as writers or actors, they remain on the agency's roster. If they fail to do so, it's likely that many enter the agency and personal management ranks with little training for the job, and thus create a lot of harm within the industry.

Comics feels that they cannot af-

within the industry.

Comics, feels that they cannot afford to be seen in minor comedy roles on a teleshow. However, they can afford to do straight roles since it clearly evidences a departure for them. The problem, thus far, is the concern of a few of the personnel at the major offices, but encouragement is being given them to try to rehabilitate as many performers as possible.

Flu KO's 'Blue' Acts

Asiatic flu hit three members of the Blue Angel, N. Y., cast last week wher Carol Burnett, Ann Leonardo and Jimmy Lyon (trio conductor) were felled. All are

Brings Suspension of Paul Swann; Air Charges Vs. Welfare Trust Fund

3 PEELERS ARRESTED IN UNION CITY, N. J

Three dancers were arrested Sunday (6) for allegedly giving an indecent performance at the Hudson Theatre, Union City, N.J. It was the first arrest at the house since it was reopened last month. Held in \$1,000 bail were Mickey Russell, Terry Lee and Melba Morris.

The Hudson was reopened recently after a panel of Union City businessmen agreed to act as censors for the show. The business community argued that the theatre brought in a lot of out-of-town trade and its closing would result in a loss to the city. The city council last season passed legislation outlawing peeling in public, but house was allowed to open when a censor unit was set up.

But Does It Work?
Ottawa, Oct. 8.
Singer Wyoma Winters in the Ottawa House's Circus Lounge is garnering betweenshow customer attention with a cigaret lighter presented to her by Pepsodent Co.
Lighter, when flicked, plays the complete "score" of the firm's commercial, "You'll wonder where the yellow went..." music-box style.

Boylston St. Site

For Boston Aud.

Boston, Oct. 8.
The site for Boston's new \$12-000,000 civic auditorium has been tentatively set for the section of the Prodential development running along Boylston St. near the Massachusetts Ave. MTA station.
The city's aud commission has decided on the site, it was disclosed, in a letter from Mayor John B. Hynes to the city council asking approval of a loan order for the site for the order to the committee on appropriations and finance.
Hynes said the commission also agreed. tentatively, to purchase about 140,000 square feet of land from Prudential for the aud which will seat 6,000. The commission cannot enter into any binding agreement with Prudential until finds are available to the commission, the mayor explained. He said the insurance company cannot formalize plans for the huge redevelopment until action on the aud is compibted.

3 PEELERS ARRESTED

unbecoming a member, and de-mand was made for an immediate trial. However, Russell protested on the ground that the constitu-

(Continued on page 58)

LIBEL TRIAL OF JONES VS. AGVA OPENS IN N.Y.

The \$350,000 libel trial pitting Dick Jones, former eastern regional director of the American Guild of Variety Artists, against the union started Monday (7) in N. Y. Federal Court with visiting Judge Oliver D. Hanlin, of the Northern California district, presiding. Jones charges that statements damaging to his character have resulted in his inability to find work in his chosen field of union organization, and that he has sustained losses of more than \$30,000 in salary during the past \$30,000 in salary during the past

two years.
Defendants along with the union

two years.

Defendants along with the union include former national administrative secretary Jack Irving, and Jackie Bright, president at the time of Jones' dismissal and who now holds Irving's job.

Among other poiats sought by Jones is an injunction forbidding AGVA from taking away his life membership card. He declares that only the juntor's convention can rescind this membership since it's granted by the convention.

Attorneys in the case are William J. Walker of Washington, representing Jones, and the firm of Towney, Updike, Cartier & Rogers, also Washington, for AGVA.

Price Heads AGVA Trust Fund

Nat Abramson, for three years chairman of the AGYA Welfare Trust Fund, has declined a fourth term in that office but will continue as a member of the board. Abramson takes the position that having gotten a good start, the organization should now alternate its chairman so that one year an operator representative is at the head and a union rep succeeding to the post, Abramson nominated Georgie Price, AGVA prexy, to the slot and he was elected unanimously.

Other officers elected by the

he was elected unanimously.

Other officers elected by the fund were George A. Hamid, head of GAC-Hamid, co-chairman; Nick Prounis, who had operated the Versailles, N. Y., secretary, and Johnny Wood, asst. secretary. Other board members are Cy Reeves (AGVA) and Abramson. Alternate delegates are Milton Kutcher, operator of Kutcher's, a mountain resort; Dan Friendly, former RKO Theatres booker, and Rabbi Bernard Birstein of the Actors' Temple, N. Y. Alternate AGVA reps are Russell Swann, Rajah Raboid and Alan Walker.

CAPT. BILLY BRYANT SHOWBOATING OVER

Capt. Billy Bryant, vet show boat operator along the Mississippi and vaude performer, is planning a European trip this month to visit his daughter, Mrs. Jat Herod, a musician currently working British aviation báses. He'll work several dates while abroad.

Bryant recently completed work in "Dear Traveler" for Buena Vista to be released around January. It's his first film assignment.

Yank Negro Warbler Scores in Ireland Dublin, Oct. 1.

American Negro soprano Gloria Davy, singing with three Italian soloists and Our Lady's Choral Soclety (biggest Irish choir), won major personal acclaim for her performance in Verdi's "Requiem"

performance in Verdi's "Requiem" with Radio Eireann Symphony Orchestra at the 3,400-seat Theatre Royal here. It was her first time here and was the only non-Italian among soloists. The conductor was also Italian. Apart from the warm applause all crix plumped for Miss Davy's work.

"THE COMEDIAN"

The Qnly Real Monthly PROFESSIONAL GAG SERVICE THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST

THE MOST-UP-TO-DATEST
Now in its 58th fisus, containing storles, one-liners, poemettes, song titles, hecklers, audlence stuff, monologs, parodles, double gags, bits, dieas, intros, impressions and impersonations, political, interruptions. Thoughts of the Day Humorous Vieys of the News, etc. Start with current issue, \$15 years, \$40 — \$3 ingle Copies \$236 — \$10 Co.D.*2.

Booking Direction:

BERNIE ROTHBARD

"Upry" \$3,829 in Regina Regina, Sask, Oct. 8. Regina, Sask, Oct. 8. First "Grand Ole Opry" of the fall-winter season played Exhibition Stadium here to 2,086 customers for a gross of \$3,829. Unit, with Marty Robbins, Jim Reeves, Louvin Bros., Oak Ridge Quartet, Paul Yandell, Lee Emerson and the Teardrops Band, was booked by D'Arsy Scott Attractions, Calgary, Alta.

Tex. 'Privatery'

Continued from page 57 ;

Hilton toppers felt room law. Hilton toppers felt room should go private, and offered it to McCarthy. McCarthy was operating (very lucratively) with Cork Club, located at that time in Shamrock but was faced with lease renewal. Hilton-McCarthy Dicker

"Hitton told McCarthy he could have a 10-year lease if he would make an effort to turn the Cork operation into a fullscale nitery and take over the Shamrock Room,"

"But McCarthy told Hilton he wanted to sign the lease—and make the effort afterward."

"But McCarthy told hitton the wanted to sign the lease—and make the effort' afterward." McCarthy finally moved the Cork Club elsewhere.

When Boudreaux heard about dickering, he was managing the Briar Club, a similar operation to International, but without entertainment feature. International corporation had afready been formed with 1,000 shares of stock, and with Porter Parris, Shamorck general manager, Jim Spring, manager, and Sperl Ellison, Hilton vice president, as directors. Sperl gave Boudreaux a verbal contract and a fixed salary.

International now has a staff of about 75, mostly walters, but rents rooms, furniture, sitverware, etc., from Hilton chain. Food is also purchased from Shamrock Catering Service.

Boudreaux says the club grosses "about \$100,000 a month on the average," and spends \$17,000 to \$26,000 a month on talent. About two-thirds of talent figure goes to acts, he said, which are generally booked for two-week stanzas, where possible, Remainder goes for bands. Boudreaux declares emphatically that the International Club is into the contract and bowling alleys.

The contract of the contract and the contract an

booked for two-week stanzas, where possible. Remainder goes for bands. Boudreaux declares emphatically that the International Club is into the black and 'terms move to privatery "very satisfactory." Profits, he says, will be returned to members in the form of parties or rebates. But he admits that profits will never be huge with 2,000 limit on membership.

"You might call this a holding operation. The hotel had a big room it was losing money on because of the liquor laws. Guests and the general public weren't providing enough business to operate it. Now we've excluded guests and the general public in order to meet the requirements for selling mixed drinks. We're doing pretty well; it's a good compromise. "But if the liquor laws are ever changed, I'm sure we'd become a public room again."

Suez Rothum Cince

Eruption '

As Abramson Declines 4th Term

tion forbade such proceedings without advance notice of three days and without written charges. AGVA attent to fire the words and the board.

Regina, Sask, Oct. 8.

First "Grand Ole Opry" of the fall-winter season played Exhibitions and the basis that the board titen a good start, the or
tion forbade such proceedings without written charges. AGVA attorney Harold Berg them Regina, Sask, Oct. 8.

First "Grand Ole Opry" of the fall-winter season played Exhibitions that the board could discipline its own members.

The first "Grand Ole Opry" of the serted on the basis that the board could discipline its own members.

The first "Grand Ole Opry" of the serted on the basis that the board could discipline its own members.

The first "Grand Ole Opry" of the serted on the basis that the board could discipline its own members.

Swann was found guilty at the trial.

Inference had been made that Swann had conferred with Abramson on being booked on cruises and therefore wanted action favorable to him. This was denied by Swann at the trial. Major charge was that Swann had, without authorization, revealed discussions that had taken place at an AGVA board meeting when he demanded that Bright repeat his statements in the presence of Abramson.

The Swann tiff becomes increasingly important as a means of measuring opposition that is springing up against the present administration. There are some important differences between Bright and Abramson on the administration of the welfare fund, and it has beeen charged by someboard members that Bright is seeking to dominate the non-partisan makeup of that body.

It has also been charged that since Abramson deals primarily in ruise dates: the hoard retailated

makeup of that body.

It has also been charged that since Abramson deals primarily in cruise dates, the board retaliated by raising cruise date minimums so that it will no longer be treated as a club date but as regular work. Thus, for a seven-day cruise, sach will be \$125 for principals, and should cruise last an additional day, salary will be one-seventh extra. Current scale is on a club date basis of about \$25 per night on which shows are given. Many names have been taking these cruises because of the vacation asnames have been taking these cruises because of the vacation as-

Nitery, Fun Zone

A 17-acre amusement and convention centre in Northern New Jersey is being blueprinted for North Bergen, N.J., site of the former Columbia Amusement, Park. Plans call for a 2,000-sept nitery still to be leased with parking space for 600 cars, a convention hall, cabana club, swimming pool and bowling alleys.

Developers are Alexander Olsen and Leonard G. Feinen who have taken an 80-year lease on the property.

have taken an 80-year lease on the property.

Should nitery plans materialize, it would be among the largest cafes in the country. Architecture would be a similar to that of the Riviera at Ft. Lee which was torn down a couple of years ago to make room for the Palisades Parkway.

Saranac Lake -

By Happy Benway

By Happy Benway
Saranac Lake, Oct. 8:
The old minstrelman, your columnist Happy Benway, received the thrill of his life when the Will Rogers gang came to his bedside and sang "Happy Birthday to You" (72d). Thanks also to the many who wired and sent cards, and to the NVA-Variety Clubs-Will Rogers hospital for making life possible for me for the past 28 years.

Marlon Behr (Marlon Barnes, ballet dancer) in for the general observation and rest period. Her husband Robert is connected with Henry Strauss Co., industrial film productions, Frank (IATSE) Gibson, projectionist of Century Theatre, Baitimore, also registered as a newcomer.

Louis M. Blance, whose wife is

son, projectionist of Century Theare, Baltimore, also registered as a newcomer.

Louis M. Blanco, whose wife is an office staffer with Allied Artists, was elected chairman of "We the Patients" fund, replacing Arthur J. Slattery who left after regaining his health.

Clara M. Greenwood, whose husband J. L. Greenwood is manager of the Joy Theatre, San Antonio, registered in our non-TB department for heart ailment. Helen Van Note of Spring Lake Heights, N. J., formerly with Walter Reade Theatres, in for the rest and general to. period.

Fred McCabe, whose wife Catherine McCabe is connected with Paramount, emergencied into the general hospital for a major operation and is back at the Will Rogers getting rest.

Write te those who are ill.

Write to those who are ill.

Inside Stuff—Vaude

Friars Club, N.Y., whose clubhouse was sold recently to the National Showmen's Association, has moved temporarily into the Hofel Great Northern next door.

Organization expects to move into its new site at the end of this month, with formal dedication around Thanksgiving Day.

New clubhouse is located in the mansion once occupied by the American Physics Society. It was purchased for \$330,900 and an additional sum, estimated at \$200,000, was used to refurbish the structure. New quarters will have eating and bar facilities for members and guests as well as gymnasium, steam room and the traditional card room.

Larry Jackson, longtime comedian with "Ice Capades" as half of the team of Jackson and (Bernie) Lynan, who quit the John H. Harris icer last season to go into the bar-lounge business on the west coast, has returned to the show again, but not as a performer this time. He has joined the publicity department and will go out in advance of "Capades." Jackson and Lynam were with Harris rink extravaganza 16 years before retiring to go their separate ways. Lynam continues as a rink owner in Connecticut; Jackson gave up the Hollywood drinkery several months ago.

GI Starts Hillbilly Craze in W. Germany Via Beer Cellar Show

Munich, Oct. 1.
A 25-year-old American GI is
responsible for starting â hillbilly
craze among the German population here. He's Sgt. Larry Phillips,
who runs a hillbilly show on American Forces Network' in Munich

who runs a hillbilly show on American Forces Network' in Munich called "Hillbilly 'Gasthaus." He spends his spare time selling the hillbilly style to a German audience in one of the city's largest beer cellars.

Phillips devotes his extra hours to a project called "Old Town Hall," a GI and German variety show, presented regularly at Munich's giant Lowenbrau Beer Cellar. Purpose of the show is to introduce German audiences to American music as played by both German and American performers. American music as played by both German and American performers. Profits go to aid a local orphanage. The Boise, Idaho, boy did a dawnshow called, Hillbilly Rise and Shine" on the Blue Danube Network in Austria, and then moved to AFN in Munich, where he emcees western swing shows. In addition to the three "Old Town Halls" which he's presented, he plans others for Oct. 18, for Thanksgiving and for Christmas, all with a heavy-slant on western stylings.

all with a neavy-stant on ""
stylings.

He gets mail from Switzerland,
Austria, England, Scandinavia, and
even from Czechoslovakia, as well
as from Germany. Newest trend
here, he says, is "rockabilly," a
combination of rock-and-roll and

Extend Tour to Mid-Nov. Of 'Fantabulous' Rocker

Additional dates are being added Eli Weinberg's "Fall Edition of Additional dates are being student to Eli Weinberg's "Fall Edition of the Fantabulous Rock 'n' Roll Show of 1957," which kicked off last Friday (4) in Fayetteville, N. C. Originally set for 30 consecutive one-nighters, Dick Boone of Shaw Artists is now lining up

of Shaw Artists is now lining up dates to carry the package through mid-November.

The unit features Mickey & Sylvia, Ray Charles, Joe Turner, Bo Diddley Trio, Moonglows, Roy Brown, Annie Laufe, the Velous, Nappy Brown, Vikki Nelson, Tiny Topsy, Mary Ann Fisher, the DelVikings and the Larry Williams orch

Brit.'s Gray on GI Tour

Johnnie Gray, the British batoneer, is currently on a tour of Army
camps on a deal in which he is
playing a series of stands in the
US, in exchange for Jack Teagarden who will be going over to England shortly.

Gray was at one time a member
of a George Shearing group before
the latter emigrated to the U.S.,
and had been with Ted Heath before forming his own unit.

This Is the House That Jazz Built'

Serious architects in the United States are right now working on plans for rooms specifically designed for jazz, according to Dave signed for jazz, according to Dave Brubeck, here for a one-nighter. These rooms would be to jazz combos what concert halls are to longhair artists and salons to chamber music groups, said Brubeck, who claims he knows the details of the plans but is "sworn to secrecy." crecy.

He said, "It won't be long be-fore every town has its jazz room as they have concert halls today. The time is here for jazz to stand on its own as a cultural medium."

on its own as a cultural medium."
Asked what he thought could be done to bring good jazz to 1957 youngsters who demand music be vocal or is concerned only with a thumping beat, Brubeck commented, "Jazz, to be properly appreciated, requires a certain amount of intelligence. Either the child must have that intelligence or be brought up to know good jazz and to love it."

KEN BARRY



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WELCOME HOME

CHARLIE GRACIE

From Your Smashing

10-Week Tour of England

El Chieg, N. Y.

Maria Antinea Revue with Mario Alvarez, Anita del Rio; Enrique Montoya; \$4 and \$5 minimum.

Maria Antinea Revue with Mario Ahvarez, Anita del Rio; Enrique Montoya; \$4 and \$5 minimum.

A nitery that has operated 32 years uninterruptedly is probably a world's record, with the exception of such time-honored strakght restaurants like Paris' Maxim's et al., El Chico, the music box-type of Latin-American bistro, in New York's Greenwich Village, holds that record. Benito Collada has operated his class cabaret with a rigid adherence to authenticity in every detail, from the obviously painstaking Latin de cor, the cuisine, and the floorshow.

The miniature revues, over the years, have showcased and spawned a host of Latin personalities who went on to the heights, and Maria Antinea's currently cozy little floorshow is in that idiom. Like floorshow i

Crescendo, Hollywood Hollywood, Oct. 3. Lili St. Cyr, Billy Barnes Revue, Dave Prell Orch (5); \$2 cover.

For 12 minutes of your time and a two-buck cover you can see Lili St: Cyr shake, rattle and roll her symmetrical figure with just enough covering to keep the gendarmes at bay. In burlesque where she first displayed these physical attributes it raised a storm of howls. On the Sunset Strip, where the trade is more discriminating and less aroused by her charms she won't raise the room's temperature. Nor will there be shouts of "take it off." At this catching the sparse turnout took it without outward display of base emotionalism.

On this time around she per-

of "take it off." At this catching the sparse turnout took it without outward display of base emotionalism.

On this time around she performs her calisthenics at the shrine of a sacred goat and an occasional flash of red powder. Decked out as a geisha, she soon undecks her habliments behind a screen that has holes bigger than a manhole cover and does her ritual before the goat with bodily gyrations, a bump here and a grind there. For most of her skin-crawl she gives her well-shaped back to the sitters to let their imagination run amok. What has been for years a striptease is still that and no more. Her frame is large and her fame at such exercises wide, and to her credit she is a skilled practitioner at her dubious art.

For talent of a far different type there is the Billy Barnes revue with five youngsters who use up far more energy than the headling. It is from such groups, recently graduated from the Concert Theatre, that the future of show biz must nurture development (see New Acts). Helm.

Sahara, Las Vegas
Las Vegas, Oct. 7.
Edgar Bergen & Charlie McCarthy, Mary Kaye Trio, Walter
Shyretto, Cee Davidson Orch (12);
produced by Stan Irwin; \$2 mini-

Edgar Bergen & Friends (Charles McCarthy, Mortimer Snerd, Effie Klinker, others) return to the Congo Room, this time with mostly new material and a powerhouse extra added attraction which should keep biz brisk for the next four weeks, Bergen is supported strongly by Jack Kirkwood and Barbara Heller, former getting yocks with his booming dialog and latter clicking with her grotesquely tunny attire (body measurements: 21-21-21) and effective mimes of Judy Garland and Roberta Sherwood. Highlight of act is bowoff kit in which Bergen & McCarthy appear as elderly gents reminiscing about their days on radio, and reprise recordings of such guest stars as Marilyn Monroe, John Barrymore and W. C. Fields.

The Mary Kaye Tho makes an auspicious debut in the main room extra added on bill putting Bergen in the unanyiable, bootlen of have

ing to follow an outstandingly strong act. Trio heretofore has appeared only in Sahara lounge locally, where it and Louis Prima & Keely Smith have proved to be the town's top lounge attractions. Backed by the Cee Davidson orch (12), the group's vocals and own instruments (drums, bass, piano, guitar, accordion) are greatly enriched. Repertoire includes "Fools Rush In," "All of Me," Love For Sale," "Begin the Beguine" and "My Funny Valentine." The voices of Mary and brother Norman have never sounded better, and the topnotch clowning of Frankie Ross fits perfectly to make this one of the nation's best acts either in or out of a histro. Jerry Fielding conducts the orch for the trio's stint. Walter Shyretto and Ms "dancing blcycle" act is the curtain rajser, and his feats of balance getwarm mitting. The Shaw-Hitchock production numbers are especially notable—one is a decorous charm

production numbers are especially notable— one is a decorous charm school bit, the other an amusingly clever skit about an island where there's only one man with a bevy of beauties. Lloyd Lambert's cos-tuming is tasteful and imaginative. Duke.

Palmer House, Chi Chicago, Oct. 3. Dorothy Shay with Dick Emmons, Hal Loman & Playmates (3), Ben Arden Orch (10); \$2 cover.

Arden Orch (10); \$2 cover.

Dorothy Shay returns to the Empire room after two years showing signs of outgrowing the stereotyped patterns developed around her early click material. Best response is for her newer material, a torchy takeoff on "Stout Hearted Men" and a novelty "You Gotta Have Charm." The Park Avenue Hillbilly fares well when she introduces the unexpected into her patter and drawled songalogs. This quality is lacking in the more weather-beaten repertoire which is appropriately abbreviated. Most successful trademarked material is a "Story of My Life" medley which gets a sock delivery.

Miss Shay is a well poised performer, and she makes a fine appearance in her gold gown both nostage and wandering through the house. Her peppery patter keeps the house lively through the show. Accompanist Dick Emmons contributes to a smoothly running performance.

Hal Loman and his two blond playmates open the show with a song & dance routine to "From This Moment On." The group is

formance.

Hal Loman and his two blond playmates open the show with a song & dance routine to "From This Moment On." The group is lively and the choreography showy: Loman manages to do a lot of storytelling with his dance routines to keep audlence attention on the group for a full 15 minutes. His takeoff on "Dragnet" gets heavy mitting.

Ben Arden's orch has developed a good format of song, terpology and showy bits like strolling violinists that fit in well between shows. The backing chores are handled efficiently and unobtrusively. Evelyn Knight and Johnny Puleo's Harmonica Rascals set up shop here Oct. 31.

International, Houston

Houston, Oct. 4.

Pompoff, Thedy & Family, Tina
obin, Paul Neighbors Orch (11); Robin, Paul Neighbors no cover or minimum.

Robin, Paul Neighbors Orch (11);
no cover or minimum.

New offering by boniface Porter
Parris to International members is
a double-barreled lulu that ought
to build to a sellout as the word
gets around. Tina Robin's fame has
already spread via her \$30,000 quiz
show grab and segment with hometown boy Tommy Sands at Roxy.
But Pompoff, Thedy are sleepers.
Spanish imports know the art of
slapstick in the tradition of Chaplin and Laurel & Hardy. Rib-shaking laughter they provoke with
size-20 shoes and sad eyes is loudest Continental Room has heard in
long, long time. Pepe and Titi
work most of the gimmicks from
gyrating wig to half-swallowed
clarinet, while other members of
the family play straight. Hypnoter's finger to cheek of ringside
cutie is worked perfectly for socko
returns throughout.
Miss Robin has rhythm in every
joint and can belt any tune you
can name, right out of the ball
park. Treatment seemed rugged
for old faves, "Lullaby of Broadway," "Meloncholy Baby," "Bye,
Bye, Blackbird," etc.
Thrush indicates she is full of
natural rock 'n' roll she can't keep
in. "Love Me O'r Leave Me,"
"Love You Too Much," and imitations, of Theresa Brewer, Kay Starr
and Roberta Sherwood brought
down the house, proving if she can
settle on her metier, she'll be tops.
Paul Neighbors orch seemed a
little shook by Miss Robin's beat
on night caught (3) but as always,
filled the floor with happy leatherpushers. Sue Carson opens Oct.

Chez Paree, Chi

Tony Martin, Jackie Kannon Chez Paree Adorables with Bobby Lence, Ted Fio Rito Orch (15) \$1.95 cover, \$4.95 minimum.

\$1.95 cover, \$4.95 minimum.

This Chez bill is another family show. Performers 'dse materiaf that holds up before the smallfry as well as conventioners. Opening night was heavily attended despite concurrence with Jewish holiday. There aren't many surprises for his following in Tony Martin's current routine but he's master of the stage straight through, so that an occasional flub opening night only adds to the enjoyment of the audlence. "Top Hat, White Tie and Tails" is still decked out with patter and panto as, the showpiece of the routine and gets the usual good response. The numbers are well spaced, paced, and varied through the 45-minute stint, although the walkaround patterns used by Martin get repetitive. Ted Fio Rito's backing is juiced up for this show with the addition of a couple of Martin's own rhythm men and his pianist arranger Al Sendra Sendra lends fine support to the act.

men and his pianist arranger Al Sendra. Sendra lends fine support to the act.

Jackie Kannon is an frequent repeater at the Chez who this time does one of the sharpest warmup jobs this club has seen. The basic patterns of his comic routine are familiar here but plenty of fresh peppery comments are house rockers. Kannon is on for less than 25 minutes. In this time he alternates with deadpan and punchy lines, song bits and a flubbing magico act that rate him a big share of the credit for the success of this show.

The house line gets taller every show. Performance-wise the new Chez Adorables show a little better than previously but there is still an uncomfortable awkwardness in the routines. Their best offering is a series of adaptations from "Guys and Dolls." Bobby Lence is the new male vocalist with the group who carries his burdens well.

Sophie Tucker headlines the next show Oct. '24. That'll be the Chez's 25th anniversary—and she opened the Chez a quarter of a century ago.

Hotel Radisson, Mpls.

Minneapolis, Oct. 5. Nino Nanni, Don McGrane Orch (8); \$2.50-\$3.50 minimum.

In a low-pitched voice to

(8); \$2.50-\$3.50 minimum.

In a low-pitched voice to his own piano accompaniments Nino Nanni dramatically recites or warbles soags that tell stories, salute little boys and romantically address the opposite sex. Touches of satiric or other humor pleasingly punctuate the dramatics occasionally. Brief sallies into Italian and French lend variety.

It's a brand of entertainment that seems to satisfy patrons of this tony Flame Room. In consequence, Nanni apparently has taken his place among the bistro's half-dozen or more "regulars," having been brought back currently for the third time in as many years. Since his bow here as an unknown, the performer boasts an Ed Sullivan tw show appearance, inbreasing his boxoffice stature perhaps.

On this occasion Nanni offers some new material along with mostly perennial favorites that his fans undoubtedly would demand and without which his performance wouldn't be complete. His fancy pianistics and vivid vocalistics runte gamut from the near-classic to New Orleans dixieland.

Nanni receives flawless assistance from Don McGrane and his muscicans. A well-filled room greeted him at his opening dinner show. He's here until Oct. 24 when songsress Carmel Quinn takes over for her initial Flame Room engagement.

Rees.

Statler-Hilton, Dallas

Dallas, Oct. 4.
Roberta Sherwood, with Ernest
DeLorenzo and Red Newmark; Bob
Cross Orch (12); \$2-\$2.50 cover.

In her first local stand, Roberta

In her first local stand, Roberta Sherwood lives up to her press notices. Her fortnight here may set an Empire Room attendance record. Thrush, in a plain black dress and sans makeup, strolls through the room, shaking hands with patrons and, opening with "Love is Many Splendored," never departs from w.k. tunes in her sock 40-minute routine.

There's no doubt that the packed room was prepped for Miss Sherwood's opening via multiple plugs. And she easily confirms the printed kudos with an Irving Berlin medley, a trio of standards and reprises "I Got Lost," her first waxing. Her husky tones abet "Lazy River," when she returns to the cymbal beating, and "Just in Time" is animated via brief hoofing—when she admitted she played

here 18 years ago as a dancer. A bow to Walter Winchell follows with the tune he first heard her sing, "You're Nobody Till Somebody Loves You." Mitting builds with a trio of semi-westerns, backed by "Someday You'll Want Me to Want You" and a smash fibody Loves You." Mitting builds with a trio of semi-westerns, backed by "Someday You'll Want Me to Want You" and a smash finale of "Bill Bailey." Belting songstress is capably backed by her accompanists, pianist Ernest DeLorenzo and guitarist Red Newmark. Bob Cross orch lends assist in showbacking and still loads the floor with leather pushers. Act winds Oct. 16, Lilo follows Oct. 17 for a fortnight.

Bark.

Ottawa House, Ottawa Ottawa, Oct. 1. Wyoma Winters, Canadian Jazz Quartet; no cover or admission.

Quartet; no cover or admission.

Besides making nice sounds, Wyoma Winters is socko in the visual department. She's an unusual combination of sleek femme and gal-next-door looks, collecting plenty ogling from males. Early training and professional work as terper enhances Miss Winters' microphone presence in her. stanza in the Circus Lounge of the Ottawa House. Piping is slicko and her tunes are right for this small room. Flaw in the stint is use of her own drummer and 88er. They replace two regular members of the house band, Canadian Jazz Quartet, which has proved top value as showbackers and would do a stronger job for this canary. Session is here to Oct. 12.

Henry Morreault, Circus Lounge chief, has almost completed renovation of this room, 'making effective use of murals and mirrors in classic design, replacing original big-top deor. Despite switch in looks, name of room, since it has been widely established, will remain the same.

Riverside, Reno Oct. 4.
Celeste Holm, Ricky Layne & Velvel, Starlets (8), Bill Clifford Orch; \$2 minimum.

Velvel, Starlets (8), Bill Clifford Orch; \$2 minimum.

Celeste Holm, in her first outing in this area, proves to be a little rich for the blood. Charming and sophisticated, she gets respect even when the customers are not quite sure what they're being attentive about. But her popularity among the tourists is too much to hope for.

Miss Holm's delightful visit begins when she enters the room, or in her case, a cafe rendezvous, where she begins to count the minutes until a new-found love arrives. He never gets there, luckily for the few who enjoy her fretting and reminiscing. The act is a story complete in the one presentation, threaded smoothly together by Miss Holm's patter, her wit and her love songs.

Sitting first at a table where she works into a mike planted among the flowers, she then stands up to sing into a stage mike—then back and forth in the manner of an impatient woman, afraid she's being stood up, but still daring to hope for the best.

It would be regrettable if Miss Holm tried to arrange this whole narrative so it had "general appeal." In the first place, she's just not capable of being general. But the fact that she's probably wandered a little off course—in playing even as silck a bistro as the Riverside, is pretty evident. The boys who blew in town will sit quietly for this elegant femme, but they won't dig her.

Ricky Layne, as soon as he does what he came to do, works as a ventriloquist with Velvel the upstar dumny, makes out well enough. But the "warmup" period before he brings out Velvel is more like a deepfreeze.

Steuben's, Boston
Boston, Oct. 5.
Lee Allen, Appletons (3), Evec
Lynn, Don Dennis, Tony Brunc
Orch (5); \$2.50 minimum.

Max & Joe Schneider's theatre nitery comes up with a nicely balanced layout for its second show of the season with partyites giving Lee Allen heavy palming for his comic repertoire of impressions, African native chants and birdcalls and pantomime. On the second lap of a two-weeker, Allen gets off a slick behopper routine, tap impresh of a train, and hokes up "Old Black Magic" for all around good effect.

Appletons, male and two femmes, apache act, amaze with organized mayhem in a bedlam of sound and tury which keeps ring-siders on chair edges. Evee Lynn, well: stacked brunet ballerina, opens the show with stunning display of graceful impressionistic ballet and wins salvos. Don Dennis scores with "Esseimation" and takes "Saints Go Marching In" for rousing and participation bit. Max & Joe Schneider's theatre

Sands, Las Vegas

Las Vegas, Oct. 7.
Jane Russell, Rowan & Martin,
The Vogues (3), Copa Girls (12),
Antonio Morelli Orch (15); produced by Jack Entratter; \$2 mini-

Jack Entratter, producer of the Sands shows, is always on the lookout for big names to put into his Copa Room, and occasionally he gets a star who hasn't played Vegas to whip up an act for him. This time he's snagged film star Jane Russell, and it looks as if he has another winner—and helped Miss Russell with a new career. (See New Acts.)

(See New Acts.)

Dan Rowan & Dick Martin, big faves in Vegas, are extra added on the bill. The boys, fresh from making their first starring film ("Once Upon A Horse" at U-I), have enough new material added to their regular act to make it one of the most refreshing bistro romps in the biz. Their wk. skit in which the beer-drinking Martin heckles "Sir Laurence Olivier" Rowan making his "Vegas debut," remains as the heftiest laugh-getter on the Strip. remains as the ter on the Strip.

Two new production numbers with the Copa Girls (12) and featuring the songology of The Vogues (3) give fine balance to the package. Antonio Morelli orch provides expert backing.

Duke.

Eddys', K. C.

Ransas City, Oct. 4.
Roberta Linn, Ronnie Eastman,
Tony DiPardo Orch (8); \$1-\$1.50
cover.

Special interest attaches to this bill as the hometown debut of Roberta Linn long she has become a name on the Coast and in music circles as the gal with the Lawrence Welk band. With her is Ronnie Eastman, the record pantomimist, also for his first stint in town. The duo work out a 45-minute show with a number of high spots well recognized by the house, but withal a moderately entertaining hill. ing bill.

ing bill.

Eastman tackles a wide range of songs, quips, dialog and sound effects on his tape recorder, miming them with split second timing and garnering a share of laughs. Basically, the special technique is good for a measure of interest, but as with most comedy turns the act is no better than the material. In this case the pantomiming is excellent, the turn but fairly funny. Much has been heard and writ-

tinis case the pandomining is excellent, the turn but fairly funny.

Much has been heard and written here about Miss Linn in recent years, and a portion of the fortnight's biz will be the home crowd out to see their girl. The customers see a sharp brunet putting a good deal into a wide range of songs, including some of today's pops, an inning of standards from the pen of her uncle, Al Dubin, and one from her own clefting, "You Look Up To Him." She works from a full gowned attire, trimming with appropriate songs until she closes in a brief chorine costume, showing a mitty figure and winding to a goodly hand.

Next in at Eddys will be Don Cornell, opening Oct. 18 for a fortnight.

Fack's II, San Francisco

San Francisco, Oct. 2. King's IV (4), Jack Weeks Orch (5); \$1-\$1.50 admission.

The King's IV is composed of Bill Kay, Stan Worth, George Worth and Frank Ciciulla and might make a good second act on a nightclub bill. Unfortunately, the quartet isn't strong enough to carry a bill by itself because it doesn't have much change of pace and tends to be ineffectually noisy.

and tends to be inetrectually noisy.
Group starts with a frenetic
"That's Jazz," moves on to "I Love
Paris," "Sit Down, You're Rockin'
the Boat," "Till the End of Time,"
"You're Sensational," a bit of dixieland "My Blue Heaven' and a
rock 'n' roll number.

rock 'n' roll number.

All four in group double and triple on sax, trumpet, clarinet, drums, piano, trombone, sing in between, engage in a bit of comic hokum and toss in a little dancing or good measure. Total effect is diffused, with too much continual motion on floor. Bill Kay, as apparent leader, should stop acting so apologetic in announcing numbers.

On a seet side is fact that all four

On asset store that all four apparently are excellent musicans, sing nicely and have, in Stan Worth, an outstanding pianist. Audience gave group's 40-minute effort a good hand. Act's scheduled for three weeks. Jack Wee'ts' orch tends to be too loud. Ster

VARIETY BILLS

WEEK OF OCTOBER 9

Numerals in connection with bills below indicate opening day of show whether full or split week Letter in parentheses indicates circuit (1) Independenty (L) Loewy (M) Moss; (P) Paramounty (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hail (P) 18
Geoffrey Holder
Charles Manna
Rockettes
Raymond Paige Ore
Roy, Orch

Rudy Horn
Jord Dancers
Gimma Boys
MEWCASTLE
REWCASTLE
TCAPPITE (M) 7
Carroll evis
Edories
Glolding & Stuart
Gilbert
Eddie Goffron
New 7
Harry Bailey
Greyr Beaton
Bob Grey
2 Rexamos

George Bob Grey 2 Rexanos Rhoda Rogers NORWICH Podrome (M)

Toiya Kee
NOTTINGHAM
Empire (M) 7
Johnny 'Duncan
Les Hermane
Alan Clive
Horler Twins
Mundy & Earle
Allen & Albee Sis
Frank Hoder
Cooper Twins

Cooper Twins
SHEFFIELD
Empire (M) 7
Allan Jones
Dennis Bros.
Arnley & Gloriz
Dorothy Reid
Ellmar
Pharos & Marina
Tattersall & Jerry
SOUTHAMPTON
Grand 7

Grand 7
O'Dea & Carlisle
Roy Baker
Renee Leighton
SOUTHSEA
King's (M) 7

King's (M) 7
Dave King
Hazel Gee Dnors
Dany Ray
Flack & Mills
Kordites
Mistln Juniors
Grossetto & Gastor

Grossetto & Gaste Bernard Landy SUNDERLAND Empire (M) 7 Chas. McDevitt Co Gillian & June Bobby Thompson Darly's Dogs Victor Seaforth Duo Russmar

Victor Seaforth Duo Russmar Kordas Lloyd & Vy Day

Cabaret Bills

NEW YORK CITY

Hippodrome Terry Cantor Dale Warren Red Preston Alexis Troupe Toiya Kee

AUSTRALIA

MELBOURNE
Tivoli (7) 34
Archie Robbins
Margo "Z" Bomb
Boys of Mexico
2 Earls
Christine & Moll Bobby Limb Dawn Lake Riggoletto Bros.

& Aimee
Les Thaika
Medlock & Marlowe
Halladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Rae MorganFamela Godso Riggoletto Bros. DOYS OF MELICO
2 Farms & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Delja Vance
Dionne Vall
Tivoli (T) 14
Johnny Lockwood Pamela Godso
Olivia Dale
WELLINGTON (NZ)
Town Hall (T) 14
Luigi Infantino

BRITAIN Skating Websters Fva May Wong Dunny Rogers Littlereaver & MANCHESTER Palace (M) 7 Harry Secombe Billy Anthony Rudy Horn Dior Dancers Gimma Boys NEWCASTLE

BIRMINGHAM
Hispodisme (M) 7
Deep aliver Boys
De Vere Co.
Billy Statt
Sta

Dimmy Locky
GRANADA
Sarewsbury
ORANADA
Sarewsbury
Norman Wisdom
Fayne & Evans
Fayne & Bellina
Seven Valants
Four Gitsom Sis
Annel & Brask
Empire (M) 7
Shirley Bassey
N & N Grand Co.
Three Brittons
Roy Castle
Ladringles
T & IV Deprois
Empire (M) 7
Harry Worth
Audrey Jeans
King Bross.
King Bross
Ki

Co.
Bourne & Barbara
Peter White
Archie Glen
B & G Jay
King & Day
Zaro Sis
Dorothy Marno

Bon Soir Tony & Eddie Feliria Sanders Charles Manna Three Flames Jimmie Daniels Hal Schaeffer Blue Angel Martha Davis & Spouse Anne Leonardo Carol Burnett George Matson Casanova Jacques Zarow Alex Alstone Chateau Madri

Jacques Zarow
Alex Alstone
Chateau Madrid
Carlos Varela
Hila Raymon
Mila Raymon
Trio Rivero
Ralph Font Ore
El Canay
Candi Cortez
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No 1 Fifth sob Downey Farold Fonville

Jack Marlin
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Village Vanguire
Anita O'Day
Bob Brookmeler 5

Drake Hotel
Fernanda Montel
Jimmy Blade Orc
Gate of Horn
Odetta
Glen Yarborough
Marilyn Child

CHICAGO Sully Kotna... Fred Napier Norman Crider Tune Tattlers (4) Charlie Fisk Orc Drake Hotel anda Montel

Black Orchid
Frances Faye
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Roger McCallus
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Tony Martin
Jackie Kamon
Chez Adorables (6)
Ted Flo Rito Orc 13
Ransey ewis Tric
Lorez Alexandria
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Gateway Singers (5)
Coconot Grove
Johnnie Ray
Mattison Trio
F. Michier Grove
Elill St. Cyr
Billy Barnes Revue
Dave Pell Octet
Arthur Blake
Arthur Blake

George Grove Grove
Marie McDonald
Mrthe Errolis
Mitthe Errolis

LAS VEGAS

Conserve in Conser Fremont notes
Stardusters
Make Believes
Satellites
Jan Johnson
Golden Nugget
Hank Penny
Sue Thompson Golden Muyye.
Hank Penny
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita
Riviera
Latin Quarter Rev

Tropicana Vivian Blaine Dick Shawn Neile Adams Nat Brandywynne

RENO

Harolds Club Jodimars Twin Harolds Club
Lodimars
Twin Tunes
Harrah's
Matt Dennis
Dukes of Dixieland
Denis & Rogers
Richard Bono Orc
Hollday
Frank Maroeco
Ho Hums
Ish Kabibble
Beachcombers

Mapes Skyroom
Snooky Lanson
Don Adams
Skylets
Skylets
Ed Fitzpatrick Orc
New Golden
Billy Duke
Harry Ranch Orc
Rilly Duke
Harry Ranch Orc
Russels
Ramseys
Skyletside
Skill Chifford Orc

LAKE TAHOE

Hotel Pierra
Stanley Melba Orc
Joe Ricardel Orc
Rosalynda St. John
Joseph Sudy
Hotel Plaza Bob Crosby Jerry Lester Teddi King Will Osborne Orc. Wagon. Wheel Bob Braman Trio Krakerjacks McClevertys Fairways

MIAMI-MIAMI BEACH MM BEACH Natallysiels Trio Andre Towns Andrew Andrew Andrew Andrew Meela Gallez Jean Tourisny Lucarne Maufflox Maufflox Marriette Marriette Aurriette Aurriette Lucarne Lucarn

Americana
Joey Adams
Al Kelly
Jode Sands
Lou Wills Jr.
Jackie Heller
Lee Martin Ore
Maya Orc Maya Orc
Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn
Di Lido

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Mande Charles Ore
Gloria Charles
Jack Barcena Ore
Jack Durant
Karen Chandler
DeMay & Moore
Johnny Costa Trio
Man Mander
Johnny Costa Trio
Man Drake
Eage Sturies
John Mander
John M

Calenase Lantern Calena Kiko Gonzalves Laureanne Lemay Ernest Schoen Orc Paul Mann Vihage Barn Larry McMahon Vivian Swanson Ed Smith

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente

HAVANA Clarisse Novo Gladys Bocay Guzman Singers Fajardo Orc

Murri & Ruth
Tommy Ryan
Johnny Silvers Or.
Rey Mambo Orc
Saxony
Weels Galley
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

Nautilus
Sammy Shore
Marriette
Mario & Tonia
Syd Stanley Orc
Seville
Bob Sennett
Murri & Ruth
Tommy Ryan

Nacional Nacional
Jane Morgan
Bobby Jule
Ernest Bragg
Dancing Waters
W Reyes Orc
Sans Souci
Gloria & Rolando
A. Magdalena Zizi Miriam Barreras Roberto Barcelo

Maria Magdalene
La Serie Orc
Orteza Orc
Orteza Orc
Alberto Rochi
Blanca Varela
Gladys & Freddy
Riveros
Guaracheros
Monica Castel
Tropicana Ballet
Suarea Orq
Roche Orq

Unit Reviews

Dave Brubeck Quartet

(SCHOOL AUD., OTTAWA)
Henri Moreault in association
with George Wein and Concert Jazz Productions presents Dave Brubeck Quartet with Paul Desmond, Joe Morello, Norman Bates. At Ottawa Technical School Auditorium, Ot-tawa, Oct. 5, '57; \$3 top.

Brubeck followers were both delighted and surprised at the 88er's concert, with his foursome, in Ottawa. Some had expected temperament based on his demands for silence during ctratain items, but got none of it. Others who had expected solid Brubeck fare heard the concert close with "St. Louis Blues" a la jazz. After a few warmup minutes, the Brubeck onstage awesomeness disappears and the customers get a fine two hours of good jazz, finely presented.

Nothing deliberately spectacular is done but the group often becomes spectacular in its pureness and simplicity. Jazz flows cleanly from the small stage of the Ottawa Technical School, interrupted by announcements only three times.

Brubeck, at times, sounds like a concert pianist which, in a large way, he is. His untrammeled touch and gentle use of the keyboard is always thorough and brilliant, either when sending the auditorium echoing heavy chords or merely tripping the keys with two fingers. Paul Desmond's alto sax has superb tone and his playing is imaginative throughout. He exhibits a dry wit in inserts and inflections. He plays fine jazz, shyly.

Joe Morello's drumming has unfailing rhythm that lifts the group his expertness drawing ears and eyes his way consistently. He lighted and surprised at the 88er's concert, with his foursome, in Ot-

failing rhythm that lifts the grouph his expertness drawing ears and eyes his way consistently. He shows a brittle sense of humor particularly when soloing and delights in picking fresh, cute beats and licks off the heads of his instruments and his cymbals.

Bassist Norman Bates is the shrinking violet of the foursome, standing rigid as his fiddle bringing clicko music out of it. Bates is seldom soloed but sustains the group continually.

group continually.

Business was not overflow but the 850-seater was well filled with stubholders who were enthusiastic and eager.

Alan Gale Show
(HARRIS THEATRE, CHI)
Chicago, Oct. 6.
Alan Gale, Arnold Dover, Midge & Bill Haggett, Will Gaines, Rover Boys (4), Leon Lichtenfeld Orch
(11) under Roger Steele; produced by Alan Gale; at Harris Theatre, by Alan Gate; ut Chicago; \$5.50 top.

Packaged chiefly as a nitery show, this production virtually sold out in advance its one-week stay at the Harris Theatre. Dominated by Alan Gale's billingual blusterisms and occasional humor, the show runs, and often drags, through two-and-a-half hours.

Gale condescends to a self-conscious set of Yiddishisms and bi-lingual puns that on occasion go beyond an assertion of self-impor-tance to verge on a sympathetic interpretation of Jewish humor but

tance to verge on a sympathetic interpretation of Jewish humor but always unduly sweetened. His comfortably clad audience for the most part finds an easy identification with him, accepting his self-apraisals along with a bludgeoning of easy compilments aimed at the house. With continued reassurance from Gale, the audience voices agreement to his statement that it is enjoying the show.

The four acts which Gale tries to sell as top stars are competent, and the self-apraisal statement that it is enjoying the show.

The four acts which Gale tries to sell as top stars are competent, hardworking performers who only suffer from Gale's exaggeration. Most impressive is Arnold Dover, an impersonator with a talent for appropriate panto as well as vocal minitations. Midge & Bill Hagget pace their way easily through some imaginative pictorial choreography, and Tapster Will Gaines makes a good impression with his acrobatic bits. The Rover Boys are another vocal quartet that belts a little harder and with a little less finesse than most.

Show remains here through Oct. 12 and then heads to Town & is enjoying the show.

The four acts which Gale tries to sell as top stars are competent, hardworking performers who only suffer from Gale's exaggeration. Most impressive is Arnold Dover, an impersonator with a tlant for appropriate panto as well as vocal imitations. Midge & Bill Hagard and other films, was virtually unknown to the American public unknown to the American public unknown to the American public unknown to the Coast to appear in "The Brothers Karamazov" for makes a good impression with his acrobatic bits. The Rover Boys are another vocal quarter that belts a little harder and with a little less finesse than most.

Show remains here through Oct. 12 and then heads to Town & Country, Brooklyn for two weeks and 10 days at the Latin Quarter in Manhattan.

Leva.

Leva.

There is some interchange between Europe and the U.S. None will deny that true popularity in a reissue of George Pal's procession of Space" and the popularity and unless he or she has appeared in Hollywood for appropriate panto as well as vocal imitations. Midge & Bill Hagard and other films, was virtually unknown to the American public unknown to the Coast to appear in "The Brothers Karamazov" for "Conglet" of 1934. "Space" today soes hand in hand with the Soriet in "The Brothers Karamazov" for the Par pressbook published at the pression with the same to the Coast to appear in "The Brothers Karamazov" for "Space sa'ellite possible by the same was true for Mīšs Loren.

Show remains here through Oct. 12 and then heads to Town & Country, Brooklyn for two weeks and 10 days at the Latin Quarter in Manhattan.

Leva.

Ice-Water Gals As New Stars

Chapin, Doug Farboans, national Lloyd, Clark Gable or Gre'a Garbo.

Efforts are being made, in the States and abroad, to "build" new talent. What appears to have changed is the public, which is less prone to hero-worship. In a sense it's all a vicious cycle. As the business suffers, producers look for greater risk insurance, i.e. they try to use the faces that have drawn the public before. Actually many of these personalities have lost a good deal of their drawing power, possibly because the segment of audience that once admired them no longer goes so often or at all to 'he movies.

A Paradox

A Paradox

In the private opinion of a good many film industry execs, a large handful of the top players today should get wise to themselves and gracefully retire. Yet, with desperate producers vying for their services, these stars can hardly be expected to "get the message." It's too paradoxical.

Just what it is that will attract audiences to a given personality today is a big puzzler to the 'trade, here and abroad. Some argue that the deliberate "de-glamoriza-ion" of the stars in the postwar period In the private opinion of a good

the deliberate "de-glamoriza'.ion" of the stars in the postwar period is to blame. This line of thinking has cued the emergence of such offbeat glam femmes as Grace Kelly, Inger Stevens and now the ontoear giam relimies as Grace Kelly, Inger Stevens and now the model-turned-actress, Suzy Parker. What all of these actresses have in common is a certain detached, chas e, aloof air, often called a coldness, to go with their stunning looks.

coldness, to go with their stunning looks.

Miss Parker, for instance, has received a great deal of publicity, even though her picture—20th-Fox's "Kiss Them for Me"—hasn't even been released. Those who saw the preview of the film say Miss Parker looks great, but can't act a nickel's worth. Nevertheless, i''s apparent that the studios be lieve that the "keep your distance" type of performer has a future on the screen.

At the other end of the scale, every possible effort has been

every possible effort has been made to "build" Jayne Mansfield. made to "build" Jayne Mansheld.
There are those who, in weighing
the results, hold that Miss Mansfield's uncertain status proves the
public's resistance to the "manufactured" star.

Resistive Public

Resistive Public
What puzzles execs is that the
phenomenon of the fading star system (mostly because the public
seems to resist the emotional upsurge that is required in the creation of stars) is not restricted to
the U. S. alone. In France, apart
from Jean Gabin, Michele Morgan
and Brigitte Bardot, few top names
have come to the fore, though
there certainly is no lack of young
people with the necessary talent
to appear in pictures.
In Italy, apart from Gina Lollo-

there certainly is no lack of young people with the necessary talent to appear in pictures.

In Italy, apart from Gina Lollorigida, Sophia Loren and the mature Vittorio de Sica, the scene is baree of "new" faces for the international talent sweepstakes. In Germany, a Maria Schell is popular and so is Curt Juergens, but certainly the top roster of "drawing" stars is limited. Ditto in Britain, though the J. Arthur Rank Organization as Universal, Warners and others in U. S. is conscientiously trying to do samething about the situation.

There have appeared some stars that ride the crest of the popularity wave in several countries. Mexico's Cantinflas is a favorite throughout Latin America. In Europe, Eddie Constantine (a completely unknown in the U. S. though he's, an American) is a top name in several countries. Same is true of Juergens.

There is some interchange between Europe and the U. S. None will deny that true popularity in America rarely comes to a European star until and unless he or she has appeared in 'Hollywood films. For instance, Miss Schell, who has made numerous German and other films, was virtually unknown to the American public until she came to the Coast to appear in "The Brothers Karamazov" for Metro. The picture is apt to give her great status in this country. The same was true for Miss Loren. While some determined attempts are being made to create a new cadre of Hollywood stars, players of primary appeal to the vame.

to the pictures of, say Charley ducers that the public today wants Chaplin, Doug Fairbanks, Harold Lloyd, Clark Gable or Gre'a Gar-appeal. It demands that undemore than just good rouse appeal. It demands that undefinable mixture of personality and talent that comes through with special impact on the screen. s noted in this connection that quite a few of the tv performers, people with real talent but sans, the glamour touch, have found employment in theatrical pix without actually catching fire with the public.

Some feel that conditions have changed to such an extent since the thirties, when the star system flourished, that it is virtually imflourished, that it is virtually impossible today to recreate the talent draw of yesteryear. They point, among other things, to the much greater public exposure to performers, via tv and other media. The player today has become a businessman, peddling his talent and much less inclined to worry about the creation of an air of mystery and an aura of high living. Furthermore, what were once the star's prerogatives as a uniquely high-salaried individual, today are enjoyed by the masses thanks to the rising standard-of-living.

Who, in this day and age, would

Who, in this day and age, would seriously pattern suit or dress after the fashion being worn on the screen? And who would necessarily associate a Thunderbird with "high living?"

with "high living?"
What really fouls up the works is that both the industry, and also the public, continue to think in terms of a system and a way-of-life that have lost their meaning and have been superseded by a more realistic, down-to-earth approach to the art of the cinema and the creative talent behind it:

Politicos' TV

Continued from page 1 =

man a short while later made some cracks about such a "merchandising campaign." and it was taken as a rap at Nixon. Though he did not mention the Veep by name, he blamed such advice on the Republicans, Nonetheless, the purchase of spot time seems to have swelled to a point where it's almost equal, in New York, at any rate, with the amount of five-minute, 15-minute and half-hour programs bought in campaign efforts.

WABCTV, ABC kev in the Met

and nair-nour programs bought in campaign efforts.

WABC-TV, ABC key in the Met area, is cleaning up on overall political time, and provides a reflection of the Nixon trend. So far and with more biz expected—it has hit a take of \$33,500 for the November elections. The Citizens Committee for Wagner, Gerosa and Stark (who are campaigning in the N.Y.C. election) bought six five-minute periods, for brief platform addresses, but it has also bought \$8,900 worth of WABC-TV one-minute spots. (Last year, group reportedly bought over \$20,000 in spots alone, but that tally was made after the election was over, thereby, still leaving them two months to make further purchases for this one.)

one.)

New Jersey State Democratic
Committee, in addition to buying
eight longer periods on WABC of
from five to 30-minutes in length;
inked for seven one-minute spots
in the station's feature fill. "The in the station's feature filin, "The Night Show." At -card rate, the spots cost the NISDC \$2,100. Jersey Republican State Com-mittee bought, several .30-minute periods, but nothing shorter up to this point.

Sputnik Spurt

Continued from page 2 =

New Acts

ONA AINSLEY

ONA AINSLEY
Songs
40 Mins.
Hotel St. Regis, N.Y.
Ona Ainsley is a nice change-ofpace from the s.a. and French
chantoosey cycle at the St. Regis'
class Maisonete. She's an authoritative soprano of fine, full-range
voice of obvious muny op and
kindred background. This is her
New York debut. She's a very
satisfying thrush who should pick
up some video guest-spots in between her mouth's interlude on the
Gotham sceie.

Legit sopranos are not quite
socko in the saloons, mass or class,
but Miss Ainsley should make the
rade with her surefire pot-pourri
that opens with a medley that runs
the ganut from Grace Moore to
Julie' Andrewe' song creations.
Thereafter the accent is on the
runsieomedy and operetta school,
done with full appreciation of
melody and the lyric content. She
has the attractive looks to match
as she uncorks "Mr. Wonderful,"
"La Guajara," a fine lyric titled
"Peace and Contentment" (that
may become a standard) set to Fritx
Kreisler's "Ca price v Viennois,"
"Who Needs A Voice?" (about this
more anon, "Allez-You-En" medleyed with "Si Petite," "If I Loved
You," "Hi Lili," "Ain't Necessarily
So," "Around World" and one or
two others.

"Who Needs A Voice?" is a
"Torquesi-mobelex amprissal of the

You," "HI Lili," "Ain't Necessarily So," "Around World" and one or two others.

"Who Needs A Voice?" is a tongue-in-cheek appraisal of the plush saloon circuits as she rhe-torically explores the necessity for vocal-prowess vis-a-vis the impact of sufficient s.a. exposure. While Miss Ainsley does not accent the gams and the other feminine endowments, which are stock in trade for the bistro belters, she is very personable and exquisitely accounted. And her voice is by no means slighted throughout.

This is a somewhat offbeat booking for the St. Regis but should an out plenty okay. Per usual, Milt Shaw's batoning is a terrificassist, along with his basic dansapation appeal, as is the alternating Ray Bari ensemble. Incidentally, that long overdue album by the Shawites is now scheduled va the Urania label.

BILLY BARNES REVUE (5)

JANE RUSSELL

JANE RUSSELL
Songs
35 Mins.
Sands, Las Vegas
Jane Russell's bistro debut was
warmly greeted here because the
film beauty proves she can parlay
above-average chirping, a pleasing
personality, and a spectarular
body which showcases gorgeous
gowns, into a top level night club
act.
Miss Russell makes a grand entrance — she's carried in on an
ornate couch, and in her first song
scores with an amusing tongue-incheeker, "Be Happy With The
Yacht You've Got." Audience reward her with salvos for such numbers as "They'll Never Believe-Mr.
"Wait Till You See Her," and
her most outstanding offering, a
"Gilded Lly" production in which
she's gowned in a slinky red outfit.
Star intros her brother Wally,
who sings while she makes a costume change. His pipery is of
standard quality, but he's tall and
handsome, which is a neat balance
for the femmes in the audience.
Miss Russell displays herself as
an okay comedienne at times (when
she sits on the piano before one
number, she says, "No, no — not
Helen Morgan, I've been doing this
since I was 14.") and the act should
have no trouble finding bookers on
the nitery circuit. Act was staged
and directed by Jonathan Lucas;
Joe Rotondi is the musical director; arrangements are by Billy
May; scenery by Ed Wassell; gowns
by Michael Woulfe; special material by Ric Billman, Barney Ide
and Portia Nelson. Duke.

FRAN WARREN Songs 32 Mins.

Royal York Hotel, Toronto
After a summer's six-week tour
in "South' Pacific," Fran Warren is
breaking in a new-nitery act at the
posh Imperial Room of the Royal
York Hotel. With Italian pageboy
hairdo, plus a backless black lace
evening gown over white taffeta,
she presents an entirely new personality, thrush sticks to the standard oldies for nostalgia.

Her new numbers include a
medley of "Lover Come Back,"
"You Make Me Feel So Young,"
her trademarked "Hey, There" and
'Tive Grown Accustomed to Her
Face." (She has also just completed an album tagged "Hey,
There with Fran Warren," for the
Tops label but is one of tife few
to scorn any plugging in her nitery
stint.) On the two-anight policy at
the Imperial Room, with management wanting only 30 minutes,
Miss Warren opens with a bouncy
"Back in Your Own Backyard" and
then into "You Make Me Feel So
Young." Neat tribute to Judy Garland precedes "Over the Rainbow,"
with chirp alternately breathless
and hetty on the high notes.

Handling faves of past years and
memories, her ladylike meanderings around the tables include her
medlev of. "I'll Get By," "Always"
and "Mean to Me," with a centre
floor tempe change to "Stean
Heat" and "Hey, There." The
sveite Miss. Warren is also regal in
hearing in her. whisper delivery of
"Lover, Come Back to Me". and
"Sunday Kind of Love," latter one
of her most successful recordings.
Shapely and pert, the brunet is
dramatic in delivery, fills the room
with her voice and ably switches
from comedy to pathos. She had
the otherwise staid customers enthusiastically, applauding whe n
caught. Her arrangers are Ralph
Burns and Jack Olsen; her piano
accompanist, Herb Mesick, who did
the same chore for Miss Warren
during her tour of "Pajama Game,"
Let's say that Fran Warren was in
excellent voice and pretty terrific
from the cash customers' viewpoint
in break-in here.

McStay. shad ings overdue abused by the Street Morrow contrast, Ed., Hilly 242NOS AFVUE 0.7

MILLY 242NOS AFVU

without detracing how beat.
Grant batons the erew from the ivories. Leading with the melody, Grant goes into a lof of variati s and sound counterpoint, all of which is imaginative and at times exciting. Mort Klanser, at the bass, and drummer Jim Chapin provide staunch support in a manner which indicates a long association.

BILLY STUTT Empire Glasgow

Empire Glasgow

Here's a breezy Irishman with a punchy line in blarney, but who could be benefitting greatly, begorrah, from some worthwhile gag fodder. As is, he puts over a vigorous act in which main fault is that the stories told are all of a sameness, Armed with some brisk new jokes, he could go places.

Wearing a bright red soft hat and garbed in a maroon suit, he gabs quickly in Northern Ireland accent, centering most of his stories round womenfolk. He is apt to overdue the Irish catch-phrase "Mrs Wumman," which he employs to address his outfronters. An indigo touch in some stories is also apparent, and should be eliminated pronto. Winds with a bit of Irish rock 'n' roll, as he terms it. He has the talent and the necessary personality; all he hequires is the fodder. As is, okay for vauderies in UK and Commonwealth.

House Reviews

Music Hall. N. Y.

Music Hall, N. Y.

"Confetti," produced by Russell Markert, with Charles Manna, Geoffrey Holder, Carmen de Lavallade & Co., Joseph Tekuld, Corps de Ballet, Glee Club, Rockettes, Music Hall Symphony Orchestra directed by Raymond Paige; sets, James Stewart Morcom; costumes, Frank Spencer; lighting effects, Eugene Braun; ballet director, Margaret Sande; special lyrics, Abert Stillman; "Les Girls" (M.G.), reviewed in Varierry, Oct. 2, '57.

dance music is essential, the unit has a brand of music with a high listenability quotient. The group comprises Grant at the plano who is backed by a bass and drum. Tympanist, with the addition of a kettle drum, is able to impart a dramatic note into the proceedings without detracting from a basic beat. Godfrey Giddyaps Goldie to SRO At Omaha in 62,000 Rodeo Romand of the proceedings without detracting from a basic beat. At Omaha in 62,000 Rodeo Record

tra. In lieu of the usual overture, this number was well timed for the Jewish holy days.

Use of stroblite with its varied hues makes for a spectacular finale with the entire company onstage. Scene serves to point up the excelence of the James Stewart Morcom settlings, Frank Spencer's costumes and Eugene Braun's lighting effects.

Apollo, N. Y.

Slim Caillard, The Tune Drops
(4), Reuben Phillips Band (12),
Varetta Dillard, Mellow Kings (5),
Earl Bostic, Del Vikings (4); "Istanbul" (U),

Stim Gaillard, Earl Bostic and the Del Vikings are hypoing the Apollo bill this week into a good rock 'n' roll session. The talented Gaillard, with bongo drums, guitar and iyorles, tops the show with his offbeat clowning, assisted by the Reuben Phillips orch.

Bandleader Bostic handles the alto sax in his usual fine manner and has the cast jumpin' with his 'Cracked lee.' One of the disappointing features of the layout is the Del Vikings. This group of, Negro-jazzsters have hit on records but most of their singing ability spems to be hidden by their amateurish stepping. Group fashions 'Willette,' ''Tm Spinning' and 'Woke Up This Morning' into a fast 11 minutes.

Varetta Dillard would probable fare better on the soft stuff than trying to capitalize on the heated musk. Her styling needs improvement, and between numbers she appears somewhat awkward. The Tune Drops and Mellow Kings are under New Acts.

Empire, Giasgow
Glasgow, Oct. 4.
Deep River Boys (4), Sid Plummer, Aly Wilson, Dash's Chimpanzees, De Vel & Partner, Dernos
(4), Billy Stutt, Lloyd Day, Command Girls (6), Bobby Dowds
Orch.

Omaha, Oct. 8.

If there ever was any doubt as to the magic power of Arthur God-frey's name at the b.o. wickets, it certainly was dispelled at this year's Ak-Sar-Ben World Cham-If there

It certainly was displeied at this year's Ak-Sar-Ben World Championship Rodeo.

It was RSO all the way for the 11 performances the radio and tv star headlined in the 5.200-seat arena. And the standees at every show topped the 1,000 mark. Final pald attendance figures were in excess of 62,000 and that doesn't include the thousands of 4-H kids who exhibited at Ak-Sar-Ben's Livestock show, the highschool bands, the contestants' families, etc., that entered gratis. This is nearly 10,000 more than the old record established last year by tv's Annie (Gail Davis) Oakley.

In addition, Godfrey drew raves

Annie (Gail Davis) Oakley.

In addition, Godfrey drew raves from all the critics plus terrific word-of-mouth from the customers, His act with his champion palomino, Goldie, drew thunderous ovations from the packed houses, and theze was constant applauses at some performances for the entire 18 minutes he was on 18 minutes he was on.

Basically, Godfrey's stint is comparable to a good dressage horse act like those that grace Ringling's centre ring. He puts the striking Goldie through the usual paces of changing gaits, etc., and winds up with the horse saying its prayers.

However, Godfrey is selling all the time in talking to the horse and the customers via a concealer adio mike and, of course, there are few who can top the redhead in the ad lib dept.

in the ad lib dept.

The entire rodeo played well, with the running time never varying more than a couple of minutes from two hours and 15 minutes. In addition to the usual cowboy contest events, there were high-school marching bands, the grand entry, clown Wilbur Plaugher and Jimmy Schumacher, J. W. Stoker and his magic-light trick roping, a livestock parade, introduction of queens and five nifty trick riders. Next to Godfrey, the two clowns

Shows on Broadway

Look Back in Anger LOOK BREEK IN AUGET
David Merrick presentation of English
tage Co. production of three-act dive
tenes) drama by John Obborne. Stages
outmers, Motley; setting, lighting and
solume supervision, Howard Bay; music
or songs, Tom Eastwood. Stars Mary Ure,
enneth Haligh; featurer Alan Bate;
livienne Drummond, Jack Livesey, At
yeum Theatre, N.Y., Oct. 1, '97, '85,75

op.
inimy Porter Kenneth Haigh
iliff Lewis Alan Bates
ilison Porter Mary Ure
ielena Charles Vivienne Drummond
ol. Rediern Jack Livesey

American show biz has been hearing increasingly the last year or so about Britain's "angry young or so about britains angly young men," and in particular their lead-ing spokesman, playwright-actor John Osborne. Now at hand is the John Osborne. Now at hand is the London dramatic success, "Look Back in Anger," with its vehemently bitter, brilliantly articulate y outer, brilliantly articulate young mouthpiece-hero, Jimmy Porter.

Porter.

There'll be arguments about the play on Broadway, too, and audiences will be just as irritated and engrossed by Jimmy as were the more reserved English. But say what else they will about Jimmy his painful restlessness and caustic opinions, he's alive and vital, arresting and passionately theatrical.

rical.

"Anger" is about as pleasant as a raw nerve—and about as easy to ignore. It's a powerful, enthralling, frequently exasperating and undeniably stirring show, and it's a cinch to be a hit. Since American_audiences are probably more inured to tough plays than the English are, this dramatic diatribe click here than in the West End.

click here than in the West End.

Jimmy Porter is a sort of slightly older, less gregarious and vastly
more articulate counterpart of the
adolescent mobsters of the new
Broadway musical, "West Side
Story." Hating a world in which
he feels out of place, he vents his
hostility and loneliness, not in batting a rival gang, but in blindly
and indiscriminately inflicting pain
on those around him, particularly
those near and dear to him.

The play tends to he something

those hear and dear to him.

The play tends to be something of a monolog at times as Jimmy heaps insults and abuse on his patient wife, ostensibly from resentment of the fact that she's his social superior, but basically as an outlet for his own sense of outrage and rebellion against an existence he cannot appreciate or cope with. Thus, while Jimmy is the immediate spokesman for the author, he is in a general way the counterpart of all of today's generation of angry young man who feel that life has betrayed them.

The scene of the play is Jimmy's

has betrayed them.

The scene of the play is Jimmy's grubby lodgings in a midland English town and the other characters are the loving but exhausted wife, their understanding and devoted friend, the wife's old chum of uncomplicated girlhood days and, in a single-scene appearance, the wife's Victorian-outlook father.

wife's Victorian-outlook tather.
When the wife is finally driven
to leave, her friend almost compulsively becomes his mistress.
Finally, having lost the baby she
avoided telling Jimmy she was
about to have, the wife comes
crawling and groveling (literally)
back, a sadder and, the author apparently feels, a wiser woman.
The distance metales with vivid

her playing of the highly charged final scenes is intensely touching.
Alan Bates, the third original player, gives an eloquent, defly shaded portrayal of the sympathetic friend and Vivienne Drummond, a replacement during the original London run, is impressive in the difficult role of the wife's successor as a scarcely tolerated, reviled bed-mate. Jack Livesey is credible as a disapproving but little-heeded father.

British director Tony Richardson has recreated his original London staging expertly and the setting by Alan Tagg and costumes by Motley are valuable contributions to the most dynamic British import in ready memory.

There's probably not much for films in this high-pressure talkfest, but there's lots of theatre.

Miss Lonelyhearis

Lester Osterman & Alfred R. Glancy
Jr. tin association with Diaps Green
Prelichanan from the Nathanile. West
novel of the same name. Stars Pat
O'Brien; features Friz Weaver, Ruth
Warwick, Pippa Scott, Janet Ward. Staged
by Alan Schneider; lighting and setting
Jo Mieldmer; costumes. Patricia Zipprod.
At Mints Box Theatre. Al., Oct. 3, 577
At Mints Box Theatre. Al., Oct. 3, 577
Saturday websiles and opening. Prindry and
Saturday of the same function of the same function

ts \$6.00 Friday and d opening.
Henderson Forsythe William Hickey Fat Whrien Fat When Fat Warden Fat

It would be hard to imagine a more complete reversal of mood than Howard Telchmann has made in this new play taken from the Nathaniel West novel, "Miss Lonelyhearts." For his last time out, Telchmann collaborated with George S. Kaufman on a farce, "The Solid Gold Caddilac," which made a boxoffice cleanup.

In "Miss Lonelyhearts" the tone is deadly serious and the effect unpleasant. This is no boxoffice item, therefore, although it could conceivably be a prospect for film adaptation. Any popularization will have to be in the treatment, however, as the story itself is anything but an evening's diversion.

The show has two strikes on it It would be hard to imagine 's

but an evening's diversion.

The show has two strikes on it from the start. For one thing, it amounts to a sort of morality fable of despair, a defeatist yarn with a let-downish quality. Secondly, the hero, if not a fool, at least behaves like one, so he forfeits the sympathy of an audience that wants to root for him.

The hero is an idealistic young reporter assigned to write an advice-to-the-lovelorn column. He approaches it as a joke, but quickly takes it to heart, is assailed by self-doubts, tries to escape in booze and sex, but finally finds self-understanding and peace in spiritual love. The trouble is, he's so impractical that he brings disappointment to those who believe in him, unhappiness to the girl who loves him and trouble to those he tries to comfort. He ends by losing his own life uselessly.

Pat O'Brien, returning to the stage after 25 years in pictures, gives a direct, forceful and propulsive performance as the diabolic newspaper editor who cynically gives the decent young reporter the heartthrob column job and then sees that he's distillusioned and driven to an emotional crack-up.

There's a baffling final switch to The hero is an idealistic young

rawling and groweling (literally) back, a sadder and the author apparently feels, a wiser woman.

The dialog crackles with vivid lines. "Don't take his suffering away from him," the wife says of Jimmy," hied have nothing left. Riffling through the Sunday newspaper, the hero sarcastically remarks, "This is full or receive for marks," This is full or receive from the faglish books, and half of tem in French." And, expressing his sense of dislikasionically its dead. There marks, "This is full or revealing line is the wife's plaintied by its dead there in the popular of his infrequent moments of self-deceiving self-dramating." The strongest in the best friend says he's going tog oway, the nero says, "I seem to be the loneliest," and later, when even his best friend says he's going tog oway, the nero says, "I seem to spend my life saying goodbye." But perhaps the most revealing line is the wife's plaintive reference to "pople who couldn't stand the pain of being human beings any longer."

The show is superbly presented Kenneth Haigh, repeating his original characterization, makes Jimmy a vibrantly, agonizingly alive person of varying moods. The performance is rresistibly believable, as tunning revelation. If Broadway and Hollywood and television had already been alerted, they can now awake to the arrival of an electrifying talent and personality.

Mary Ure, also repeating here with the religional London role of the wife, projects quiet intensity. Wearing and Hallywood and television had already been alerted, they can now awake to the arrival of an electrifying talent and personality.

Mary Ure, also repeating here with a telling suggestion of spiritual ed ad white makeup, she moest with a telling suggestion of spiritual ed ad white makeup, she moest with a telling suggestion of spiritual ed ad white makeup, she moest review and the season and the season

Show Out of Town

Rumple

Oct

Prula Sione and Muke Siona production of mustical in two Muke Siona production of mustical in two Muke Siona production of mustical numbers. Stars Eddie Foy, Gretchen Wyler, Stephen Douglass; features Jerome Cowan, Lota O'Brien, Barselling, Start Start, Stephen Douglass; features Jerome Cowan, Lota O'Brien, Barselling, Start, Barden, British, Start, Reardon, choreography, Bob Hamilton; light-setting, George Jenstein, Good Markett, March Robert, Atwood, staged by Jack Donobac, At Calonial, Boston, Oak, 5, 37; 8622 top-ginla Perlown, Jackie Warner, Bull Carte, Eddie Weston, George Martin, Bonnie West, Larry Howard, Jaryce Wagner, Larry Stevens, Gall Kuhn, Sari Clymus, Larry Stevens, Gall Kuhn, Sari Clymus, Lairy Stevens, Gall Kuhn, Sari Clymus, Claire Gunderman, Eddie Weston, Pat White,

"Rumple" is loaded with zingy, bouncy tunes, a plenitude of femme pulchritude and torrid, sexy

femme pulchritude and torrid, sexy dances designed to make the jaded sit up. Low budgeted at \$200,000, it has earmarks of a hit. It entused the first night Boston tryout and though net uniformly the critics.

Eddle Foy is terrifico as a comic strip character come to life, visible to his creator only, roaming the stage with asides and quips. His foil is platinum topped, well stacked, scantily clad Barbara Perry, also invisible to east, but much visible to and. Together they have a rollicking ball in song and dance to aud delight.

But it's tall stemmed Gretchen

dance to aud delight.

But it's tall stemmed Gretchen Wyler, as a man-eating tigress, who sets the stage on fire. She roars the house down with number on a psychiatrist's couch, "Coax Me," which out-Lolas, the Lola bit from "Damn Yankees." Seeking relief for Rumple's creator, who has lost bis drawing skill, she tussles with the psychiatrist, skillfully portrayed by Jerome Cowan, and in the struggle her dress peels off. Miss Wyler has four songs, a duet with Foy and one with Cowan plus heavy dialog in her comedienne role. This keeps her well occupied.

A run through Friday, night, (4)

role. This keeps her well occupied.
A run through Friday night (4) helped to set the show on its orbit. Stephen Douglass, as the "Rumple" creafor who can't hold a crayon any more, is slick with effective piping, and Lois O'Brien, ash blonde eyeful, handles the sincere love interest and songs with qulet ease and nice restraint. Both are especially effective with "It's You For Me," ballad, which looks in the hit song class. Novelty tune, "In Times Like These," looks to have strong potential, also, "Peculiar State of Affairs." "Wish," sung by Foy and Miss O'Brien could be up there too.

Foy anu miss of the there too.

Milo Boulton is properly pompous and windbaggy as the cartoonist's newspaper publisher. Jackie Warner has an effective bit as the bartender. Alvin Colit's femme costuming is colorful and eyepleasing. George Jenkins' sets are neat, modern and skillfully designed with studio apartment, bar, park bench and psychiatrist's office. Bob Hamilton's choreography rates kudos. Jack Donohue's staging is ultra.

Guy.

Stock Review

Shows Abroad

Schule Der Diktatoren (SCHOOL OF THE DICTATORS)

Berlin, Sept, Berlin, Sept. 30.

Berlin Festival presentation of Munich Kammerspiele production. Tragleomedy in nine acts by Erich Kaestner. Staged by Hans Schwelkart. Settings. Joerg Lanns Zimmer Schwelkart. Settings. Joerg Lanns Zimmer Commerce at Hebbel Theatre. Berlin, 33 top: War Minister. E. F. Fuerbringer Premier Minister. Werner Hessenland Medico. Hans Magel Frotescor Feter Lucht. President Kurt Meisel His Wife Trude Hesterberg His Son Michael Degen Major. Wolfgang Kleiling His Grand Michael Degen Major. Wolfgang Kleiling Commander Wolfgang Kleiling Commander Wolfgang Kleiling Commander Wolfgang Kleiling Christon Minister Minister Minister. Minister Minister Major. Wolfgang Kleiling Christon Major. Wolfgang Kleiling Christon Minister Min Kurt Meisel
Hans Poessenbacher
Heliane Bei
Pamela Wedekind
Christa Keller
Ruth Drexel
Mario Adorf Doris

Erich Kaestner, author of many children's books, presents himself in this work as a bitter cynic and satirist. "School of Dictators," is not only a heavy attack against any kind of dictatorship but also a rather pessimistic gesture of resignation: Plece shows that butte force is merely substituted by brute force. brute force.

nation: Piece shows that brute force is merely substituted by brute force.

Action of play takes place in an imaginary state whose dictator has just died. Since the functionaries, however, keep on ruling with exchangeable doubles, the population sees always the "same" dictator. One of the puppets (doubles) finally is a decent character. He arranges a revolution and succeeds in overthrowing the vulture government. However, the good man is overthrown himself and a new dictator takes over.

There is sharp wit and many fine bon mots. But script is too "constructed," less a theatrical presentation than an "extended political cabaret." So considered, it's imaginative and amusing. More pretentiously, as a tragicomedy, the characters appear too wooden and their dialog emerges as slogantype lines.

Hans Schweikart handled staging job with remarkable skill. He even led some of the actors to impressive performances. That primarily concerns Peter Luchr in the role of the professor who trains the various puppet-dictators. Fine performance is also turned in by Kurt Meisel who portrays the president who dies and also doubling as the one who later overthrows the government. First rate and imaginative are the settings by Joerg Zimmermänn.

La Pretentaine (ADVENTURE SEEKER)

Giberte Refoule production of comedy a two acts (six scenes) by Jacques Deval. Itars Francoise Christophe and Philippe sicand, Directed by Robert Mannel, Set Ambassdeurs-Henri Bernstein Theat Ambassdeurs-Henri Bernstein Theate, Parls, Sept. 26, 37, 4artile Bels. Francoise Christophe arthur Bels. Francoise Christophe arthur Shadwell. Sybli Massicale Massoubre Claude Emytyonne Yvonne Hebert Line. Belstein Manuel Line. Yvonne-Hebert
France Farnel
Philippe Nicaud
Jess Hahn
Marcel Charvey
Robert Rollis
Jean Sylvere
cques Echantillon
Rene Martin

Forter Rene Marin

-Jacques Deval, who panned gold
with such world-wide. clicks as
"Tovarich" and "Mademoiselle,"
continues to be one of France's
most conscientious stage scribes.
He has had a new play on the
boards every season since 1945 and
his "Tonight in Samarkand" (which
ran three years in Paris but only
six weeks in Manhattan) and his
rewrite of "Her Cardboard Lover"
(original version, 1925) did smash
hiz here. His latest is the antebellum velm of the boulevard comedy. Parisian critics have given it
green-light and it should stay the
season for a clean-up.

yd. Yed. Parisian critics have given it green-light and it should stay the season for a clean-up.

In both execution and attitude script recalls palmy pre-war era. Comedy has a sophisticated setting, some smart dialog and two knowing dand pleasing popular players to put it across. Chances for Broadway production seem slim as plot has no unique twist and once situation is set, tempo slows. Funny lines are too infrequent. Biggest yak of evening is when boisterous Yankee babbitt spies French cutie in bathings-uit, and exclaims, "Vive La France."

Ambitious French girl, having a swed up her pennies, embarks on U.S.-bound Ile de France, determined to find herself an American millionaire. In her luxurious first-ies class cabin she discovers a male stowaway who, like herself, is fortune-hunting. Regarding his prestent in the stay.

Soon after they sail a loud-mouth Texas tycoon begins to woo ker

and proposes immediate marriage, while her roommate becomes engaged to a well-heeled but nitwitted American miss. But before ship pulls into harbor fast-talking tycoon is revealed as an eccentric lunatic travelling with his doctor, and stowawy's fiance loses him at cards to her aunt. French couple then decide to make the best of their homeland to live or love rather than money.

Francoise Christophe plays herome in easy, breezy style and

Francoise Christophe plays hero-ine in easy, breezy style and Philippe Nicaud as imaginative stowaway registers as excellent comedy performer, having pres-ence, charm and humor. American Jess Hahm is hilarious in broad role of mad American and Sybil Maas does well as dumb little rich girl. There is good bit, too, by Marcel Charvey as Ile de France officer.

Marcel Charvey as Ile de France officer.
Robert Manuel of Comedie-Francaise has done neat directorial chore and keeps things on the move when plays rums dewn a bit in second of its two acts and Raymond Deshays has constructed inviting first-class cabin in which all action takes place.

Curt.

CONCERT REVIEW

Little Orchestra, N. Y.

Rain explained some empties at Town Hall Monday (7) when the Little Orchestra took aim at its second decade. The evening forced more strongly than before the sense of careful selection of musicians and repertory, plus the collective enterprise of conductor-founder Tom Scherman, Thea Dispeker and William Weissel in creating such a unique artistic establishment. This does credit to New York and the culture of America—a fact which the timid subsidy sources will no doubt awaken to after a further lapse of time.

This season the Little Orchestra will be divided between a four-event series at Town Hall and a number of ambitious concert mountings of opera at Carnegie. It remains, of course, steady on the beam of its dedication to little played, or not played at all, musical works. For this it collects much merited appreciation. Its repertory enriches the town, as its knack for finding young musicians (without that being its pirpose) enriches the larger orchestras, and simplifies their recruitment problems.

simplifies their recruitment problems.

Call it luck, showmanship or
happy possibility—the Little Orchestra was able to open its 11th
season with a master of song,
George London. Here was a substitution, making substitution an
end devoutly to be desired. The
unfortunate foreigner who could
not come because of surgery provided the chance of having London
who will, later this month, be the
opening night baritone at the Met.
London fiew in from Vienna to
take over. And he was better than
paratroopers in removing all
vagueness. London wowed 'em
with the first N. Y. rendering of
Modest Mussorgsky's 1872 "Sons
of Death," managing to be powerful, tender and musically commanding. To which, our Russian
language expert adds that his diction in the Moscovy tongue was
stupelying in an American born in
Montreal.

COMENSIANCE OFFERINGER

SCHEDULED N.Y. OPENINGS

SCHEDULED, N.Y. OPENINGS
BROADWAY.

(Theatres Set)
Under Milk Weed, Miller (10-15-57),
Nature's Way, Coronet (10-16-57),
Copper and Brais, Beet (10-17-57),
Cave Dwellers, Bijou (10-19-57),
Cave Dwellers, Bijou (10-19-57),
Set, Reef et Wenderful, Nicil (10-30-57),
Jemaics, Imperial (10-31-37),
Rumaics, Imperial (10-31-37),
Rumaics, Index (11-35-37),
Reep Bancers, Cort (11-35-37),
Lask trems and (11-35-37),
Mils Isebel, Ruyale (12-25-57),
Mils Isebel, Ruyale (12-25-57),
Captin's Parsaits, Alvin (1-28-57),
Goldillects, Globe (3-5-57),
Goldillects, Globe (3-5-57),
Captin's Parsaits, Alvin (1-28-57),
Captin's Parsaits, Alvin (1-28-57),
Surries at Campbelle (1-38-58),
Forteline (Mx. 23-58),
Love Me Little (25-58),
Love Me Little (25-58),
Bivosa of My Enemy (10-32-57),
J. Caesar, Shakespeare Cluff (10-32-57),
Bivosa of Lucca, Royal (10-25-57),
Girl Seeden Well, Anderson (11-35-77),
Makepeptus Speret, Phospix (11-18-57),
Makepeptus Speret,

Legit Increasingly Recruits Players From Film and Other Show Media

While Hollywood itself is trapped in a paradox of its own creation with respect to starsfewer and fewer of them getting bigger and bigger participations—other film names are turning their thoughts, and their agents, toward Broadway legit. (See related story, page one, this issue)

Hence the continued trend to screen names on drama playhouse marquees. Legif showmen evaluate the player with screen ex-

Wednesday, October 9, 1957

marquees. Legif showmen eval-ulate the player with screen ex-posure of any duration as a good bet for mail order sales. The "personal appearance" angle brings out patronage not usually tapped for hard tickets.

out patronage not usually tapped for hard tickets.

Besides the spread of film talent, headliners from other show bir media have also been tagged for Broadway shows this semester. Included in this category are Lena Horne, who's costarring in the musical, "Jamaica," Abbe Lane, who's scheduled to costar in the forthcoming tuner version of "Captain's Paradise," and Art Carney, who'll be in "The Rope Dancers."

Miss Horne has appeared in several films, but she's associated more with mitery appearances and records. Miss Lane, the wife of bandleader Xavier Cugat, has been singing with her husband's orch for a few years, and appearing in Italian-made films while Carney built up his rep as a regular on the Jackle Gleason videocasts.

The Hollywood names currently appearing, or slated to appear, on Broadway or the road this season, including those playing in shows (Continued on page 68)

(Continued on page 68)

Josh (and Mrs.) Logan Have 20G 'Denim' Stake: Lotsa Show Biz Angels

JOSHU AND DIZ ANGELS
Joshua Logan, who's to stage
the Broadway production of "Blue
Denim," will have a \$10,000 investment in the play, as will his exactivess wife, Nedda Harrigan.
Their combined stake will amount
to 25% of the capital for the Barbara Wolferman & James Hammerstein presentation.

An earlier version of the Years

to 25% of the capital for the Barbara Wolferman & James Hammerstein presentation.

An earlier version of the James Leo Herlihy and William Noble play was tried at the Westport (Conn.) Country Playhouse during the summer of 1935, when the Broadway rights were under option to Lyn Austin, Thomas Noyes and Roger L. Stevens. The script was subsequently retitled "The Children's Comedy," but has since reverted to its original tag.

With Logan now busy directing the film version of "South Paclic," it's figured "Denim" probably can't be put into rehearsal before next spring. No date has been announced for the Broadway opening, although the \$80,000 financing has been raised.

Other backers, besides the Logans, include accountant Bernard J. Reis, listed for a \$20,000 share; tobacco executive and former theatre owner Howard S. Culman, \$5,000; strawhat producer and former Broadway producer-theatre owner Anthony Brady Farrell, \$8,000; stage carpenter Peter L. Feller, \$1,600; general and company manager Carl Fisher, \$1,600, and co-producer Hammerstein 2d, \$1,600.

Also, San Francisco financier Louis R. Lurie, \$5,000; Mrs. Thomas A. McAvity, wife of the NBC exec and former film actress Helen Mack, \$1,600; co-author Noble, \$1,600; composer-producer Richard Rodgers, \$1,600; on and film-tylegit star Barry Sullivan, \$1,600.

Methodists Culture Concerts

methodists culture concerts
Dallas, Oct. 8.
Community Course, non-profit
cultural entertainment series at
Southern Methodist University's
McFarlin Auditorium, starts its
1937-58 season next week. Admission is by season ticket, only, and
is cosponsored by Methodists and
Temple Emanu-El.
Seven offerings this season are
Ogden Nash, Oct. 15; William
Laurence, Nov. 18; Les Baltes
Janine Charrat de France, Dec. 10;
Louis Untermeyer, Jan. 16; Marsh
& Miranda, Feb. 20; Alec Templeton, March 19; and one date to fills
Marvin Cline as stage manager.

Then Return to London

Then Return to London
Glasgow, Oct. 8.
The English Stage Co. presentation of "The Entertainer," starring Lawrence Oliver, will play a fourweek tour, opening Nov. 4 at the King's Theatre here for at the King's Theatre here for as ingle-week stand. George Relph, Brenda de Banzie, Joan Plowright and Richard Pasco are in the cast of the John Osborne drama.
The show is set for the King's Theatre, Edinburgh, the week of Nov. 11, with dates to follow at the New Theatre, Oxford, and the Hippodrome, Brighton.
After the four-week tour, the show will return to the Palace Theatre, London, for a second repeat run limited to seven weeks.

Amateurs Add To 'Sabrina' Earnings

property in the amateur production market. During the year ending last June 30, the Playwrights Co., which originally produced the Sam-uel Taylor play on Broadway in 1953, received \$6,262 as its share of revenue from non-pro presentations of the comedy.

tions of the comedy.

For that same period, income from stock productions of the comedy totaled \$1,237. The combined payoff from amateur and stock presentations, after deduction of various expenses, was \$6,859 for the year. That brought the total profit on the Playwrights Co. production to \$33,971 thus far. Of that amount, \$93,500 has been distributed.

uted.
On the basis of the regular 50-50 split between the backers and the management, the former have received nearly 94% profit on the \$50,000 put up by them to finance the Broadway production, which ended a 317-performance run Aug. 21, 1954.

STRATFORD'S TEMPEST TO HAVE LONDON RUN

"The Tempest," current revival of the Shakespeare Memorial Thearre, Stratford upon Avon, will come to London for a seven-week run at the Theatre Royal, Drury Lane, opening Dec. 5. It will be the fifth Stratford production to reach the West End in four years.

The play will be the first Shakes-pearean production at the Drury in nearly 25 years. During that time the theatre has been the home of hig American and British musicals.

hig American and British musicals, Leading players in "The Tempest," are John Gielgud, Robert Harris and Alec Clunes. Peter Brook will repeat the staging and has also designed the scenery and costumes as well as composed the incidental music for the produc-tion.

DELAY STOLZ MUSICAL

Dancing Into Happiness' N.Y. Prospect For 1958-'59

Prospect For 1938-59

Vienna, Oct. 8.

Director Peter Brook's multiple American commitments is deferring H. M. Tennent's production of the new Robert Stolz musical, "Dancing Into Happiness," until 1958, so the composer is proceeding with its Vienna unveiling by Christmas, Hugh Beaumont, managing director of Tennent's Ltd., has advised composer Stolz that he is satisfied with librettist Arthur Macrae's English adaptation.

Stolz conducted "A Night In Vienna" last week in honor of the Atomic Energy Commission, which is in International conclave here, and also in honor of the occasion Stolz composed a special "UNO March" which was world premiered here on Oct. 3.

Calver Ribner continues as gen-

ANOTHER LANDMARK GONE

ANOTHER LANDMARK GONE
Auburn, Cal., Oct. 8.
A. fire of uncertain origin destroyed the 65-year-old Auburn Opera House in the heart of this once-booming gold mining center last Thursday (3).
The Opera House had been used by many touring legit and musical companies as a stopover date enroute west from Virginia City, Nev., to Frisco up unfil World War I. In the 1920's it was converted to a motion picture theatre and lately had been used as a bowling alley.

'Soft Touch' Set Up for Writers' **Capital Gain**

The Claude Binyon-Max Edwards comedy-drama, "A Soft Touch," which George Abbott is directing and co-producting with Robert E. Griffith and Harold S. Prince is another show biz departure in financing, in that it permits for a capital gains' profit to the dramatists, as and when the film rights are sold.

The National Broadcasting Co. is financing, it in two \$75,000 units—

The National Broadcasting Co. is financing it in two \$75,000 units—the first 75G to underwrite the legit production and the second as an advance to the authors on the film-rights. When it is sold, for follywood, Figaro Inc. (Joe Man-kiewicz) will probably produce it independently. NBC is partanered with Mankiewicz in Figaro. The pix rights' sale is by no means limited to that \$75,000—it's merely a minimum guarantee.

Off-Broadway Houses Graduate From Mimeo To Printed Programs

To Printed Programs

The "off-B'way showbill" made its debut at last week's opening of "The Italian Straw Hat." Coincidentally it appeared the same evening that the Broadway Playbill premiered in revised format.

The "off-B'way showbill" will be a welcome relief to afclonados of the remote theatres. Instead of wrestling with or squinting through a badly mimeographed or faulty printed program, a playbill of clarity and pleasing format becomes available.

In the first issue there is a reprint of a N.Y. Times article by Brooks Atkinson on the off-Broadway play "Career," a book review of Eric Bentley's "What Is Theatre?", a readable who's who of the cast, a knotty theatre quiz, and—possibly for the rougher off-Broadway adventures—a chess problem. The advertisements are mostly well done, and four current off-Broadway shows have taken specific Proadway shows have taken specific Proadw

Messina, Greece, Names Street for Jas. Elliott

James S. Elliott, who staged the recent American National Theatre & Academy production of "Prometheus Bound" for the Athens Festival, has had a street in Greece named after him. The Mayor and townspeople of Messina voted the action. Elliott's parents were born in this country.

action. Elliott's parents were born in this country.
Elliott also cancelled a return trip to the U.S. in order to remain for a huddle with 20th Century-Fox president Spyros Skouras, who's visiting here. Elliott is reported considering filming a series of ty programs in Greece for distribution in the States, and Olympus Film Corp., headed by Skouras' nephew here, is involved in the project.

Shubert Pays on Preferred Stock 1st Time in 23 Years; 22G Payment

Minn. U. Theatre Skeds 'Shrew' for Orient Tour

"Shrew" for Orient Tour Minneapolis, Oct. 8.
The Minnesota U. Theatre, which recently concluded a tour of Brazil and U. S. European defense centres, will hit the Orient next. The group will tour the Far East with "Taming of the Shrew," following its presentation here during the season opening Nov. 7 with "Teahouse of the August Moon."
Also on the production sked for next May is a play to be written and directed by Eddie Dowling in line with Minnesota's centennial year celebration.

Equity Spurns Merrick's Rap

week refused to accept charges levelled by producer David Merrick at the union's executive secrick at the unon's executive sec-retary, Angus Duncan. The ac-tion by Merrick was in effect a counter-protest to a letter sent to him by Duncan condemning the producer's method of selecting the ingenue lead for his presentation of "Romanoff and Juliet," which opens tomorrow (Thurs.) night at the Plymouth Theatre, N.Y.

Duncan's beef related to a "con-Duncan's beef related to a "contest" to choose an actress for the Juliet role in the Peter Ustinov comedy. His letter termed the competition "a fraud apparently perpetrated on our members." Merrick subsequently notified Duncan that he intended to bring him up on charges in the union claiming (a) accusation wasn't true and (b) that publicizing it damaged Suzanne Storrs, who was selected for the ingenue lead.

Miss Storrs, incidentally, was re-

for the ingenue lead.
Miss Storrs, incidentally, was replaced last week in Philadelphia by Elizabeth Montgomery, after her understudy, Beverly Bentley, had gone on in the part. However, it was revealed yesterday (Tues.) by a management repethat the role is being taken over by Elizabeth Allen.

LAURIER LISTER'S U.S. LEGIT ACTIVITIES

Glasgow, Oct. 8.

Laurier Lister, London produce Laurer Lister, London producer and impresario, currently presenting revue actress Joyce Grenfell in a one-woman show at King's Theatre, will direct the French comedy, "No Laughing Matter," in N. Y. early in 1958.

earry in 1908.

Play, translated from "Histoire de Rire," by Salacrou, will be presented by Ron Ronson. Casting is not complete, but Max Adrian, English revue actor, will be pacted. "Histoire de Rire" had a four-year run in Paris:

Lister will present Miss Grenfell in her own show in N. Y. in April in association with Roger Stevens. She opens at Winnipeg in February, and tours Canada before appearing in California and other U. S. spots.

STEVENS GIBES PRESS

Own Ad Rates Up Every Year But They Rap B.O. Rise

star president Spyros Skouras, who's visiting here. Ellioti is reported considering filming a series of tv programs in Greece for distribution in the States, and Olympas Film Corp., headed by Skouras' nephew here, is involved in the project.

Peter Dearing to Direct

The Grand, London, Ont.

Peter Dearing has resigned as head of the drama department of Rollins College, Winter Park, Fla., to join the Grand Theatre, London, Ont., in the newly-created post of artistic director. He'll be involved in all productions at the 1,200-seat house, including six major entries, six workshop offerings and several juvenile shows.

His initial assignment will be to stage "South Pacific."

But They Rap B.O. Rise

Producer-realtor-theatre owner Roger L. Stevens took a swipe last Monday (7) a New York newspapers playing up increases in Boadway bo. scales. He lit into the periodicals while participating in a discussion of rising theatre costs at a Drama Desk meeting held at Sardi's. Stevens' stand was that while the papers constantly call attention to upped tiket tabs they are very quiet about it when they hike their own amusement advertising rates.

Accentuating his point on the ad boosts, he noted that, except for juvenile shows.

His initial assignment will be to stage "South Pacific."

Stockholders attending a meeting last Monday (7) of the Shubert-controlled Select Theatres Corp.

stepped into a couple of surprises For the first time in recent years

controlled Select Theatres Corp., stepped into a couple of surprises. For the first time in recent years, a member of the Shubert family was in attendance at the annual meet. And the firm paid a dividend on its preferred stock, the first such payment in 23 years. The company, though, still hasn't paid dividends on its common stock.

Present and presiding at the conclave was John Shubert, secretary of the organization. His handling of the proceedings drew a compliment from J. J. Gilbert, one of the professional needlers of chairmen. Elder Jake Shubert, John's father and Select's president-treasurer did not attend the meeting.

The dividend payment which came to \$22,000, represented a payoff to the Shuberts only since all of the 38,000 shares of 6%, \$10 par preferred are owned by Shubert interests, who also hold a majority of the common stock. According to the firm's annual statement, the net income for the year, ending last June 30, was \$182,000 after taxes. The take the previous year was \$174,000.

Although the net income increased, pfincipally from profits realized on the sale of fixed assets, the profit from operations for the '56-'57 period dropped to \$321,000 from \$714,000 the previous year. This huge decrease was attributed to lower earnings resulting from the sale of various properties Felinquished in accordance with a government consent decree. In line with this there was an unrealized profit of \$407,000 from the sale of gride of the sale of the sale of the sale of the sale of the sale of s linquished in accordance with a government consent decree. In line with this there was an unrealized profit of \$497,000 from the sale of the National Theatre, N.Y. That amount is to be paid to the company in the future.

It was also divulged at the conclave that the salary for J. J. and his son for the '55-57 period was \$35,000 and \$10,000, respectively, Regarding the \$10,000 paid John Shubert, Gilbert commented at the (Continued on page 66)

(Continued on page 66)

Cross-Tie Pidgeon's Old Films on TV With His Footlight 'Millionaire'

The spread of old feature films on television has opened a new promotional vein for legit. It's limited, however, to situations where a, play or musical's star is also a Hollywood name.

For instance, during the Broadway run of "Happlest Millionaire" coin was put into a "special promotion" fund to purchase video spots tieing in with the showing of pix starring Walter Pidgeon, the play's topliner. A number of Pidgeon's old releases, including "Mrs. Miniver," "How Green Was My Valley" and "Command Decision," have been playing the home screen circuits.

have been playing the home screen circuits.

"Millionaire," which resumed last week at the Playhouse Theatre, Wilmington, Del., after an 11-week layoff, purchased spots on out-oftown stations to coincide with the Pidgeon pix. The management made its. time-buying selections after surveying advance film program schedules. It's figured the process will be continued while the show is on tour. Coin was put into the "special promotion" fund for 13 of the 34 weeks "Millionaire" ran on Broadway. Except for three of those weeks when the allocation was reduced, the amount set aside each frame for the tv promotion was \$200. Besides the purchase of tie-in plugs there are also instances when cuffor references to legit shows starring actors appearing in the films are given by the tv announcers.

Sergeants' Into Buffalo Under New Local Setup

Under New Local Setup
Buffalo, Oct. 8.
Touring "No Time for Sergeants" will show here at 3,000-seat Shea's Buffalo (Loew) four performances beginning Nov. 25.
Local engagement will be under the auspices of Theatre Series Inc., organized by Lewis T. Fisher, Kenneth Gill and Frank M. Abbate of local tent "Melody Fair."
Outfit has a number of tentative bookings of touring Broadway attractions this coming winter.

'Now You See 'Em, Now You Don't'; **Legit Thesps Come and Go in Tryouts**

Gotta have a scorecard to keep up with out-of-town tryout changes in legit shows this season. Although the switching of per-

Although the switching of per-formers and/or production person-nel is not unusual during a play's pre-Broadway warmup, the turn-over is rarely as heavy as it's been thus far this semester. Of the early-season entries, at least 10 have already been involved in shifts affecting either the cast or

shifts affecting either the cast or production staff.

The most recent changes, on the performer level, were made in "Copper and Brass." "Romanoff and Juliet" and "The Square Root of Wonderful." In the case of "Wonderful" the switch occurred prior to the start of the play's tryout run, which begins tomorrow (Thurs.) night at the McCarter Theatre, Princeton, N. J.

The "Wonderful" change involved bringing in William Smithers as replacement for Gerald Mohr, who was to have made his legit debut in the play. According to a

volved bringing in William Smithers as replacement for Gerald Mohr, who was to have made his legit debut in the play. According to a release from the show's pressagent, Mohr, "a victim of the Asian fluepidemic, had to withdraw from the cast on advice of his physician." In "Copper," Benay Venuta has replaced Joan Blondell and Horace McMahon has taken over for Alan Bunce. The musical is cufrent at the Erlanger Theatre, Philadelphia. The switch in "Romanoff" involves the role of Juliet. During the Philadelphia, tryout, Suzanne Storrs, who had the part originally, was replaced by her understudy, Beverly Bentley, who was subsequently succeeded by Elizabeth Montgomery. However, a management rep revealed yesterday (Tues.) that the role will probably be played by Elizabeth Allen when the show opens tomorrow (Thurs.) night at the Plymouth Theatre, N. Y.

"Romanoff" previously made two other cast changes with Henry Las-(Continued on page 66)

DALLAS CIVIC OPERA SETS AGMA CONTRACT

Dallas, Oct. 8.

Dallas, Oct. 8.

A formal agreement has been completed by the Dallas Civic Opera and the American Guild of Musical Artists, per Henry S. Miller Jr., the president.

Hyman R. Faine, national executive secretary of AGMA, visited here last week to confer with general counsel William A. McKenzie and general manager Lawrence V. Kelly. All basic problems were solved in the initial meeting and an AGMA contract exists for a one-year period.

The company will present its initial season in November at State Fair Auditorium. Maria Menghini-Callas (it says here) will be presented in a benefit concert of operatic scenes Nov. 21 with the Dallas Symphony Orchestra under Nicola Rescigno. Rossini's opera "L'Italiana in Algeria," with an all star cast headed by Giulletta Simionato, will be offered in two performances Nov. 22 evening and Nov. 24 matinee.

Chi's Goodman Theatre Takes on Staff of Pros

Takes on Staff of Pros

Chicago, Oct. 8.

Goodman Memorial Theatre
here, under direction this year of
Dr. John Reich, is taking on a
professional staff for its 26th
season. As senior stage director,
the drama school has tapped Dr.
Charles McGaw, of Actor's Studio
and author of "Acting is Believing." New scene designer is William Ryan, formerly of Carnegle
Tech's drama department, and new
costumer is Sylvia Wintle, who has
designed the clothes for several offBroadway productions.
Reich himself did an adaptation of Schillers' Mary Stuart,"
preeming at the Phoenix Theatre
next month. He intends also to
bring in professional actors for
several Goodman productions, not
only to inspire the laboratory students but also to attract wider in
terest of the general public.
Schedule of plays at Goodman
includes "Ah, Wilderness," "Tiger
at the Gates," "Everyman," a
double-Bill of "Man of Destiny"
and "Great Katherine." and the
Chicago premiere of "Camino
Real."

ILLNESS HITS FRISCO OPERA

Stella's Surgery In Rome AGMA's Callas Hearing

San Francisco, Oct. 8.
San Francisco Opera, already hit
by Maria Callas' no-show, suffered
further ill luck when Italian soprano Antonietta Stella was forced to
cancel her engagements for leads
in "Aida" and "The Masked Ball."
The soprano underwent an appendectomy at Rome.

dectomy at Rome.

As a result, Negro soprano Leontyne Price got the "Aida" lead
and Vienna soprano Leonle Rysanek got the "Masked Ball" job.

Meantime, in New York, AGMA's
executive board set-Nov. 4 for its
hearing on the Frisco Opera's
charges against Miss Callas.

Doom St. James's, **London Landmark**

London, Oct. 8.
The fight for the life of the St The fight for the life of the St. James's Theatre is ended. It will be demolished to make way for an office block. After months of stalling, efforts to gain public support, Vivien Leigh's scene in the House of Lords, a public meeting near Trafalgar Square, and promises of financial aid from America, the "Save The St. James's" campaign has petered out because of increasingly rising estimates on

paign has petered out because of increasingly rising estimates on the amount of cash needed.

News of the failure came in a statement at a luncheon attended by Miss Leigh, Sir Laurence Olivier and Huntington Hartford. It would cost "considerably more" than \$1.400,000 to acquire the property, pay reasonable compensation to the site developers, restore the building to a proper state of repair and decoration to allow it to continue as a theatre, and provide the necessary working capital.

Milwaukee Hometowner To Have Her Play Done By Miller Stock There

Milwaukee, Oct. 8.

"A Hold on Heaven," a new play by localite Emily Sprague Wurl, is scheduled to be preemed this season at the Fred Miller Theatre here. The stock operation begins its fourth season Oct. 21 with Edward Everett Horton in "The Reluctant Debutante."

ward Everett Horton in "The Reluctant Debutante."

A 30-week season is scheduled and a drive is currently underway to achieve an advance sale of \$60,000 prior to the opening of "Debutante." Mary John continues as managing director of the theatre while the staff for the season includes Thelma Boalbey, business manager and pressagent; Elmer Regner, box office manager; Hale McKeen, resident director; Zvi Geyra, designer, and Dorothy Fowler, stage manager.

Also, Robert Larkin, assistant husiness manager; C a the rine Fields, assistant designer; Art Vanderkin, box office agent; Virginia Kissell, production secretary, and George Riddle and Ronald Lautore, actor-technicians.

Total Versatility

Robert Porterifield, operator of the Barter Theatre, Abingdon, Va., had to double as costume mistress on his current production of "Fourposters." He took on the assignment when the regular wardrobe changer became ill after handling the chore for 38 performance formances.

formances.

However, Porterfield claims that while helping Sylvia Strickland, who portrays the wife in the two-character play, with her six costume changes, he naturally wore blinders.

Courtesy Aids D.C. Arena B.O.

Washington, Oct. 8.
Arena Stage, capital's theatre-inthe-round, opens Oct. 22 with
Shaw's "The Doctor's Dilemma,"
and plans for an eight-show season. The 500-seat house, located
in the recreation hall of a defunct
brewery, wound up last season, its
first in new location, well in black.
It begins this one with a subscription backlog of 2,000, the limit set
for the 15% discount offer.

Arena Stage which has won na-

for the 15% discount offer.

Arena Stage, which has won national attention via almost consistently hep productions, plus such
alumni as director Alan Schneider
and actor George "Happiest Millionaire" (Frizzard, has built an enthusiastic following along town's
Embassy Row as well as with its
natives. Such extra services as
telephone reservations, held until
curtain time, the discount subscripcurtain time, the discount subscription plan, and cuts as high as 25% for theatre parties, have helped.

from pian, and cuts as high as 25% of or theatre parties, have helped.

Standouts of last season, all virtual sell-outs for 3 week runs, include "View from the Bridge," "Witness for the Prosecution" and a program of 3 one-acters. Raves of local cricks for latter brought here Brooks Atkinson and a column of kudos in the New York Times. Current agenda includes world preem of a new mood play, "Answered the Flute," by ex-Hollywood scripter Sam Robins. This is first manuscript opus undertaken by repertory troupe since it launched "All Summer Long" in '53. Latter, directed by Alan Schneider, had a brief Broadway run.

Other plays on current calendar

a brief Broadway run.
Other plays on current calendar
are as follows:—"Brother Rat";
"Juno and the Paycock"; Eugene
O'Neill's 'Mourning Becomes Electra"; Giraudoux's "Apollo" on a
double bill with Terence Rattigan's
"The Browning Version"; a Shakesperean play; and "The Drunkard."
House is not air conditioned and
cannot withstand Washington heat.
Arena Staze operates with an

Arena Stage operates with an all-Equity resident company of 10, plus jobbers for lead roles. Salaries (Continued on page 68)

Royal, or Sadler's, All Same at Met Boxoffice; Ballet's \$464, 279 in N.Y.

Dallet S \$404, 217 III N.1.

Royal Ballet, the former Sadler's
Wells company, grossed \$464,279 in
four weeks (33 performances) at
the Metropolitan Opera House,
N.Y.— or an average of \$115,000
weekly, it opened yesterday (Tues.)
in Boston. For the Hub, and other
dates in its present 16-week road
tour, which equals but does not
exceed its longest previous U.S.
tour, the Ballet has an advance
ticket sale of nearly \$500,000, per
the Soll Hurok office.

Some question had been raised

Some question had been raised whether the recent change of title some question had been raised whether the recent change of title for the ballet would crimp the b.o. As to that, Dame Nina de Valois, director of the troupe, in a curtain speech Sunday (6) from the Met's stage made two oblique references: (1) "You (the audience) have given us this year our best N.Y. season" and (2) "I'm inclined to ask, "What's in a name?""

Kiss-and-flower farewell was part of a 16-minute bye-bye ovation.

John Cameron Acquires Ephrata (Pa.) Strawhat

John Cameron, director of the Legion Star Playhouse, Ephrata, Pa., has taken a lease on the Guthsville Playhouse, Allentown,

Pa.

He plans a star operation with a resident company next Summer.

Dramatists Guild Faces Quandary

Own Member and Producers Both in Violations of Pact-Precedent Seen Dangerous

PAGE'S 72-BURG TOUR

Repeats In January Via Columbia Concert Bookings

Ruth Page ballet, which carries the "Chicago Opera" tag, is hitting the turnpikes for 74 cities in 13 weeks. It's second time out via Columbia Artists (Kurt Weinhold

Columbia Artists (Kurt Weinhold division), starting in January. Last season the route included 92 burgs, enough to fatigue even ballet dancers.

Principals this time include Mia Slavenska, Oleg Briansky, Sonia Arova, Job Sanders, Kenneth Johnson, Doreen Tempest and Barbara Steele. Troupe numbers 50, and the conductor will be Neal Kayan.

'Long Journey's' \$14,931 Layoff

The seven-week layoff of "Long Day's Journey Into Night" this past summer cost the Broadway production, \$14,931. That does not include expenses involved in playing a July '2-6 engagement at the Paris Festival.

Paris Festival.

The bill for the overseas stand was footed by the State Dept. via American National Theatre & Academy, which sponsored the booking as part of its International Exchange Program, Included in the expenses for the layoff period was \$7.186 rent for Helen Hayes Theatre, N. Y., where the drama, costarring Fredric March and Florence Eldridge, is currently in its 42d week.

week.

The reopening advertising cost on the Leigh Connell-Theodore Mann-Jose Quintero production was \$6,106, with ANTA covering \$3,000 of that amount. As of Aug. 31 accounting, the posthumous Eugene O'Neill prize-winner had netted \$145,900 on its Broadway run. Of that amount \$91,000 had been distributed. On the basis of the regular 50-50 split of the profits between the management and backers that brought the latter's payoff to \$45,500 on an \$80,000 investment.

Of the coin accrued as of the

Of the coin accrued as of the Aug. 31 audit, \$20,104 had been set aside towards the financing of a contemplated second com-

Starlight Season in K.C. Had 375,000 Attendance, 645G Gross, 25G Loss Kansas City, Oct. 8.

Kansas City, Oct. 8.

Starlight Theatre's 12-week season of outdoor musicals which ended in Swope Park Sept. 8, had total attendance of 375,000 and a gross about \$25,000 short of a record budget of \$670,000. The budget, upped more than \$50,000 over any previous high, was geared to bigger names than previous-ly.

Television and recording personalities were the best bet, including like Don Cornell, Kay Starr, Dorothy Collins and Tony Bennett, according to business manager William Symon. A gamble on night club performers was less successful. Notable entries from this field were Hildegarde and Lillian Roth.

Actually the \$25,000 "loss" is almost a technicality, as needed repairs and other incidentals came to more than \$10,000, not budget-

repairs and other incidentals came to more than, \$10,000, not budget-ed. This season also had more weatherlits than any of recent years, the pattern being somewhat set when the opening night with

(Continued on page 68)

Ft. Worth's New Symph

Fort Worth, Oct. 8.
Fort Worth, oct. 8.
Fort Worth's new symphony Orchestra, first here since World War II, will make its debut in Will Rogers Memorial Auditorium, Oct. 29. Other concerts are set for Dec. 17 and March 4.
Robert Hull is conductor who has stated that more than 50 players already have been selected for the orchestra.

(At Variety's Press time, Tues. Meyer Levin dropped his appeal, mentioned below and won't oppose "producers' version." He concedes an error on his arbitration arrangement.)

version." He concedes an error on his arbitration arrangement.)

The Dramatists Guild, although directly involved in Meyer Levin's controversy with producers Michael Myerberg and Leonard S. Gruenberg over their upcoming Broadway production of "Compulsion," hasn't taken an official stand on the matter as yet. It's expected, however, that the subject will come up for discussion at the Guild's board meeting later this month.

The Guild is in the middle of the dispute over script revisions on the play, which Levin adapted from his own novel, as the result of both its own member and the producers having violated Guild terms. By sidestepping action in the controversy, the Guild could be leaving itself open for similar future violations, which in this case involved the making of unauthorized side agreements for bringing in Robert Thom to assist in the writing of the play and the naming of the show's director, Alex Segal, as arbitrator on script squabbles between Levin and the producers.

Meanwhile, Levin's attorney Samuel Fredman filed an appeal last Monday (7) with the Appellate Division of the N. Y. Supreme Court to plead reversal, of a decision made earlier by Supreme Court Judge John Markowitz upholding an agreement between Levin and the producers to have Segal as script arbitrator. In doing this, Judge Markowitz ruied that the issue was not subject to outside arbitration as requested by Levin. The author, incidentally, placed an ad, in the N. Y. Times last week offering to halt legal proceedings if the producers would present his original adaptation and the revised version on alternate weeks. Myerberg claims such an offer was never made to him directly and that if it had been he would give it consideration.

2D EDITION OF 'OXFORD THEATRE COMPANION'

"The Oxford Companion to the Theatre" (second edition), edited by Phyllis Hartnoll (Oxford; \$i1.50), is an expanded version of the first edition, issued in 1951, by the same editor and publisher. Encyclopedic in nature, and done in England, the volume nevertheless has hundreds of entries embracing the American stage. U. S. contributors include the late Barrett H. Clark, Savyer Falk, Mrs. Hallie Flanagan Davis (former director of WPA Federal Theatre), George Freedley, John Gassner, Douglas Gilbert, Stanley McCandless, Lee Simonson and Bernard Sobel. Ben Lucien Burman provides a thorough history of American showboating; and the editor credits Dr. William can Lennep, curator of the Haryard Theatre Collection, and May Davenport Seymour of the Museum of the City of N. Y., for special aid, Most Manhattan playhouses and their histories are covered.

There are blos of this country's top theatre personalities, past and present; also rundowns on stage practices and customs on this side the Atlantic. American readers may find some of the English references obscure, but there can be no quarrel with the excellent 10-page account of the Negro in the American theatre, written by Prof. Sterling A. Brown of Washington, D. C. Book is, perhaps, a bit bulky and the next edition may well require two volumes. Printing in double columns to the page and in a type-face somewhat smaller than makes for easiest reading are drawbacks to "The Companion."

A section of illustrative plates is an asset, and the work as a whole is an important, scholarly adjunct to all libraries, theatrical or general; a vital compendium of show biz lore. "The Oxford Companion to the eatre" (second edition), edited physics Hartnoll (Oxford;

biz lore.

John Lane, who operates the Ogunquit (Me.) Playhouse during the summer, will be managing director of the Coconut Grove Playhouse, Miami, Fla., this winter.

Philly Bustling; 'Jamaica' \$62,300, 'Brass' 18½G, 'R&J' 31G, 'Way' \$16,400

Philadelphia, Oct. 8.
Theatre Guild-American Theatre ociety's "Separate Tables" felt the wish holidays but touring drams expected to fare much better his week. Last week's other ewoomer to Philadelphia, Herman Youk's comedy "Nature's Way" of off to fast start. First string rities—Murdock (Inquirer): Detroit, Oct. 6 of the fast start. First string rities—Murdock (Inquirer): Detroit, Oct. 6 of the fast start. First string rities—Murdock (Inquirer): Detroit, Oct. 6 of the fast start of the fast s

reception.

"Jamaica" quit the Shubert reception.

"Jamaica" quit the Shubert saturday evening leaving that house dark until the opening of frumple." Oct. 21. "Romanoff and Juliet" left the Forrest Saturday night and theater relights Thursday evening (10) with comedy, "Fair Game."

Estimates for Last Week
Copper and Brass, Erlanger
(MC) (2d wk) (\$6, 1,80; \$53,000)
(Nancy Walker) Bed word of mouth and cast changes crimp tuner. Joan Blondell replaced by Benay Venuta this week. Poor \$18,500.

Benay Venuta this week. Poor \$18,500.

Romanoff and Juliet, Forrest (C) (2d wk) (\$4.80; 1,750; \$36,000) (Peter Ustinov) Subscription sale plus generally favorable reception made for good second stanza for British spoor, over \$31,000.

Separate Tables, Locust (D) (1st wk) (\$4.80; 1,580; \$40,000) (Eric Fortman, Geraldine Page) Twin playlets got unanimous praise from second string reviewers and opened to smart \$26,000.

"Jamaica," Shubert (MC) (3d wk) (\$7.20-\$6; 1,870; \$63,000) (Lena Horne, Ricardo Montalban) Sold out since opening, musical pushed on for further tuneup in Boston after profitable three week stand. Nearly \$62,300.

Nature's Way, Walnut (C) (1st

Nearly \$62,300.
Nature's Way, Walnut (C) (1st
wk) (\$4.80; 1,340; \$33,000). Money
notices plus good word of mouth
took this comedy right off the
First-Night club list. Almost \$16,-

McCabe's ELT Stint

John McCabe will direct "The Comedy of Errors," which bows Oct. 16 at the Lenox Hill Playmouse, N. Y., as the opening bill of the current Equity Library Thetre season. The production staffalso includes Thomas A. Currette, production manager; Goege Randall, stage manager; Miles Kreuger, sets and lighting: Don Keeney, assistant stage manager.

Touring Shows

Cot. 7-20)

(oct. 7-20)

(oct.

pheter Millenaire (Waiter Fidgeon)—
5. Baiko, (7-12); Cass, Det. (14-19).
salte, (7-12); Cass, Det. (14-19).
salte, (17-12); Cass, Det. (14-19).
salte (17-14); Det. (18-18); Red.
din VARIBUT, Sept. 18, 27).
cord. L.A. (8-19).
selle of the Night (Edward G. Rob)—Shubert, New Haven (9-12); Will-Bosten (14-19).

ue (tryout) (Patricia Jessel, Den Elliott)—Playhouse, Wilmington Fair Lady (2d Co.) (Brian Aherne Rogers)—State Fair Aud., Dallas

re's Way (tryout)—Walnut, Philly (Reviewed in VARIETY, Sept. 18,

(tryout) Eddie Foy'Jr., Gretchen tephen Douglass)—Colonial, Bos-

feet asset Chr. Failly (7.22); Fords, (4.19), for Roet of Wonderful (tryout) Baxter)—McCarter, Princeton (10-ainut, Philly (14-18); Common Remembers, Susan Strasberg), onl. Wath. (6-18) Reviewed in Try, Oct. 2, 770.

nel of Love—Alcazar, S.F. (7-19), z of the Teroders (McGyry Douglas, Carter of Chr. (12); feet feet feet Selfes-Shubert, Chicy (7-12); 79. Dayton (14-18); Murat, Indpis, 1999.

'Diary' 23G, in 7

Didity Lou, III

Detroit, Oct. 8.

"The Carefree Heart," with a potential capacity of \$45,000, grossed a reported \$21,000 at the 1,482-seat Cass, and "The Dlary of Anne Frank" with a potential of \$28,000, grossed nearly \$23,000 in seven performances at the 2,050-seat Shubert last week.
"Heart," currently in its final frame at the Cass, is called to \$4.50 top. Jack Carter stars. "Dlary," with Joseph Schildkraut starred, remains at the Shubert two more weeks. House is scaled to a \$4 top.

The 2,700-seat Riviera will present "Kalanag the Magician," in what, is billed as his American premiere, on Oct. 14 for two weeks. Shows scheduled for the Cass are Oct. 14 for three weeks "The Happlest Millionaire," starring Walter Pidgeon; Nov. 11 for two weeks, "Separate Tables," starring Eric Portman and Geraldine Page; Dec. 2, "Middle of the Night," Starring Edward G. Robinson.

'Rumple' \$6.600 and Mixed Reviews in Hub Opening

Boston, Oct. 8.

Two shows on the boards this week, both musicals, after a dark five daya last week. "Jamaica" opens at the Shubert tonight (Tues.) and "Rumple" opened at the Colonial Saturday night (5) to capacity business and mixed reviews.

the Colonial Saturday night (5) to capacity business and mixed reviews.

"Rumple" is in for a two weeker, and "Jamaica" stays for three. The Royal Ballet, Soil Hurok's import, opens at Loew's State Theatre tonight, scheduled for five days exiting Saturday (12). Loew's picture house was taken for the ballet after original Opera House booking had to be cancelled due to demise of the Shubert house.

Legit picks up this month with "Middle of the Night" opening at the Wilbur Oct. 14 for three weeks; "Borscht Capades" at Symphony Hall for four nights, Oct. 17-20.

"Time Remembered" comes into the Colonial Oct. 22 for two weeks. "Kalanag," magic show is next in sight at the Shubert for two weeks opening Oct. 29. Emlyn Williams does a one man show Oct. 31-Nov. 1 and 2 at Sanders Theatre in Cambridge.

Estimate for Last Week
Rumple, Colonial (MC) (1st wk) (\$5.50-\$6.25; 1.500, \$48,900) (Eddle Foy, Gretchen Wyler Stephen Douglass). Opened Saturday night (5) to cap and and got \$6,600 for the one performance. Received mixed reviews, one rave (Hughes, Herald); one semi-affirm Qurgin, Globe); two soso's (Dewar, Traveler; Melyin, Monitor); two negatives (Doyle, American, Norton, Record). Holds through Oct. 19, and exits for Philly before Broadway.

British Shows

(Figures denote opening dates) LONDON

All Kinds of Men, Arts (9.19-57).
At Bree of Men, Arts (9.19-5

ON TOUR

SUBS UNDERPIN BALTO

Douglas-Goddard In Hit \$26,500

Baltimore, Oct. 8.
Baltimore's legit season was off of a rousing start with "Waltz of a "Toreadors" which grossed ver \$26,500 at Ford's Theatre at

Bus-Truck 'Sgts.' Big 41½G, Indpls.

Indianapolis, Oct. 8.

"No Time For Sergeants" grabbed a socko \$41,500 in eight performances to open new season at 2,000-seat Murat here Sept. 30-Oct. 5. It was biggest take for straight play since "Teahouse of August Moon." Top was \$4 (witnout tax).

Vince Burke, Murat boxoffice manager, reports steady demand for "My Fair Lady," which opens 10-day stand here Oct. 23. House now is accepting mall orders, which it previously stated would not be taken for "Lady." Combination deal by which advance tickets to "Lady" were to be sold only to purchasers of "Sergeants" was vetoed by "Lady" press agent, Al Butter, when he got to town. "Ziegelde Follies," which had reserved Murat for three-day stand Oct. 17-19, has cancelled out.

TIME' **\$**43,196: FULL SKED AT NEW HAVEN

New Haven, Oct. 8.

"Time Remembered" cracked Shubert eight-performance, \$4.80 top, record at \$43,196 (Sept. 30-0ct. 5). Current is road breakin of "Middle of the Nght" (9-12). Coming in are "Soft Touch" (23-26), "Rope Dancers" (Oct. 30-Nov. 7-9), "Goddess and Genius" (Nov. 7-9), "Miss Isobel" (Nov. 20-23).

FRÍSCO GROSSES BIG

'Annie' Got Big \$310,000 In Five-and-A-Half Weeks

San Francisco, Oct. 8.

Civic Light Opera's "Annie Get
Your Gun" moved on to Los Angeles from Firsco's Curran after
doing \$310,000 in five and a half
weeks. That included absolute capacity in its final week.

"No Time for Sergeants" exited
Geary for Denver having demonstrated good business up to and
through 14th and final week.

Randolph Hale's Coast company
of "Tunnel of Love" opened Monday (7) at the Alcazar.

Estimates for Last Week
Annie Get Your Gum, Curran (6th
wk) (\$55.0-\$5.90; 1,758; \$\$6,300;
CLO subscription holds house
slightly below potential; exited
Saturday 55, for Los Angeles.

No Time for Sergeants, Geary
(14th wk) (\$4.46-34.95; 1,550; \$35,000). Good \$23,900; previous week,
\$24,000; exited Sunday (6) for Denver.

Equity Coast 'Advisers'

The election of members to the West Coast Advisory Committee of Actors Equity was recently confirmed by the union's council. Elected to the WCAC for three-year terms, with the number of votes received listed parenthetically, were Leonard Penn (132), Philip Cary Jones (122) and Kate Drain Lawson (109).

George Berkeley was elected for a one-year term with 80 votes and John Angelo, who ran unopposed, was elected to represent chorus (55,000). State week, person (25,000). The week was elected to represent chorus (26,000). State week, almost \$11,800 and John Angelo, who ran unopposed, was elected to represent chorus (25,000). The week week site. Stool of 255 ballots were cast, of which 47 were invalidated. Candidates not elected, with votes received listed parenthetically, were week with (15,000). The week week were \$16,500. The week with Leslie (75), Ruby B. Goodwin (64), Preston Ranson (63), Ogodown (64), Preston Ranson (63), Ogodo

B'way Off, 'Story 611/2G, 'Anger' 19G, Merman \$47,800, Ritchard \$16,600, O'Brien \$9,400 for 4, 'Knock' \$7,700

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Operetta). Other parenthetic designations

eretta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (43d wk; 341 p) (\$6.90; 1,214; \$46,500) (Rosalind Russell). Previous week, \$48,159; last week, over \$48,000.

Bells Are Ringing, Shubert (MC) (45th wk; 356 p) (\$8.05; 1,453; \$58,-101) (Judy Holliday). Previous week, \$58,700; last week, same.

Dama Yankees, Adelphi (MC) (127th wk: 1,011 p) (\$7.50; 1,434; \$50,000). Closes Oct. 19. Previous week, \$26,000; last week, almost \$25,000.

Four Winds, Cort (D) (2d wk; 13 1,000) (Ann.) (\$6.90.85.75; 1,155.33; 000) (Ann.)

\$50,000). Closes Oct. 19. Previous week, \$26,000; last week, almost \$25,000. Four Winds, Cort (D) (2d wk; 13 p) (\$6.90-\$5.75; 1,155; \$31,000) (Ann Todd, Peter Cookson). Closes next \$10,000 for first five performances; last week, nearly \$8,300. Happy Hunting, Majestic (MC) (44th wk; 348 p) (\$8.05; 1,825; \$69,989) (Ethel Merman). Closing Nov. 30. Previous week, \$48,000; last week, over \$47,800. Ison the second of the sec

over \$19,000 for first seven performances.

Mask and Gown, Golden (R) 4th wk; (31 p) (\$5.75-\$4.60; 800; \$20.00) (T. C. Jones). Scheduled to move next Monday (14) to the Cort Theatre. Previous week, \$11,700; last week, almost \$9,300.

Miss Lonelyhearts, Music Box (D) (1st wk; 4-p) (\$6,90-\$5.75; 1,010; \$32,000) (Pat O'Brien). Opened last Thursday (3) night to one favorable review (Aston, World-Telegram) and six unfavorable (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post; last week, nearly \$9,400 for first four performances.

Most Happy Fella, Imperial (MD) (75th wk; 556 p) (\$7.50; 1.427; \$57.

Business on Broadway dropped again last week. The World Series cut into the Wednesday and Saturday nattimee trade, while the Friday night and Saturday climax of the Jewish holiday was another negative factor.

The sellouts were "Auntie Mame," "Bells Are Ringing" and "My Fair Lady." "West Side Story" played to virtual capacity business, but unsold boxes, where the sight line is poor, kept the take down.

Estimates for Last Week

(MD) (2d wk; 12 p) (\$7.50; 1.404; \$63,000). Previous week, \$42,700 for first four performances and two previews; last week, almost \$61,500.

Opening This Week

Opening This Week

Opening This Week

Thomas Growing Up, Longacre (Reading) (\$4.40; 1.101; \$20,000) for live of the stories of Dylan that the sight line is poor, kept the take down.

Estimates for Last Week a reading from the stories of Dylan Thomas; opened last Monday (7) night for a limited two-week engagement, Drew six favorable review (Aston, World-Telegram; Atkinson, Times; Chapman, News; Gilbert, Mirror; Kerr, Herald Tribune; Watts, Post) and one good-but (McClain, Journal-American).

pacity; opens tonight (Wed.).

Romanoff and Juliet, Plymouth
(C) (\$6.25-\$5.75; 1.062; \$36,625)
(Peter Ustinov). David Merrick
presentation of play by Peter Ustinov; production financed at \$80,000, cost an estimated \$90,000 cost an estimated \$90,000 and net about \$7,000 at capacity; opens tomorrow night (Thurs.).

OFF-BROADWAY

(Opening date in parenthesis)
Career, Actors Playhouse (4-30-

. Iceman Cometh, Circle-in-Square

10:eman Cometa, Circle-in-Square (5-8-56). In Good King Charles' Golden Days, Downtown (1-24-57). Land Beyond River, Greenwich Mews (10-5-57).

Man of Destiny, Sullivan St. (8-37 57).

Purple Dust, Cherry Lane (12-

Synge Trilogy, Theatre East 3-6-57).

Tartuffe, Theatre Marquee (10-8

77).
Tevya & Daughters, Carnegie (9-16-57).
Daughters, Carnegie (9-16-57). Threepenny Opera, de Lys (9-25-55).

Closed Last Week
Italian Strawhat, 4th St. (9-30-Johnny Summit, Renata (9-24-57).

'LADY' HUGE \$112,100 IN MEMPHIS-DALLAS SPLIT

MEMPHIS-VALLAS SYLII

Dallas, Oct. 8.

"My Fair Lady," costarring
Brian Aherne and Anne Rogers,
racked up another powerhouse
gross last week, tallying over
\$112,100 in seven performances
split between the 4,100-seat Auditorium, Memphis, and the 4,301seat State Fair Auditorium here.
The take for five performances
Monday-Wednesday (30-2) in Memphis was \$85,046, while the load
gross for two performances-Saturday (5) was \$27,066.

The musical continues at the
State Fair through Oct. 20.

Pidgeon's 'Millionaire,' \$19,800, Wilmington

Designing a Theatre? Ask a Pro

\$12,000,000 Boston Aud Seemingly Being Executed By Politicians Sans Theatrical Know-How

Boston, Oct. 8.

A resolution petitioning Mayor John B. Hynes to place a professional theatre person on the advisory committee for the city's projected \$12,000,000 clvic auditorium in the Prudential Insurance Co. development was passed at the sixth anni convention of the New England Theatre Conference at Northeastern U. Saturday (5).

As an alternative, the resolution requested the mayor to have the committee consult pro theatre people on design and facilities for an efficient theatre to house all types of productions from opera and balet to legit. An aud of 6,000 seats with adjacent smaller theatres and concert halls is planned for the center.

Jo Mielziner gave the main con Jo Mielziner gave the main con-vention address and was awarded a citation. Awards were made to Hill and Wans, New York, for its publication of inexpensive paper bound theatre books and to the Community Players, Concord, N.H., for conducting NETC's largest workshop program in Concord last year. Dr. Osmond Strong, chairman of that workshop, received the award.

The Mass. High School Drama Festival, whose competish was co-sponsored by the Boston Globe last sponsored by the Boston Globe last spring, was awarded a special citation. In the ann! festival, high school dramatic clubs compete with their own play productions. Nancy Fox, Beverly, Mass., teacher and prime force in the Mass. High School Drama Guild, another sponor of the festival, received the award in the name of the guild from Dr. Paul R. Barstow, prexy of NETC and professor of speech and drama at Wellesley.

Panel discush and talks on com-

Panel discush and talks on community and pro theatre problems were held throughout the day.

Madrid's Legit **Outlook Lively**

Madrid, Oct. 8. Madrid, Oct. 8.
Two American hit plays inaugurated Madrid's theatrical season. Estaban Serrador co-stars- with Pepita in Tentessee Williams' Glass Menagerie' at the redecorated Teatro Eslava while brother Pastor Serrador shares the spot-light with screen star Analia Gade and Carlos Thorry in Hugh Her-bert's "The Moon Is Blue" at the Infanta Isabela.

Infanta Isabela.

Four stage hits of last season have reopened. Berta Riaza repeats as the teenage lead in "Diary of Anne Frank" at Jose Tamayo's Teatro Espanol. Mary Carrillo and Enrique Diosdado return Terence Rattigan's "The Sleeping Prince" to the miniature but modern basement theatre, Recoletos.

Back from summer readebourings.

Recoletos.

Back from summer roadshowings are two Spanish comedies: Luca de Tena's "Where to, Alfonso XII?" in again at the Lara and "The Damoiselle From Valladolid" at the Comedia. Latter is staged by the Alberto Closas company which will followup later this year with a Spanish version of the Italo musical comedy, "Good Night, Bettina."

Ssattle Booking Lineup

Ssattle Booking Lineup
Seattle, Oct. 8.
Concert attractions set for this
season in Seattle by Volchok and
Engerman are as follows:
Nov. 1—Fred. Waring's Pennsylvanians at Orpheum; Nov. 9-10—
New York Opera Festival, "Carmen," "La Traviata" at Moore;
Freb. 26 — Jose Greco Troupe at
Orpheum; March 1-2—Ballet Russe
de Monte Carlo at Moore; March 3
—Marian Anderson at Orpheum.
Bus-transported "No Time for
Sergeants" hits Orpheum on April
17-18 and the next following nights,
April 19-20, will see the Moore
lighted for Canada's National Opera Co.

Now You See 'Em

Continued from page 64

coe succeeding George Voskovec and Carl Don replacing Alvin Epstein. Two shows that have already opened in New York also made some cast alterations before coming into town. The plays are "Four Winds" and "Miss Lonelyhearts." In the former, Luella Gear replaced Ann Andrews and Harry Mehaffey succeeded Harry Bannister. In "Lonelyhearts," Pippa Scott replaced Loretta Leversee.

Cast changes were also made in two three-character offerings, "The Saturday Night Kid" and "The Rivalry." The former, which folded out-of-town, brought in Jack Klugman as replacement for Joseph Wiseman and the latter, prior to embarking on a lengthy pre-Broadway tour, set Martin Gabel to replace Brian Donlevy.

Besides the cast change, "Kid" also switched directors with Warren Enters succeeding George Keathley. Other stager shifts occurred in "Copper" and "Nature's Way," currently in Philadelphia. Burt Shevelove replaced Mare, Daniels as director of the former offering, while Alfred de Liagre Jr., producer of the latter entry, took over the staging assignment originally held by Basil Langton.

"Copper" was also involved in a shakeup in the dance department, with Bob Fosse replacing Anna Sokolow in the staging of the teny numbers. A similar change was made in "Carefree Heart," currently in Detroit, with Diana Krupska succeeding John Heawood. A switch in another category was made in "Gameica," currently in Boston. Lehman Engel has succeeded Jay Blackton as musical director on the tuner.

Shuberts Pay

Continued from page 63

continued from page 65
meeting that he felt it wasn't too
high and hoped it would be increased in the future when dividends might also be paid.
Gilbert, who expected to do some
sattling at the meeting, claims he
didn't find too much to fight about
since John Shubert agreed with
most of his suggestions to improve
dissemination of information to the
stockholders.
The suggestions covered the inclusion of comparative figures in

The suggestions covered the in-clusion of comparative figures in the annual report, plus more de-tailed information; a proxy state-ment, including directors to be elected and their top salarles, and also to have the auditors address their reports to the directors and shareholders.

as Spanish version of the Italo musical comedy, "Good Night, Bettina."

Tina Gasco company has a new version of the Italian comedy, "Two Dozen Red Roses," a hit several seasons back, and the show-case Reina Victoria will open with "Sun for All," a first play by Francisco Casanova.

La Zarzuela 'Madrid's showpiece theatre named after Spain's distinctive pop light opera formati will open its doors with "Lass Golondrinas" (The Swallows) following "Folies Bergere" Pilar Lorengar who played concerts in U. S. last winter will be in Zarzuela lead.

Two new theatres will enter the lists this season. The Goya (750 seats). completely reconstructed, will open shortly with a classic comedy by Benavente, "La Noche del Sabado." Teatro-Club Bellas Aries (400 seats) is being personally designed by prominent Jose Tamayo to make it one of Europe's most technically-advanced little theatre for a late winter start.

MONTREAL DUALINGUALER

Makes Second Cozy Playhouse For Quebec Metropolis

Montreal, Oct. 8. Montreal, Oct. 8.

A new legit group, the Studio and Dramatic Club, bows here tonight (Tues.) with "The Reluctant Debutante," starring Arthur Treacher. The outfit, formed by Brigham Day and Ray Hatrick, who have been partnered in the operation of the North Hatley Playhouse the past two summers, has set up the past two summers, has set up shop in a 200-seat renovated mid-town garage.

Current plans call for the presentation of both French and English plays, with star leads. The box office will be scaled to \$3.80 too during the week and \$4.40 Saturday nights,

Another small-seater, the Montreal Repertory Theatre, is moving into permanent quarters this season for the first time since its former

for the first time since its former house was destroyed by fire in 1952. The new Repertory Theatre, seating 300, is located in the down-town area. The season there is skedded to get underway in mid-November with "Yenus Observed." Bruce Raymond is general manager of the operation.

Ballet Review

Stars of Bolshoi

SIATS OI BOISMO!

Stars of the ballet of the Boisto There, of Moscow, presented by Clemente Lococo S.A. and Conciertos Omar, under the direction of Stefan Noroblov, Prima Ballerina, Ralsa Struchkova; First Dancer, Alexander Lapauri, with Marina Krondraiteva, Oshe Evodkimov, Borns St. Moscow, Musical Director, Manfred Argento, Planist, Irima Zaitseva, Cello, Jose Bragato, Opened Sept. 18 at Opera House, Buenos Alres; 135 pesos top.

Ares: 135 pesos top.

This was outstanding and sensational choreography and ballet, though presented starkly without scenery or props, against a severe curtained background, the dancers performing excerpts from famous classic ballets, as though auditioning. The six performances were highly appreciable by both (1) B. Aires balletomanes, and (2) a large crowd of "fellow travellers, not so much interested in ballet as in splitting their hands to applaud anything from Moscow. The Balletomanes came to scoff and became as enthusiastic as the rest.

They found the highest degree of

as enthusiastic as the rest.

They found the highest degree of technique and discipline amongst all the dancers in a strenuously exacting 14-ltem program, which included a superb "Death of the Kwan" (Saint Saens) by Raisz Struchkowa. In this as in "Walpurgis Night" from the Gounod opera "Fasts," to the final Moschokowsky "Waltz," this dancer, partnered by Alexander Lapauri, and Gleb Evodkimov, danced with everything she had; superb technique, astounding acrobatics, verve, poetry and grace. Her fouettes are sensation. sensation.

sensation.

Every item deserved and received curtain calls, while several numbers had to be repeated, particularly the "Waltz," although the audience should have realized that this was asking a great deal considering the acrobatic feats involved, since Struchkova did repeated triple-turn leaps worthy of the center ring in ballet, if such a thing existed.

The male dancers appear tough

a thing existed.

The male dancers appear tough and husky to Western eyes, especially around the waist, but are surprisingly supple nonetheless, twirling like Dervishes, spinning like tops and taking tremendous leaps. Their timing as partners was excellent leaps. The excellent.

Tamara Varlamova was also out-standing in an intensely dramatic Gypsy dance from "Don Quijote" (Zelobinsky), which she too had to

repeat.

It was on the costume side that there was something vaguely clumsy or old-fashioned, perhaps in the quality of tarlatans, or of tights, but this in no way dimmed the brilliance of a fascinating and beautiful show.

A local orchestra, led by 33-year-old Argentine conductor Manfredi Argento, provided a competently assured musical background, with the added help of Soviet pianist Irina Zaitseva and Argentine cellist Jose Bragato.

Sets for the Players Fourteen production of "Tartuffe," which opened last night (Tues.) at Theaten Marquee, N. Y., were designed by Edward Melcarth. The costumes and lighting are by Gene Barth and Betsy Rapport, respectively. Ralph Friar directed and Kent deGraffenried is production stage manager.

12..... House Manager Assignments

House manager assignments thus far set for theatres in New York and out-of-town for the 1957-58 season are as follows:

NEW YORK

NEW YORK
Adelphi, Jack Weiser; Ambassador, Fanny Comstock; ANTA, Paul
Vroom; Alvin, Warren O'Hara; Barrymore, Charles Strakosch; Reck,
Louis Lotito; Belasco, J. Ross Stewart; Bijou, Eliot Foreman, Booth,
Frank O'Connor; Broadhurst, Bernard Clancy; Broadway, Edward Scanlon; City Center, Ed Hass; Coronet, Mack Hilliard; Cort, Harold Hevia;
46th Street, Huch McGauley; Globe, unassigned; Golden, Edward Dolwing; Hayes, Thomas Clarke; Hellinger, Ed Blatt; Imperial, Gerson
Weiner; Longacre, Leo McDonald; Lyceum, Arthur Singer; Majestic,
Lawrence Shubert Lawrence Tr.; Miller, George Banyai; Morosco,
Arthur Lighton; Music Box, Charles Stewart; National, Saul Abraham;
Phoenix, Natahan Parnes; Playhouse, Abel Enklewitz; Plymouth, San
Funt; Royale, Horace Wright; St. James, Sam Horworth; Shubert, Jack
Small; Winter Garden, Norman Light.

BALTIMORE

BALTIMORE

Ford's, Percy Murphy.

BOSTON
Colonial, Louis Cline; Shubert, John Yorke; Wilbur, Michael

CHICAGO

Blackstone, Andrew Little; Civic Opera House, J. Charles Gilbert; Erlanger, George Wilmot; Great Northern, unassigned; Harris, Milford Hanney; Selwyn, William Norton; Shubert, Herbert Reis; Studebaker, unassigned.

CINCINNATI Shubert, Noah Schecter.

CLEVELAND

Hanna, Milton Krantz.

Hartman, Robert Boda.

COLUMBUS

DALLAS
State Fair Auditorium, Charles R. Meeker Jr.
DETROIT
Cass, Harry McKee; Riviera, Joseph Nederlander, Shubert, James

LOS ANGELES
Biltmore, C. E. Oliver; Forum, Jack Present; Hartford, Leslie Thoms; Philharmonic, Richard Drew.
MILWAUKEE

Pabst, Myra Peache.
MINNEAPOLIS Lyceum, Lowell Kaplan.

NEW HAVEN

PHILADELPHIA

Academy of Music, Harold Mason; Erlanger, Lex Carlin; Forrest,
Lawrence Shubert Lawrence; Locust, Manny Davis; Shubert, Harry
Mulhern; Walnut, Thomas Strain.

PITTSBURGH

Nixon, William Blair.

PRINCETON
McCarter, Margaret Loud McAneny,
SAN FRANCISCO
Alcazar, Emil Bondeson; Curran, William Zwissig; Gcary, Thomas Earnfred.

ST. LOUIS American, Paul Beisman.

TORONTO Royal Alexandra, Earnest I

Royal Alexandra, Earnest Rawley.

WASHINGTON
National, Scott Kirkpatrick; Simbert, Bernard Ferber.

WILMINGTON

Playhouse, John Crowley.

Inside Stuff—Legit

A modified version of a drawing used in display ads for David Merrick's production of "Look Back in Anger," current at the Lyceum Theatre, N.Y., was published last Sunday (5) in the N.Y. Times and N.Y. Herald Tribune. The papers had apparently turned down the art work run in other dailies, which shows a woman, nude below her bra, and a man embracing in a perpendicular prone position. In the Times and Tribune ads, the position was the same, but the woman's torso was covered.

Annent the Times, the wording of mail order ads being run in the paper for the upcoming Broadway production of "Compulsion," based on the Meyer Levin bestseller, has been changed slightly in the past forthnight. The paper, which customarily refuses to print superlatives in advertising, is understood to have cued trade protests when it ran a "Compulsion" ad lauding the play as "The crime of the century—the thrill book of the year—the most exciting play of the season." The revised text retains the first two statements, but the offering is now referred to as "one of the most anticipated plays of the season."

The mother of the ingenue, Ellen Kerry, who competed in the recent "contest" to select a lead for "Romanoff and Juliet," claims her daughter, who was playing in Westboro, Mass., at the time did not have to pay her own expenses to attend an audition for the role im New York. She states she was present at Bill Doll's publicity office in New York when pressagent Samuel J. Friedman paid Miss Kerry for the expenses incurred by her in attending the audition. An assertion that Miss Kerry had to pay her own way, made in a column by amusement editor James Lee in the Aug. 15 issue of the Worcester (Mass.) Evening Gazette, was reprinted in the Sept. 25 issue of Variety.

Legit Bits

Richard Skinner is company manager for the touring "Middle of the Night."

John C. Fleming and his wife, Eleanor, have secured the dramatic rights to the novel, "The Girl in Poison Cottage," co-authored by Dr. Richard H. Hoffman and Jim Bishop. The Flemings intend framatizing the property themselves.

Arthur Waxman succeeds Norman Misbaum as general manager for the producing team of Carmen Capabo & Stanley Chase.

Jack Schlissel is company manager for "Look Back in Anger," with Howard Stone as stage man
Jack Schlissel is company manager for "Look Back in Anger," with Howard Stone as stage man
Jack Schlissel is company manager for "Look Back in Anger," with Howard Stone as stage man-

ager and Nicholas Saunders as assistant stage manager.

BROADWAY THEATRE ALLIANCE

SOLDOUT COAST TO COAST TOUR

New York Company

Produced by MAURICE EVANS in Association with Emmett Rogers

"no time for sergeants"

FIGURES SPEAK FOR THEMSELVES

FIRST WEEK, **\$40,628**

Sept. 26-28, Dayton (4)27,653

SECOND WEEK \$41,355\frac{30}{100}

Week September 30
MURAT THEATRE
Indianapolis

CONSTANCE BENNETT

as

BOWDEN, BARR AND BULLOCK
WITH JUSTIN STURM AND RICHARD HORNER
PRESENT
THE ROBERT PRYER AND
LAWRENCE CARE PRODUCTION

Auntie Mame

A New Comedy by
JEROME LAWRENCE and ROBERT E. LEE

Entire Production Directed by MORTON DACOSTA

Based on the Novel by PATRICK DENNIS

Nov. 1957 - June 1958 (in association with IBO)
Opening Oct. 30th, HANNA THEATRE, Cleveland

SUMMER AND FALL 1958 WINTER AND SPRING 1959

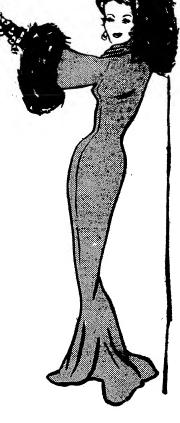
NOW BOOKING

- Inquiries Invited -

BROADWAY THEATRE ALLIANCE

113 West 57th Street

New York, N. Y.



\$12,000,000 Boston Aud Seemingly Being Executed By Politicians Sans Theatrical Know-How

Boston, Oct. 8. A resolution petitioning Mayor John B. Hynes to place a profes-sional theatre person on the advis-ory committee for the city's pro-jected \$12,000,000 civic auditorium in the Prudential Insurance Co. development was passed at the sixth anni convention of the Nee England Theatre Conference at Northeastern U. Saturday (5).

As an alternative, the resolution requested the mayor to have the committee consult pro theatre people on design and facilities for an efficient theatre to house all types of productions from opera and ballet to legit. An aud of 6,000 seats with discontraction that the store and with adjacent smaller theatres and concert halls is planned for the

Jo Mielziner gave the main con-Jo Mielziner gave the main convention address and was awarded a citation. Awards were made to Hill and Wang, New York, for its publication of inexpensive paper bound theatre books and to the Community Players. Concord, N.H., for conducting NETC's largest workshop program in Concord last year. Dr. Osmond Strong, chairman of that workshop, received the award.

The Mass. High School Drama Festival, whose competish was cosponsored by the Boston Globe last spring, was awarded a special citation. In the anni festival, high school dramatic clubs compete with their own play productions. Nancy Fox, Beverly, Mass., teacher and prime force in the Mass. High School Drama Guild, another sponsor of the festival, received the award in the name of the guild from Dr. Paul R. Barstow, prexy of NETC and professor of speech and drama at Wellesley.

Panel discush and talks on com-The Mass. High School Drama

Panel discush and talks on community and pro theatre problems were held throughout the day.

Madrid's Legit **Outlook Lively**

Madrid, Oct. 8. Madrid, Oct. 8.
Two American hit plays inaugurated Madrid's theatrical season.
Estaban Serrador co-stars- with Pepita in Tennessee Williams'
"Glass Menagerie" at the redecorated Teatro Eslava while brother Pastor Serrador shares the spotlight with screen star Analia Gade and Carlos Thorry in Hugh Herbert's "The Moon is Blue" at the Infanta Isabela. Infanta Isabela.

Infanta Isabela.

Four stage hits of last season have reopened. Berta Rlaza repeats as the teenage lead in "Diary of Anne Frank" at Jose Tamayo's Teatro Espanol. Mary Carrillo and Enrique Diosdado return Terence Rattigan's "The Sleeping Prince" to the miniature but modern basement theatre, Recoletos.

Back from summer readshoutings

Recoletos.

Back from summer roadshowings are two Spanish comedies: Luca de Tena's "Where to, Alfonso XII?" in again at the Lara and "The Damoiselle From Valladolid" at the Comedia. Latter is staged by the Alberto Closas company which will followup later this year with a Spanish version of the Italo musical comedy, "Good Night, Bettina."

Tina Gasco company has a new version of the Italian comedy. "Two Dozen Red Roses," a hit several seasons back, and the showcase Reina Victoria will open with "Sun for All." a first play by Francisco Casanova.

La Zarzuela 'Madrid's showpiece theatre named after Spain's dis-

La Zarzueia 'maurid's snowpiece:
theatre named after Spain's distinctive pop light opera formatiwill open its doors with "Las
Golondrinas" (The Swallows) following "Folies Bergere." Pilar
Lorengar who played concerts in
U. S. last winter will be in Zarzuela lead zuela lead.

zuela lead.

Two new theatres will enter the lists this season. The Goya (750 seats) completely reconstructed, will open shortly with a classic ground he didn't know what the comedy by Benavente, "La Noche del Sabado." Teatro-Club Bellas Artes (400 seats) is being person, use public proxies in the voting ally designed by prominent Jose Tampyo to make it one of Europe's was only academic since the Shubont technically-advanced little theatre for a late winter start.

Ssattle Booking Lineup

Ssattle Booking Lineup
Seattle, Oct. 8.
Concert attractions set for this
season in Seattle by Volchok and
Engerman are as follows:
Nov. 1—Fred. Waring's Pennsylvanians at Orpheum; Nov. 9-10—
New York Opera Festival, "Carmen," "La Traviata" at MooreFeb. 26—Jose Greeo Troupe at
Orpheum; March 1-2—Ballet Russe
de Monte Carlo at Moore; March 3
—Marian Anderson at Orpheum.
Bustrasported "No Time for

-marian Anderson at Orpheum.

Bus-transported "No Time for Sergeants" hits Orpheum on April 17-18 and the next following nights, April 19-20, will see the Moore lighted for Canada's National Oplighted for era Co,

Now You See 'Em

coe succeeding George Voskovec and Carl Don replacing Alvin Epstein. Two shows that have already opened in New York also made some cast alterations before coming into town. The plays are "Four Winds" and "Miss Lonelyhearts." In the former, Luella Gear replaced Ann Andrews and Harry Mehaffey succeeded Harry Bannister. In "Lonelyhearts." Pippa Scott replaced Loretta Leversee.
Cast changes were also made intwo three-character offerings, "The Saturday Night Kid" and "The Rivalry." The former, which folded - Continued from page 64

Cast changes were also made in two three-character offerings, "The Saturday Night Kid" and "The Rivalry." The former, which folded out-of-town, brought in Jack Klugman as replacement for Joseph Wiseman and the latter, prior to embarking on a lengthy pre-Broadway tour, set Martin Gabel to replace Brian Donlevy.

Besides the cast change, "Kid" also switched directors with Warren Enters succeeding George Keathley. Other stager shifts occurred in "Copper" and "Nature's Way," currently in Philadelphia. Burt Shevelove replaced Marg Daniels as director of the former offering, while Alfred de Liagre Jr., producer of the latter entry, took over the staging assignment originally held by Basil Langton.
"Copper" was also involved in a shakeup in the dance department, with Bob Fosse replacing Anna Sokolow in the staging of the terp

a shakeup in the dance department, with Bob Fosse replacing Anna Sokolow in the staging of the terp numbers. A similar change was made in "Carefree Heart," currently in Detroit, with Diana Krupska succeeding John Heawood. A switch in another category was made in "Jamaica," currently in Boston. Lehman Engel has succeeded Jay Blackton as musical director on the tuner.

Shuberts Pay

Continued from page 63

dissemination of information to the stockholders.

The suggestions covered the inclusion of comparative figures in the annual report, plus more detailed information; a proxy statement, including directors to be elected and their top salaries, and also to have the auditors address their reports to the directors and shareholders.

Gilbert, however, did come across, what he regards, as an aggravating situation while looking through the organization's minutes following the conclusion of the conclave. This, he notes relates to the board having voted to turn over 5% of the net earnings of the company to the Sam S. Shubert Foundation. He feels this isn't just when dividends agen't being paid to holders of common stock.

Gilbert also refused to vote on

VARIETY MONTREAL DUALINGUALER

Makes Second Cozy Playhouse For Quebec Metropolis

Montreal, Oct. 8.
A new legit group, the Studio and Dramatic Club, bows here tonight (Tues.) with "The Reluctant Debutante," starring Arthur Treacher. The outfit, formed by Brigham Day and Ray Hatrick, who have been partnered in the operation of the North Hatley Playhouse the past two summers, has set up shop in a 200-seat renovated midtown garage. town garage.

cown garage.

Current plans call for the presentation of both French and English plays, with star leads. The box office will be scaled to \$3.80 top during the week and \$4.40 Saturday nights,

Another small-seater, the Mont real Repertory Theatre, is moving into permanent quarters this season

into permanent quarters this season for the first time since its former house was destroyed by fire in 1952. The new Repertory Theatre, seating 300, is located in the downtown area. The season there is skedded to get underway in mid-November with "Venus Observed." Bruce Raymond is general manager of the operation.

Ballet Review

Stars of Bolshoi

Starts of Buenos Aires, Sept. 22.
Stars of the ballet of the Bolskoi Theaster, of Moscow, presented by Clemente Lococo S.A. and Conciertos Omar, under the direction of Stefan Noroblov. Prima Ballerina, Raisa Struchkova; First Dancer, Alexander Lapauri, with Marina Krondratieva, Gleb Evockkimov; Boris Joilov, Tamara Variamova and Geerman Stalkov. Musical Director, Manfredi Argento, Planis, Irina Estiseva. Cello, Jose Bargato. Odd da pp. 28 de Opera House, Buenos Alres; 135 pesos top.

This was outstanding and sensa tional choreography and ballet, though presented starkly without though presented starkly without seenery or props, against a severe curtained background, the dancers performing excerpts from famous classic ballets, as though auditioning. The six performances were highly appreciable by both (1) B. Aires balletomanes, and (2) a large crowd of "fellow travellers, not so much interested in ballet as in splitting their hands to applaud anything from Moscow. The Balletomanes came to scoff and became as enthusiastic as the rest.

They found the highest degree of

They found the highest degree of technique and discipline amongst all the dancers in a strenuously exacting 14-item program, which included a superb "Death of the Swan" (Saint Saens) by Raisa Struchkowa. In this as in "Walpurgis Night" from the Gounod opera "Faust," to the final Moschokowsky "Walt," this dancer, partnered by Alexander Lapauri, and Gleb Evodkimov, danced with everything she had; superb technique, astounding acrobatics, verve, poetry and grace. Her fouettes are sensation. sensation.

sensation.

Every item deserved and received curtain calls, while several numbers had to be repeated, particularly the 'Wattz,' although the audience should have realized that this was asking a great deal considering the acrobatic feats involved, since Struchkova did repeated triple-turn leaps worthy of the center ring in ballet, if such a thing existed.

The male dancers apnear tough

a thing existed.

The male dancers appear tough and husky to Western eyes, especially around the waist, but are surprisingly supple nonetheless, twirling like Dervishes, spinning like tops and taking tremendous leaps. Their timing as partners was excellent. leaps. The excellent.

Tamara Varlamova was also out-standing in an intensely dramatic Gypsy dance from "Don Quijote" (Zelobinsky), which she too had to

It was on the costume side that there was something vaguely clumsy or old-fashioned, perhaps in the quality of tarlatans, or of tights, but this in no way dimmed the brilliance of a fascinating and beautiful show.

A local orchestra, led by 33-year-old Argentine conductor Manfredi Argento, provided a competently assured musical background, with the added help of Soviet pianist Irina Zaliseva and Argentine cellist Jose Bragato.

House Manager Assignments

House manager assignments thus far set for theatres in New York and out-of-town for the 1957-58 season are as follows: NEW YORK

NEW YORK

Adelphi, Jack Weiser; Ambassador, Fanny Comstock; ANTA, Paul
Vroom; Alvin, Warren O'Hara; Barrymore, Charles Strakosch; Beck,
Louis Lotito; Belasco, J. Ross Stewart; Bijou, Eliot Foreman, Booth,
Frank O'Connor; Broadhursi, Bernard Clancy; Broadway, Edward Scanlon; City Center, Ed Hass; Coronet, Mack Hilliard; Cort, Harold Hevia;
46th Street, Huch McGauley; Globe, unassigned; Golden, Edward Dolwing; Hayes, Thomas Clarke; Hellinger, Ed Blatt; Imperial, Gerson
Weiner; Longacre, Leo McDonald; Lyceum, Arthur Singer; Majestic,
Lawrence Shubert Lawrence Ir; Miller, George Banyai; Morosco,
Arthur Lighton; Music Box, Charles Stewart; National, Saul Abraham;
Phoenix, Natahan Parnes; Playhouse, Abel Enklewitz; Plymouth, San
Funt; Royale, Horace Wright; St. James, Sam Horworth; Shubert, Jack
Small; Winter Garden, Norman Light.

BALTIMORE

BALTIMORE

Ford's, Percy Murphy.

BOSTON

Colonial, Louis Cline; Shubert, John Yorke; Wilbur, Michael

CHICAGO

Blackstone, Andrew Little; Civic Opera House, J. Charles Gilbert; Erlanger, George Wilmot; Great Northern, unassigned; Harris, Milford Hanney; Selwyn, William Norton; Shubert, Herbert Reis; Studebaker, unassigned. CINCINNATI

Shubert, Noah Schecter.

CLEVELAND Hanna, Milton Krantz.

Hartman, Robert Boda,

COLUMBUS

DALLAS
State Fair Auditorium, Charles R. Meeker Jr.
DETROIT
Cass, Harry McKee; Riviera, Joseph Nederlander, Shubert, James

Nederlander

LOS ANGELES

Biltmore, C. E. Oliver; Forum, Jack Present; Hartford, Leslie Thomas; Philharmonic, Richard Drew.
MILWAUKEE

Pabst, Myra Peache. MINNEAPOLIS

Lyceum, Lowell Kaplan.

NEW HAVEN Shubert, Benjamin Witkin.

PHILADELPHIA

Academy of Music, Harold Mason; Erlanger, Lex Carlin; Forrest, Lawrence Shubert Lawrence; Locust, Manny Davis; Shubert, Harry Mulhern; Walnut, Thomas Strain. PITTSBURGH

Nixon, William Blair.

PRINCETON
McCarter, Margaret Loud McAneny,
SAN FRANCISCO

Alcazar, Emil Bondeson; Curran, William Zwissig; Ceary, Thomas

American, Paul Beisman.

TORONTO Royal Alexandra, Earnest Rawle

Royal Alexandra, Earnest Rawley.

WASHINGTON
National, Scott Kirkpatrick; Sindert, Bernard Ferber.

WILMINGTON

Playhouse, John Crowley.

Inside Stuff—Legit

A modified version of a drawing used in display ads for David Merrick's production of "Look Back in Anger," current at the Lyceum Theatre, N.Y., was published last Sunday (5) in the N.Y. Times and N.Y. Herald Tribune. The papers had apparently turned down the art work run in other dailies, which shows a woman, nude below her bra, and a man embracing in a perpendicular prone position. In the Times and Tribune ads, the position was the same, but the woman's torso was covered.

Times and Tribune ads, the position was the same, torso was covered.

Annent the Times, the wording of mail order ads being run in the paper for the upcoming Broadway production of "Compulsion," based on the Meyer Levin bestseller, has been changed slightly in the past forthnight. The paper, which customarily refuses to print superlatives in advertising, is understood to have cued trade protests when it ran a "Compulsion" ad lauding the play as "The crime of the century—the thrill book of the year—the most exciting play of the season."

The revised text retains the first two statements, but the offering is now referred to as "one of the most anticipated plays of the season."

The mother of the ingenue, Ellen Kerry, who competed in the recent "contest" to select a lead for "Romanoff and Juliet," claims her daughter, who was playing in Westboro, Mass., at the time did not have to pay her own expenses to attend an audition for the role in New York. She states she was present at Bill Doll's publicity office in New York when pressagent Samuel J. Friedman paid Miss Kerry for the expenses incurred by her in attending the audition. An assertion that Miss Kerry had to pay her own way, made in a column by amusement editor James Lee in the Aug. 15 issue of the Worcester (Mass.) Evening Gazette, was reprinted in the Sept. 25 issue of Variety.

Legit Bits

Richard Skinner is company manager for the touring "Middle of the Night."

John C. Fleming and his wife Eleanor, have secured the dramatic rights to the novel, "The Girl in Poison Cottage," co-authored by Dr. Richard H. Hoffman and Jim Bishop. The Flemings intend dramatizing the property themselves.

Arthur Waxman succeeds Norman Maibaum as general manager for the producing team of Carmen Capalbo & Stanley Chase.

Jack Schlissel is company manager for "Look Back in Anger," with Howard Stone as stage man
Jack Schlissel is company manager for "Look Back in Anger," with Howard Stone as stage manager.

Warren Enters will stage the upcoming off-Broadway production of "Palin Tree in a Rose Garden." Literary agent Olga Lee is back in New York from Paris confabs who she'll represent exclusively in the Daywight Jack Moy Cork from Paris confabs who she'll represent exclusively in the Poison of KMOX-CBS. St. Louis, has been elected to the board of directors of the St. Louis Municipal Tree in a Rose Garden." Literary agent Olga Lee is back in New York from Paris confabs who she'll represent exclusively in the Color of KMOX-CBS. St. Louis, has been elected to the board of directors of the St. Louis Municipal Tree in a Rose Garden." Literary agent Olga Lee is back in New York from Paris confabs who she'll represent exclusively in the Color of the St. Louis has been elected to the board of directors of the St. Louis Municipal Tree in a Rose Garden." Literary agent Olga Lee is back in New York from Paris confabs who she'll represent exclusively in the playwright Jacques Deval, who she'll represent exclusively in the playwright Jacques Deval, who she'll represent exclusively in the playwright Jacques Deval, who she'll represent exclusively in the playwright Jacques Deval, who she'll represent exclusively in the playwright Jacques Deval, who she'll represent exclusively in the playwright Jacques Deval, who she'll represent exclusively in the playwright Jacques Deval, who she'll represent exclusively in the playwright Jacques D

ager and Nicholas Saunders as assistant stage manager.

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This Review of "CAREFREE HEART"

is reprinted in full from the Detroit Free Press

'Carefree Heart' Shows Sparkle

World Premiere of Musical **Based on Moliere Comedies**

BY J. DORSEY CALLAGHAN

Detroit's new fall season got off to a sparkling start Monday night at the Cass Theater with the premiere of "Carefree Heart," a musical based on the "doctor" comedies

of Moliere.

New and untried from start to finish, the musical brought much joy to a first-night audience which filled the theater.

It is peopled by a gifted cast, topped by Jack Carter in the role of the woodcutter turned doctor, and aided by Jayne Turner as the mute heroine; Allen Case as her lover; Susan Johnson as the nurse, and Melville Cooper as the traditional man of wealth.

There can be no quarrel with e performance that was the performance that was turned out. It is speedy and joyous, in the manner of burlesque, or rather the French theater of 300 years ago.

IN JACK CARTER, the musi-

IN JACK CARTER, the musical has a wholly delightful master of nonsense. He appears variously as the manager of the provincial players who are putting on the Moliere plays, and as the doctor-cum-woodsman of the play.

The give and take between him and Billie Worth is riotous and entirely funny.

The play moves to the impulses of dance and song, which include a number of show stoppers. Among the prospective song hits are the serenade, "I Would Love You Still;" the Physicians' Gavotte, "Bleed and Purge;" the patter song, "Formula, Formulae, Formulae, Formulae, Formulae." lorum," Are."

"CAREFREE HEART' tells, in Iusty fashion, the story of a woodcutter named Sganarelle, who has a way of basting up his wife, Martins, as a means of keeping her in line domestically. tically.

At the same time, a wealthy At the same time, a wealthy man, whose daughter Lucinda feigns dumbness in order to escape matrimony with a noble fop, is seeking a doctor who can cure her. Lucinda's heart is set on poor but honest Leander.

Martins, in the pursuit of revenge on her husband, an-nounces that her husband is really a doctor of great powers.

who prefers to disguise himself

who prefers to disguise himself as a woodsman.
So powerful is his urge to be a woodcutter, Martina confides, that he must be beaten thoroughly before he will admit his identity.
The beating is duly administered and Sganarelle is whisked off to perform the miraculous cure, "a doctor in spite of himself."

IN THE COURSE of the comedy's unravelling, Sgana-relle becomes a romantic go-between for Lucinda and Leander, and the true lovers be-

Old age is put in its place in true 17th Century fash-ion; young love triumphs, as does the rascality of the "doctor in spite of himself;" Leander turns out to be a wealthy man after all, and the medical profession is giv-ent its lumps to the entire satisfaction of the author, who was notable for his dis-like of all medicos. like of all medicos.

who was notable for his dislike of all medicos.

The story is pleasantly familiar to readers of the French
theater of the 1800s, when the
stage was recently emergent
from the set improvisations of
the commedia dell' arte.

The names of the participants
are from that ancient form by
the most direct route. Lucinda
and Leander are familar, as is
Sgaasrelle.

The major problem, as faced
by the 20th Century stage, is
one of transferring typical
comedy of some three centuries
ago to the idom and pace of
our times. The change must
be such, though, as to do as
little violence as possible to a
renowned classic.

The result is a very happy
one. The music is of our time,
with no compromise; the costuming and staging are bright
and colorful and the choreography exciting and apropos.

Is "Carefree Hear!" a prospossible to tell. One would say,
though, that this musical has
better than even chance of
making the grade.

TUESDAY, OCTOBER 1, 1957

DON CORNELL'S K.C. MUNY OP ENCORE

Don Cornell, disk-nitery singer who broke into legit this past summer in a starring role in. "The Pajama Game" at the Starlight Theatre in Kansas City, has been set to return next year in the same theatre in a production of "Guys and Dolls."

The Starlight Theatre's gross during Cornell's appearance for a week in July was \$68,000, tops for the 1957 season.

H'wood Names

= Continued from page 63 =

held over from the 1956-57 frame, take in the following:

Rosalind Russell ("Auntie

Iame"). Rex Harrison ("My Fair Lady"). Judy Holliday ("Bells Are Ring-

ing").
Fernando Lamas ("Happy Huntg"). Thelma Ritter ("New Girl in

Town").
Pat O'Brien and Ruth Warwick
("Miss Lonely Hearts").
Wayne Morris ("Cave Dwellers").
Ricardo Montalban ("Jamaica").
Richard Burton ("Time Remem-

Dean Stockwell ("Compulsion"). Chester Morris ("Blue Denim," Chester Morris ("Blue Denim," following an appearance in an off-Broadway production of "Girl of the Golden West").

Anne Baxter ("Square Root of Wonderful").

Teresa Wright ("Dark at the Top

of the Stairs").

Walter Pidgeon ("Happiest Millionaire")

Edward G. Robinson ("Middle of

Edward G. Robinson (Mindle Cathe Night").
Paulette Goddard ("Waltz of the Toreadors").
Brian Aherne (road company of "My Fair Lady").
Joan Blondell ("Rope Dancers").

Starlight Season

Continued from page 64 the Liberace show was rained out.

There were four complete rainouts, four half rainouts, and 31 migh's when thundershowers were predicted or breezed by, the most in each category for the past four years

in each category for the past four years.

Four shows of the 1957 season ended in the black, while one, "Silk Stockings," missed showing a profit by only \$1,400 when it suffered a rainout on a heavy night. That compares with only two shows of the 1956 season which ended in the black. No show grossed as low as \$35,000 this year, while three of the 1956 season which ended in the figure.

As in previous years the stall-wart of the season was the venerable "Show Boat," which chugged through the final two weeks at a top pace, and but for a rainy finale might have brought the season out even. It's first week was near the season's top at \$63,400, figure.

Tops for the year was "Damp.

its second week was at the \$50,000 figure.

Tops for the year was "Damn Yankees" at \$68,000, and plaudits also went to "Pajama Game" at \$62,000.

\$62,000.

Deficit at the Starlight is met by about 700 businessmen-guarantors, who will make up the \$25,000 or so before next season. That will be the lightest tap since 1953.

Courtesy Aids

are above Equity scale at \$65 for residents. Sets and costuming are all done by staffers, but directors are generally brought in. John O'Shaughnessy, who directed several of last season's hits, will direct opening Shaw play.

House has a single \$2.75 scale for weekdays, and \$3.25 for Fridays and Saturdays. Its potential gross, which varies with group bookings with their sliding scale of discounts, can hit \$7,500.

Latest innovation is moving b.o. to theatre, which is off the main stem and has parking facilities. The mid-down box office, with its parking problems, was rejected in a poll of patrons.

Extra attraction of the off-beat. Continued from page 64

Extra attraction of the off-beat Extra attraction of the on-pear theatre is a reception room for between acts snacks, smoking and get-togethers. Zelda Fichandler, who founded Arena, continues at helm as man-aging director.

Shows on Broadway

in three acts from the stores of Dylan in Thomas. Stars Emlyn Williams. At Longacre Theatre, NY., Oct. 7, 73, 34.40 top:

Dylan (pronounced Dillon)
Thomas season is here. With the opening at the Longacre Theatre of Emlyn Williams "reading" from Thomas stories, and with a production of Thomas "Under Milk Wood" imminent, devotees of the Welsh poet seem about to have their fill.

In "A Boy Growing Up," Williams is paying tribute to the legend that was Dylan Thomas. This legend was building prior to Thomas' death by mischance at a tragic 38, for the gifted Welsh poet was unruly of person, temperament and talent.

At the start of what actor-director-playwright Williams calls a "memory jaunt," he describes how the physical Dylan Thomas appeared to his contemporaries. Like sall surface examination, this gives little sense of who or what the man was, nor does Williams intend that it should. Two hours later, however, by choosing judiciously from the plethora of Thomas' work, williams has created a distinct sense of many facets of the poet's personality, phsyche and talent.

For fans of Thomas, the selections culled from the man's work have the easy familiarity of old friends. Passages from "Portrait of the Artist as a Young Dog," "Quite Early One Morning" or "Adventures in the Skin Trade," read with Williams, perceptive loving kindness, fetch laughs of recognition and the sign of known sadness.

Theatre audiences, however, are not necessarily composed of Thomas cognoscenti, even during a limited engagement of two weeks. Emlym Williams, the showman, therefore, has brought his considerable performing talents to bear in evoking the life and times of his countryman.

the life and times of his county, man.

There is a wealth of vivid character for Williams to create with his now-precise speech, his now-sturred rhythms. There are Thomas dotingly nattering mother, a mountainous uncle, whose suspenders strain like hawsers, and his bird-like wife, good-humoredly

Ruth Warwick is capable in the virtually unplayable part of the editor's frigid wife with a yen for her husband's protege. There are acceptable portrayals by Henderson Forsythe, William Hickey, Irene Dailey and Peter Doyle in secondary roles.

Alan Schneider has staged the play, including kind of documentary lead-in scenes, with effective variation of emphasis and pace. Jo Mielziner has designed a brilliantly fluid and atmospheric physical production providing various changes of locale with minimum scenery, and Patricia Zipprodt has supplied appropriate costumes.

A Bey Growing Up S. Hurok, in association with Roger I. Sewing Chair in three acts from the forest of Dylan Thomas. Stars Emlyn Williams, At Longare Theater, N.Y., Oct. 7, 75; 43-40 types for the seems on the with the opening at the Longarer Theater, N.Y., Oct. 7, 75; 43-40 types for the pening at the Longarer Theater, N.Y., Oct. 7, 75; 43-40 types for the pening at the Longarer Theater, N.Y., Oct. 7, 75; 43-40 types for the pening at the Longarer Theater, N.Y., Oct. 7, 75; 43-40 types for the pening at the Longarer Theater, N.Y., Oct. 7, 75; 43-40 types for the pening at the Longarer Theater, N.Y., Oct. 7, 75; 43-40 types for the pening at the Longarer Theater, N.Y., Oct. 7, 75; 43-40 types for the pening at the Longarer Theater of Emlyn Williams "reading" from Thomas' stories, and with a production of Thomas' "Under Milk Wood", luminous classes of the world of the production of Thomas' "Under Milk Wood", luminous classes of the world of the play the play

Bits From London

Muriel Pavlow will be out of the cast of the West End comedy, "Odd Man In," for one week from tomorrow (Thurs.) while she's in Ireland on location for her latest Rank film, "Rooney." She will be able to resume her stage role when the film is in production at Pinewood Studios near London. During her absence, Elicen Mayer will substitute.

"Silver Wedding," the Evelyn comedy, which has been running comedy, which has been running since July at the Cambridge, London, transfers Oct. 14 to the Winter Garden. French pantominist Marcel Marceau opens the same night for a four-week engagement at the Cambridge.

night for a four-we at the Cambridge.

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Literati

A San Francisco municipal judge last week freed a poet-publisher and a bookstore clerk and in so doing offered a carefully defined ruling on literary value.

Acquitted of charges that they had willfully published and sold an obscene book were Lawrence Ferlinghetti, a poet who published allen Ghisbergs "Howl and Other Peems," and also owns the City Lights Bookshop here, and the shop's clerk, Shigeyoshi Murao.

The two were arrested by police last May 21 and their trial has been dragging all summer.

Last Thursday (3) Municipal Judge Clayton Horn handed down his 30-page opinion, which gave police and public a measuring stick for judging obscene literature. Included in the opinion were these rules:

1) "If the material has the slight-

cluded in the opinion were these rules:

1) "If the material has the slightest redeeming social importance it is not obscene because it is protected by the First and 14th Amendments of the U.S. Constitution and the California Constitution".

2) "If it does not have the slightest redeeming social importance it may be obscene";

ance it may be obscene";

3) "The test of obscenity in California is that the material must have a tendency to deprave or corrupt readers by exciting lascivious thoughts and arousing lustful desire to the point that it presents a clear and present danger of inciting to anti-social or immoral action";

ing to anti-social action";

4) "The book or material must be judged as a whole by its effect on the AVERAGE ADULT in the average willfulness willfulness."

or the Avenue of the community";
5) "Scienter (that is, willfulness to commit the offense) must be

commit the offense) must be proved";

6) "Book reviews must be received in evidence if properly authenticated (the defense used them in this case)";

7) "Evidence of expert witnesses in the literary field is proper";

8) "Comparison of the material with other similar material previously adjudicated is proper";

9) "The people owe a duty to themselves and to each other to the this offense of the total proper in the literature of the literature as I have in the literature as I have in the labelity of our people to reject noxious literature as I have in the literature as I have in the labelity of our people to reject noxious literature as I have in the capacity to sort out the true from the false in theology, economics, politics or any other field.";

11) "In -considering material claimed to be obscene it is well to remember the motto: Tioni soit qui mal y pense (Evil to him who evil thinks)."

Judge Horn obviously referred to the landmark opinion (on "Ulys-

har y pense Levil to him wine evi thinks)."

Judge Horn obviously referred to the landmark epinion (on "Ulys-ses") of the late Federal Judge John Munro Woolsey when he wrote, "In determining whether a book is obscene it must be con-structed as a whole."

With reference to the district attorney's charge that "How!" used "coarse and vulgar" language, Judge Horn wrote:

attorney's charge that "Howl" used "coarse and vulgar" language, Judge Horn wrote:

"There are a number of words used in 'Howl' that are presently considered coarse and vulgar in some circles of the community; in other circles such words are in everyday use. It would be unrealistic to deny these facts. The author of 'Howl' has used those words because he believed that his portrayal required them as being in character..."

edited by Geoffrey Grigson and Charles Harvard Gibbs-Smith; and "The Heirloom Bible" in the King James version is a \$25 entry (spe-cial leather bindings at \$47.50 and

James version is a \$25 entry (special leather bindings at \$47.50 and \$50 each).

Giniger's new fall Items are four more: The Concise Encylopedia of English Pottery and Porcelain" by Wolf Mankowitz (the prolific London playwright-author who is an expert on Wedgwood and owns a fine porceiain gallery in the fashionable West End) and Reginald G. Haggar, the English landscape painter, who is also an authority on the subjects. This printed in Holland book is a \$17.50 gift book item. A four-volume boxed set of "People, Places, Things and Ideas," in a somewhat different format, is \$27.95 for the set; "Behold My Glory," stories from the Bible retold in words by William Purcell, an Anglican clergyman in charge of religious broadcasting for the BBC, is cataloged at \$8.95; "Music Boxes: Their Lore and Lure," by Helen and John Hoke, which includes a 10-inch LP of authentic music from some of the world famed and intricate music boxes and musical automations, sells at \$10.

"People, Places" with 2000.

famed and intricate music boxes and musical automations, sells at \$10.

"People, Places" with 20,000 copies and "Glory" with 25,000 copies represents a big publication investment which, of course, is geared to advance orders and general sales expectancy.

Simon & Schuster's, just published "American Heritage Book of Great Historic Places," by the editors of AH, narrative by Richard M. Ketchum and introduction by Bruce Catton, under the American Heritage Pub. Co. imprint in cooperation with S&S, is another high-priced gift item, at \$12.50 a copy.

Leventhal's New Setup
Albert Rice Leventhal, longtime
v.p. of Simon & Schuster, who resigned to join Western Printing &
Lithographing Co., will become
exec v.p. and operating head of the
Artists & Writers Guild Inc. This
division of Western is engaged in
creation and production of a wide
variety of publications.
Although assuming a new post,
Leventhal will contine his close relationship with S. & S. via supervising design and production of the
latter firm's Golden Books and
other children's publications.
Acompanying Leventhal to Western
Printing will be Mrs. Jean Vaudrin,
his assistant at S. & S.

Barrymores' Syndication
The Diana Barrymore-Gerold Frank book, "Too Much, Too Soon," has picked up another \$7,500 from King Features as a guarantee via syndication, starting last week in the N.Y. Journal-American, Philadelphia News, San Francisco Call and other papers. It will be digested into 14 installments.

Francisco Can and other the lit will be digested into 14 installments.

The Holt-published book has sold 45,000 in the \$3.95 hard-cover, and ascribes its runnerup rating to Lillian Roth's "I'll Cry Tomorrew" (over 100,00 copies, hard-cover) to the Look magazine serialization coincidental with the book. However, that was a \$50,000 deal, and also assisted in selling the film rights to Warner Bros. for \$150,000. New American Library (Victor Weybright) also paid \$50,000 for the paperback rights.

Look's Editorial Additions
In an expansion of the Look editorial staff, Daniel D. Mich, v.p.
and editorial director of the magazine, has made the following appointments:

No. 2 Book on Sardi's

Another book on the famed theatrical restaurant, titled "Curtain:
Up at Sardi's" (Random House;
\$3.95), is one of those rarities, a
cookbook that's fun to read. Vincent Sardi Jr., who now operatesthe West 44th St. establishment;
founded by his father, coauthored
with Helen Bryson, and Vincent
Borge wrote the foreword. It's
loaded with Sardi's recipes and
some breezy footnotes on wining
and dining.

About two years ago a biog on
the founder was published, and it's
fitting that this should be a culinary extension on why Sardi's has
enjoyed such renown. Abel.

Best Articles'

Best Articles'
New reprint magazine called Best Articles & Stories due in mid-October, published by Jerome Eilison. First Issue will contain selections from Yale Review, Commentary, Virginia Quarterly Review, Nature, Arizona Quarterly, American Scholar, Poetry, Anticoh Review, Mariage and Family Living and other literary, scientific and scholarly periodicals. All material will be published without abridgement or condensation in a full-size magazine, Ellison says.

Ellison is a former managing editor of Collier's, now associate professor of journalism at Indiana U.

fessor of journalism at Indiana U.

Stock Joins Gannett
Henry W. Stock, advertising director of the Albany Knickerbocker
News and one-time reporter, has
been appointed to a similar position with the Gannett Group of 21
papers in New York, New Jersey,
Connecticut and Illino's. He will
assume the new assignment in
Rochester Jan. 1, as successor to
Irving H. Fitch, resigned.

With the promotion, made by
Paul Miller, president of Gannett
Newspapers, Gerald H. Salisbury,
general manager of the Knickerbocker News, revealed that Herman E. Moecker, manager of general advertising for the paper, had
been given the additional job of
advertising promotion manager.

Standing Pat

Standing Pat

Standing Pat
Pat Whealen, Parliamentary correspondent for the Windsor (Ont.)
Star, assigned to cover Queen
Elizabeth's visit to the United
States, was booked to share a Williamsburg, Va, hotel room with
"another woman of the press," on
Oct. 16. Lucius D. Battle, pr. director for the Colonial, Williamsburg,
wrote to "Miss" Pat Whealen that
the expected mob of reporters
would tax accommodation to the
point where rooms must be shared.
Whealen, quite male, commented
that it was "obviously too late to
disturb the arrangements."

CHATTER

CHATTER

Ballantine has brought out a 35c paperback on "Sgt. Bilko," anthology of 10 of Nat Hiken's scripts.

Enid A. Haupt, editor-publisher of Seventeen mag, authored "The Seventeen Book of Young Living" which David McKay Co. has set for Oct. 25 publication.

Newspaper Reporters Assn. of New York City holding its ninth annual Byline Ball at the Hotel Biltmore Oct. 26. Damon Runyon Cancer Fund will benefit from the affair.

affair.

Jack Lauck, Frisco bureau manager of Newspaper Enterprise Association, elected president of the San Francisco Press Club, succeeding the San Francisco Examiner's

used in 'Howl' that are presently considered coarse and vulgar in some circles of the community; in other circles such words are in everyday use. It would be unrealistic to deny these facts. The author of 'Howl' has used those words because he believed that his portrayl required them as being in character..."

The American Civil Liberties Union and attorney J. W. Ehrlich defended Ferlinghetti and Murao, and used nine expert witnesses will be defended Ferlinghetti and Murao, and used nine expert witnesses who attested to the literary value of 'Howl.'"

The American Shig Ticket Books' Kenneth S. Giniger, v.p. and g.m. of Hawthorn's 'Big Ticket Books' Kenneth S. Giniger, v.p. and g.m. of Hawthorn Books, a subsidiary of put emphasis on "big ticket books' Prentice-Hall, is another who has as an accelerated merchandising gimmick. "Big ticket refers to handsomely desigred gift book selling in excess of \$7.50, and a breakdown of certain limited edit and breakdown of certain limited edit in while representing only '78,000 in Hawthorn's ales.

For example, "The Second Treaspoints typ the more-than-\$1,000,000 to the find the fund for the Republic. Before that the work stales, points up the more-than-\$1,000,000 to the fund for the Republic. Before that the practiced law in Washington editorial office. Yarmolinsky has served for the last wo years as Secretary of the Fund for the Republic. Before that the practiced law in Washington editorial powers, with the second treaspoint type the more-than-\$1,000,000 to the fund for the Republic. Before that the practiced law in Washington editorial office. Yarmolinsky has served for the Syracuse Post-Standard Fund for the Republic. Before that the practiced law in Washington editorial office. Yarmolinsky has served for the Syracuse Post-Standard while attending classes. Publisher the fund for the Republic. Before that the practiced law

has been ditto of Newsweek and formerly science reporter for the N. Y. Herald Tribune and public relations writer for RCA in Princeton, N. J. SCULLY'S SCRAPBOOK

********* By Frank Scully ******

Paris. Oct. 8.

Continuing evidence that heaven lightens the otherwise leaden P. isian skies, with humor, and pours its beneficence even on exiled Yarks; is in its columnists. Two pets of mine, Georges de la Fouchardiere, a Gallic Heywood Brown, is no longer around and neither is Wambly Bald. But Bald has an excellent replacement in Art Buch-

Buchwald has gone further than Bald, but basically his appeal is to

Buchwald has gone further than Bald, but basically his appeal is to Americans waiting for a rich uncle to die back home. There may, of course, be an exile here and there waiting for a sheriff, instead of an uncle, to kick the bucket, but these are fewer now due to the long on of the law, extradition agreements and other trespasses on fugitives' right of asylum.

Buchwald writes with a lively interest on everything from transient personalities to the position of cheese in the menu. In fact, he did several columns recently out of this prime ulcerian allergy. In his researches Buchwald learned there was an old French saying, "Enire la poire et le fromage" thetween the pear and the cheese, which indicated that at one time the French did finish a meal with cheese. The British still follow this practice, preferring a bitterish taste to prepare their mouths for the inevitable port. But in the main in England, cheese is for luncheon, not dinner—and whatever its name it is usually cheddar.

Maugham Put The Cheese First

Maugham Put The Cheese First

Maugham Put The Cheese First

He said the British Embassy. I owever, follows the French practice as their guests are usually Frenchmen. But Somerset Maugham when he lived at Villa Mauresque on Si. Jean du Cap Ferrat used to precede the cheese with a sweet.

French peasan's and workers, of course, take a petit pain, a bottle of wine and some cheese and make their whole meal of it, and there's a restaurant near Notre Dame that serv-s a mixed salad and 18 varieties of cheeses for luncheon for \$1.50. Between cover charge, nawkin, wine, coffee and service, however, you're close to \$3 a head.

Scandinavians have cheese at all meals, including breakfast. It's a go.: cheese and by far, on rye crips, the most digestible. They have a special knife to cut it razor thin. It's a brown cheese and looks like cheap laundry soap. In fact, when we lived in Nice in the '30s and would receive a huge chunk of it from Norway, it looked like Saron Marseilles to the French customs officers and they passed it duty-free.

Now and then Buchwald slips into a junket and in July got to Morocco when Bob Hope was filming a ty show he was putting on for 'he

Now and then Buchwald slips into a junket and in July got to Mor-occo when Bob Hope was filming a tv show he was putting on for 'he American Air Force at Casablanca. Even supported by Marie MacDon-ald, Ann Miller, Eddie Fisher and Gary Crosby, Buchwald wouldn't play a bit without a fee. But he otherwise earned his part of the jun-ket's overhead, and might end, if he isn't careful, as one of Hope's army of gag writers.

Before Buchwald There Was Bald

He may think this a far-fetched destiny, but Wambly Bald, too, knew everybody who came to Paris in the '20s and '30s and could write pleces which were tree amagnt.

After years of it he decided to hit out for Hollywood and look up some of these friends who offered him all sorts of studio jobs when they were likkered up in Paris. I didn't happen to be among them, bu' when he reached Hollywood and found all studio gates seated, he looked me up.

bu' when he reached Hollywood and found all studio gates seated, he looked me up.

It was in 1936 and the depression was still on. We were building a home on the top of Whittey Heights overlooking Hollywood and Vine Called. Bedside Manor, it was fast becoming Layoff, Manor. The contractor had scrammed and there was a lot of outside work to be done. Anybody looking for a soft studio job was offered a dollar an hour, his meals and the privilege of sleeping on the porch couches till his luck turned.

Reld turned up one day at Layoff Manor and stated his beef.

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Ten G Was All He Wanted

"You'd' think I was a toadstool," he complained. "All the guys who thought I was great in Paris treat me like a poisoned mushroom in Hollywood. All I want is \$10,000 to get me to Tahiti and I'm willing to work six weeks for it. Well, even ten."

I offered him an axe to chop a eucalyptus tree into firewood lengths and a buck an hour. He soon complained that the axe handle made his palms sore, I gave him a pair of new work gloves. In a few hours he had disappeared. Later someone found him sleeping behind a hedge on the lower terrace.

At least we thought he was sleeping, but early in the afternoon two drivers of milk trucks stopped on the street below and began complaining about their routes. Both agreed biz was terrible.

Finally one said, "If I knew anybody who'd take this lousy route I'd sell it to him for a quarter."

But A Milk Route Would Do

Up jumped Wambly Ball from the bushes and shouted, "I'll take it!"

"It's both drivers, frightened at this gargoyle in the shrubbery, stepped on the gas and tore off as if chased by the cops.

Within two days Bald decided he had had enough of that sort of literary life and was saying to hell with i. Whether he ever got to Tahiti I never knew, but around 1950 I saw a piece on the World Series in the New York Post and it was signed Wambly Bald.

Of course, it could have been his son, but Bald was such a hobehemian, I doubt if he ever spawned any smallfry.

His friends were the old "transition" crowd. I see one of them is still around Paris. That's Robert Sage who does travel stuff for the Paris Herald Trib. But what has happened to Link Gillespie, Laurence Vail, George Antheil, Kay Boyle, Bob Brown and all those typographical screwballs who even as early as the 1920s were writing what they believed was 21st-Century English? I suspect the lowly planter of the dead has got most of them, though I see Antheil's name regularly among music credits from Hollywood and, of course, Kay Boyle made her way as a serious novelist.

"Transition" Crowd His Heritage
Buchwald does not seem to be in the same syndrome. He writes a

Buchwald does not seem to be in the same syndrome. He writes a pixie, hep air and may have a similar coterie, for it is hard to believe that the Left Bank died with the depression, the Kraut invasion or the

that the Left Bank died with the depression, the Kraut invasion or the skyrocketing franc of postwar years.

The Daily American in Rome may have got some of the overset. The cost of living, for one thing, has been cheaper for exiles in Italy. There one unsung scribe writes filters for the D.A. and I'm surprised Bennett Cerf hasn't tapped the punster's flow. Here's a handful: "Peron must be a little pale and Juan by now."

"Because planes have been coming into Yemen, flying carpets must be a rug on the market."

"The cargo of grain to Poland will now have the Reds accusing of wheat germ warfare."

These may lack sex appeal but they seem safe from Stop the Paper letters, and whether in Rome, N.Y., or Italy, that sort of letter is hated worse than Aslatic flu.

ietters, and whether in rolle, N.Y., or Italy, that solve of the test is made worse than Asiatic flu.

In London, Beachcomber of the Daily Express seems to have been squeezed to a squib. Even his hilarious character Foulenough doesn't get the play he used to get.

How To Get Off The Hook

What seems to go best across the Channel from la belle France are junkets to America and subsequent pieces dealing with our follies. These do not seem to bring Stop the Paper letters.

Broadway

Thomas C. McConnell, Chicago theatrical agent, en route to Europe on the S.S. Liberte, Judy Garland, accompanied by producer-husband Sid Luft, off to London last week on the S.S. United States.

United States.

June Allyson, Universal's "My Man Godfrey," feted at a birthday party at the executive suite of Roxy Theatre Monday (7).

A Chinese fortune cookie to their show biz friends heralded the "latest good fortune" of Betty and Ade (publicist) Kahn, a son.

Abe Lastfogel, William Morris Agency prexy, slated to return Oct. 18 from a European trip during which he visited Italy, France and England.

Sam Spiegel during the Sam Spiegel during the state of the state

Sam Spiegel due in New York today (Wed.) from London. He's bringing with him a print of his new production, "Bridge Over the River Kwai."

River Kwai."

Charles B. Moss, president of B. S. Moss Corp., renamed chairman of the film and amusement division 1987-58 campaign for the Federation of Jewish Charities.

Adah and Ted Lewis celebrated their 42d anniversary in absentia, i.e. the bandman was filling a Pittsburgh booking and Mrs. Lewis had some intimate friends in for a li'l shindig at their Central Park West manse. West manse.

a li'l shindig at their Central Park West manse.

The News last Saturday (5) had columns by Danton Walker and Robert Sylvester on the same page, both dwelling on the Jeanne Eagles and Helen Morgan hiopix, along the same theme as the Variety editorial on "lie-ographies."

Tempus fugit department: publicist Lee Posner says that "not so long ago" he handled Tamara Doriva, and the other day Connie Manning, her 19-year-old songstress-daughter, came to Posner for professional guidance.

Conrad N. Hilton's takeover of El Panama Hotel, Panama City, was heralded with a cocktailery last week. Hilton Hotels Intl. will have three or four openings next year, from Montreal to Havana with Acapulco and West Berlin in between.

Ed Perper, now company man-

year, from Montreal to Havana with Acapulco and West Berlin in between.

Ed Perper, now company manager for Sol Hurok with the Black Watch Highland Band, will serve in a similar capacity with the Vienna Choir Boys, after the tour of the British bandsmen ends in December. Boys will do threemonth trek.

Boxoffice is boxoffice but some of that World Series nitery trade around the class spots had the regulars, not to mention the managements, squirming—white sporty jackets, brown shoes, and practically anything this side of slacks and sports shirts.

A phoney anonymous tip to U.S. Customs subjected the Xavier Cugats (Abbe Lane) to an annoying two-hour baggage inspection upon their arrival from Rome on Saturday (5) at Idlewild Airport, in time for the Steve Allen (NBC-TV) show on Sunday. Their 15 pieces were cleared 100° to the bandleader was openly annoyed that "gangsters and crooks go around without being stopped while they stop people like us."

Actor Jim Campbell had to do some fast hopping the past two

out being stopped while they stop people like us."

Actor Jim Campbell had to do some fast hopping the past two weeks to keep up with a crowded performance schedule. The activity included a lead part in an inclustrial film, which was shot on the same day he appeared in a Saints & Sinners sketch at the Waldorf-Astoria Hotel, N. Y. The following day he was back in action doing a three-reel film for the U.S. Air Force and later in the week a CBS-TV commercial. To top it off, he's also working in a feature film, "The Mugger," being shot in New York.

Pittsburgh

By Hal V. Cohen

Pittsburgh dancer Grover Dale is new Broadway hit, "West Side Story."
Ankara booked Gogi Grant for Oct .25 and Jane Morgan for Dec.

Fritz and Jeanie Baxter, the nger, celebrated 22d wedding

singer, čelebrated 22d wedding anni.

Local actress Gaye Jordan gets role in "Happiest Millionaire" with Walter Pidgeon on tour.

John H. Harris checked out of Mercy Hospital after undergoing two minor operations.

Casino house singer Sal Vella transferred to Roxy in Cleveland; replaced by Johnny Bruno.

John Bertera of Holiday House flew to Las Vegas for a week to scout talent for his big room.

Millton Berle coming here Oct.

30-31 to plug his Roulette album, "Songs My Mother Sang."

Local ice skater George Zakworking in the George Arnold

Peter Freuchen as opener on Mt. Lebanon Lecture Society series. Michael Pollock back on road for "Around the World" after bat-tling the flu at home here for a week.

week.

Dimitri Tiomkin subbed for Robert Merrill, whose mother died, as guest of honor for "Search for

Dimitri Tiomkin subbed for Rob-ert Merrill, whose mother died, as guest of honor for "Search for Paradise" preem here. Tech dramat Claude Jenkins, just back from year's study in England on a Fullbright, was tapped by Uncle Sam upon his re-turn.

Miami Beach

By Lary Solloway (1755 Calais Dr.; Union 5-5389)

(1755 Calais Dr.; Union 5-5389)
Paul Grey returning to Americana's Bal Masque in December.
Fran Warren due for first date in Eden Roc's Cafe Pompeii in November.
Irving Mansfield due in to select background locations for his new tyfilm series, localed around Miami area.

area.
Pupi Campo orch completed 20
weeks in Boom-Boom Room of the
Fontainebleau, and being held
over indefinitely.
Lord Flea and his calypso crew
returned to scene of first big click
in this sector, "Harry's American
Bar in the Eden Roc.

Las Vegas

By Forrest Duke (DUdley 2-6100)

Bobby Roberts' illness caused The Dunhills to come on as a two-some in Milton Berle show at El Rancho.

Rancho,
Annita Ray, Thunderbird lounge canary, had her option hoisted by producer Marty Hicks.
Pat Yankee, lounge chirper at the Silver Silpper, tossed farewell party before she left for her next engagement at the Cave in Vancouver.

couver.

April Ames, former H'wood Palladium phone operator who was hired as a singer by Harry James, now appearing in the Tropicana

now appearing in the Tropicana lounge.
Strippers at Monte "Girls-a-Poppin" now remove their bras. Monte Gardner says, "if they can do it at the Dunes, we can do it here."

do it at the Dunes, we can uo a here."

Local gagsters having a field day what with Jane Russell, Mamie Van Doren and Tempest Storm all appearing on the Strip, and flacks are taking advantage of situation. Bobbi Allen, who replaced one of DeMarco Sisters, and appeared with the group here recently at the Royal Nevada, is now doing a single, backed by the Tommy Doyle Quartet at the Sands lounge. George Mitzel, prexy of Strip's newest hotel-casino-theatre, the Sans Souci, sez no opening date

newest hotel-casino-theatre, the Sans Souci, sez no opening date will be announced until the Clark County Commission okays the license. State Tax Commission has already given the Sans Souci a green light.

Chicago

Barney Fields, record plugger, now doing Capitol disk promotion here.

how doing capino dasa pionociahere.
Pvt. Jody McCrea, son of actor
Joel McCrea, stationed at Fifth
Army Hq in Chi.
Carmen Amaya Spanish dance
troupe due at Orchestra Hall Oct.
19 for one nighter.
Charlotte Curley, widow of publicist Bob Curley who died recently, taking over his accounts.
Harry A. Atwell Luncheon Club
of indoor and outdoor Showmen
notches its 29th anni at end of
month.

month.

Jim Monos, Drury Lane producer, back from trip to N.Y. to line up talent for reopening of the theatre in February.

Pump Room in the Ambassador East celebrated its 19th anni last Tuesday (1) with a shindig for friends. Joan Bennett and Victor Mature attended.

Ireland,

By Maxwell Sweeney (22 Farney Pk: Dublin 684506)

Ivy Benson and All-Girl Orch back to England after short terp-

Filtz and Jeanle Baxter, the singer, elebrated 22d weeding anni.

Local actress Gaye Jordan gets role in "Happiest Millionaire" with Walter Pidgeon on tour.

John H. Harris checked out of Mercy Hospital after undergoing two minor operations.

Casino house singer Sal Vella transferred to Roxy in Cleveland; replaced by Johnny Bruno.

John Bertera of Holiday House flew to Las Vegas for a week to scout talent for his big room.

Milton Berle coming here Oct.

30-31 to plug his Roulette album, "Songs My Motther Sang."

Local ice skater George Zak working in the George Arak Jarmila Novotna replaced late in next year,

London

(Temple Bar 5041/9952)

Eve Boswell off to Stockholm for a four weeks' concert tour.

Eve Boswell off to Stockholm for a four weeks' concert tour.

June Laverick planed to Lisbon to attend opening of "It Happened in Rome" at Sao Jorge Theatre.

Stanley Kramer here for opening of "Pride and Passion," which was preemed last night (Tues.) at London Payilion.

Ken Tynan, Observer drama critic, is a current contestant on the "64,000 Question," with American Jazz as his chosen subject.

Jayne Mansfield likely to return to London for next month's Royal Command Film Gala at which she'll be presented to the Queen.

John Rowley, international Chief Barker, and Stanley Kramer were honor guests at yesterday's (Tues.) Variety Club luncheon.

Ken Allen ankled job as publicity manager of AB-Pathe to take charge of tele department of Dixon and Co., advertising agents.

Charles Einfield, 20th's ad-pub veepee, off to Paris and Frankfurt for the preems of "Oh! For a Man!" after a quickie stopover in London for confabs on upcoming releases. Associated British giving a farewell luncheon this week to W. A. (Bill) Fielder who retired from organization after many years as general sales manager of the distributing company.

Anne De Nys, cocktail-time pinist at L'Aperitif and mother of film star Virginia McKenna, resigned and is to marry Sir Charles Cakley, sixth baronet of Tenterden.

Carl Foremans first Open Road roduction for Columbia co-star-

Carl Foremans first Open Road

Carl Foremans first Open Road production for Columbia, co-staring William Holden, Sophia Loren and Trevor Howard, has been retitled "The Key." It was previously known as "Stella," the name of Jan dehartog's original novel. Among show biz contingent on the Queen Elizabeth which sailed for N.Y. on Thursday were Sir Arthur Jarratt, managing director of British Lion; Russell V. Downing, Radio City Music Hall prexy; D. J. (Jack) Goodlatte, managing director of Associated British Cinemas; and Herman Levin. Boat is due in N.Y. Tuesday (8).

Athens

By Irene Velissariou (Tinou 44 St., 614515; 814348)

· Amparito Valcanero is sharing billing with local talent at Chez

billing with avec.
Lapin.
"Holiday On Ice" did smash
business for about a month here,
now goes to stanbul.
Metropolitan Director Dinos
Yannopoulos will organize next

now goes to stanbul.

Metropolitan Director Dinos
Yannopoulos will organize next
year's Athens Festival.

Renato Carozone Orch to Rome
after many successful appearances
in several night clubs here.

Yvonne Sanson completed her
role in a Greek picture of Finos
Films Studio and left for Rome.
French Ballet Babilet due here
early for four recitals at the Kentrikon in Athens and two in Salonlica.

onica.

Paul Sylbert still directing rehearsals of "Four Poster" at the Elli Lambetti-Dimitri Horn Ketrikon Theatre which is due in early next month despite Union of Greek Directors, reviterts to the government. Directors protests to the govern-ment to cancel his working permit.

Washington

By Florence S. Lowe

By Florence S. Lowe
Refurbished Casino Royal nitery
unshuttered past weekend with
Dorothy Lamour topping.
Statler Hotel debutted its facelifted Embassy Room, complete
with new decor and new policy of
music and dancing, but no floorshows.

music and dancing, but no floorshows.

Week's list of tub thumpers include Richard Widmark, for "Time Limit"; Milko Taka, on behalf of 'Saryonara'; and Taina Eig, to call attention to "Les Girls."

On hand for local preem of Mollie Kazan's "Egghead" were hushand Elia, attorney Howard Reinheimer, personal rep Kay Brown and director Hume Cronyn.

New members of local Variety Tent include radio-tv agent Ernat Tentuclus Land; and theel veepee Bernard Bralove; ballet school owner Louis Land; and theatre manager Roy Richardson.

Paris

Falls

By Gene Moskowitz

28 Rue Huchette; Odeon 4944)

June Richmond will head the
next show at the revue-strippo nitery, Le Sexy,

Edith Plaf and Bella Darvi to
costar in pic, "Les Amants De
Demain" (Tomorrow's Lovers).

For her return to legit here,
Martine Carol will do a new
Jacques Deval piece, "Corrida."

After two years in London, Gallic
comic Robert Dhery brings his hit
revue, "La Plume De Ma Tante,"

to his home grounds at the Theatre De Paris.
Yul Brynner expected in for confab on a pic he will make independently with director Anatole Lituak on last year's bloody Hungarian uprising.
Pascal Audret, 18-year-old acress, will play Ann Frank in the Gallic legit version of "The Diary of Ann Frank" due at the Theatre Montparnasse next month.
Writer Francoise Sagan is reported to have turned down 20th-Fox \$20,000 advance for an option on her latest novel "Dans Un An, Dans Un Mois" (In a Year, In a Month). Book concerns love affairs among a group of Parisian types. Twentieth soon will make a pic version of Miss Sagan's second bestseller, "A Certain Smile."

Boston

By Guy Livingston (344 Little Bldg.; HAncock 6-8386)

DeJohn Sisters current at Blins-

Frank Luther doing his own tv show on WNAC-TV.

Vicki Wells breaking in new nitery act at Surf in Revere. Hub's new Channel 5, WHDH-TV, set to take the air Nov. 1.
Colonial Theatre sold, but no changes planned in this season's operation.

operation.

Sam Snyder, producer of "Water Follies," in town making arrangements for European tour.

City auditorium commission tentatively decided to build new \$12,000,000 civic aud on the section of Prudential development.

Philadelphia .

By Jerry Gaghan

Baritone Eddie Roecker waxed a campaign song for the city Democrats.

Eugene Istomin, 31-year-old pinalist, will be the Philadelphia Orchestra's first soloist for its 58th season.

chestra's first soloist for its 58th season.

Recently formed Phila. Lyric Topra Co. to sponsor the NBC Opera's "La Traviata" at the Academy of Music, Nov. 29.

Henry Dissin has installed "Gay Ninetles" entertainment at Sherry's Chestnut St. Biggest headache is finding the "old timers."

Manny Davis, new owner of the Locust St. Theatre, who also operates the Auditorlum in Rochester, N. Y., supervises both houses by flying his own plane.

Ottawa

Cathy Johnson and Norman & eane topping Chaudiere Club Deane

show.
Alan Kent, three Chicks and

Alan Kent, three Chicks and A Chuck plus the Shannons comprise Gatineau Club floor.

Canadian Grill in the Chateau Laurier teed its fall-winter season-which Len Weekes orch.

Canary Jerry Carlisle and planist Medore Brisbois featured in Chez Henry hotel's Salon d'Or.

Opening of Parliantent by Queen Elizabeth (14) will see tele cameras in the House of Commons' for the first time. Senate has been on ty but never the Commons, National Film Board also will cover the event on film.

Winnie Hoveler Dancers to Quebec's a la Port St. Jean before going Montreal's El Morocco; thence to Florida bookings after four months at the Chaudlere Club. Henry R. Luce, on his first visit to the Ottawa Time-Life offices, lunched with the Prime Minister and blasted Canada's 20% tax on advertising in non-Canadian magazines sold in Canada.

Minneapolis

By Les Rees (2123 Fremont Ave. So.; Franklin 7-2609)

American Ballet here for one

American Ballet here for one performance this week. Pianist-warbler Mino Nanni into Hotel Radisson Flame Room. St. Paul Civic Opera opens season with "Great Waltz" Oct. 10. Joan Bennett here conducting style shows at Loop Department store. Edyth Bush Little Theatre offering "Charley's Aunt" as its 17th anni show. Soprano Mimi Benzell and baritone Edwin Steffe inked for joint St. Paul Women's Institute concert.

St. Paul women's institute concert.

Local Doc Evans and Harry
Blons Dixieland band set for Minnesota U. campus concerts Oct, 13
and Nov. 24.

Civic Theatre St. Paul to present "Front Page," "Bus Stop,"
"Desperate Hour" and "Three Men
on Horse" incoming season.

Minneapolis Morning Tribune
columnist Will Jones in Hollywood
to attend chuck wagon party for
Walter Brennan and to interview
film and tw personalities:

Hollywood

Jane Russell and Bob Waterfield planning to adopt a fourth baby. Actor Rafael Campos exhibiting paintings at the Clifton Workshop

Ted Post named to the Theatre Arts Committee of University of Judaism

Hilliard Marks joined Screen Producers Guild, bringing mem-bership to 189.

bership to 189,
Arthur Blake follows his current
Interlude stand with a coast-tocoast concert trek.
Audie Murphy starting a thorobred stable; he's long been a successful quarter-horse owner.

cessful quarter-horse owner.

Bob Hope, who did it last year, will emeee fifth annual Deb Star Ball at the Palladium Friday night. Ben Blue bought the Macayo, Santa Monica restaurant, and will operate it as a self-starring nitery.

L. A. Lodge of Bhai Brith kudosing the Robert Youngs as "Mr. and Mrs. American Citizen of 1957."

Marlon Brando dislocated his

mr. and Mrs. American Citizen of 1957."

Marlon Brando dislocated his right shoulder after refusing a double for a scene in "The Young Jason Robards, former silent screen leading man, back in films after recovering from seven years of blindness.

Gene Kelly back at work in "Marjorie Moringstar," with his left leg in a cast as a result of having forn a ligament in a volley-ball accident.

Harry-C. Arthur and James H. Arthur to Washington to rep SCTOA at Justice Department talks on National Theatres' bid for an okay to produce films.

Function of the new Motion Picture Industry Heart Committee will be-educational, not fund-raising, a roster of top showbiz names was informed at the inaugural meeting held at Beverly Hills hotel and sponsored by Spyros Skouras and Jack L. Warner. Louella Parsons and Eddie Cantor co-hosted the luncheon session. Speakers included Cantor, who described himself as a "cardiactor," Dr. Francis Chamberlin, Pat Weaver, and Dr. Paul Dudley White.

Tokyo

By Dave Jampel (58-2056)

By Dave Jampel
(58-2056)
William Brinkley, author of
'Don't Go Near The Water," her
to research a story for Life.
Robert M. Lury, Select International Films prez, left with Mrs.
Lury on global tour for a month.
A fourman CBS crew from the
U.S. will film Marion Anderson's
Seoul, Korea, performance for
'See it Now."
TPA foreign sales mgr. Manny
Reiner here for several weeks trying to woo local tele officials and
sponsors with product.
John Huston due to return soon
to start work of 20th-Fox's "The
Townsend Harris Story," John
Wayne starrer with Oct. 14 at
target starting date.
Katherine Dunham troupe of 30
due here for a series of performances at this city's Sankei Hall
covering six days. Unit will first
perform several times gratis for
U.S. troops.
Immigration officials halled

troops.
nmigration officials Immig halted Immigration officials halted work of Darvas and Julia at the Copacabana here because team was performing with tourist visas. Duo had applied for work permits, however, and record of application saved them from further embarassment

ment.

Norm Sklare hired by CBS as radio-tv stringer under new Far East bureau chief Peter Kalischer who recently replaced Robert Pierpoint. Pierpoint left early this month to assume new assignment in Washington. Kalischer is ex-Collier's staffer.

Scotland

By Gordon Irving (Glasgow: Kelvin 1590)

Scottish Amateur Film Fest skedded for Nov. 3 at Cosmo, Glas-

Scottish Amateus skedded for Nov. 3 at Cosmo, Glasgow.

"Campbell's Kingdom," new Rank pic, playing two weeks at Odeon, Glasgow.

"Joe Butterfly" and "Pay the Devil." both from Universal, broke records at Playhouse, Edinburgh, Jimmy Logan, Scot comedian, skedded for big ty show on BBC network from London on Nov. 30.

"A King in New York", given simultaneous preem with London at Greens' circuit cinemas at Dundee, Ayr and Glasgow.
Eddie Fraser, BBC vaude producer, to stage "Robinson Crusee" with Jack Radcliffe, at H. M. Theatre, Aberdeen, opening Dec. 21.

New Scottish Touring Theatre visiting distant Islands with double playbill. G. B. Shaw's "Village Wooing" and Mollere's "Sganarlelle."

OBITUARIES -

ARTHUR AUERBACK

ARTHUR AUERBACK
Arthur "Artie" Auerback, 54,
best known as the "Mr. Kitzel" of
the Jack Benny radio-tv shows for
12 years, died in Van Nuys, Cal.,
Oct. 3 of a heart attack.
For many years a reporterphotographer on the N. Y. Daily
News, Auerback switched to comedy more than two decades ago and
came to Hollywood with the Al
Pearce radio show. He also worked
with Phil Baker before joining
Benny for the "Kitzel" character.
His wife and two sisters survive.

AUGUSTO GENINA

AUGUSTO GENINA

Augusto Genina, 65, writer, and film director, one of the Italo industry's pioneers, died Sept. 29 in Rome of bronchial pneumenia. He had been suffering from heart trouble for the past two years.

Born in 1892 in Rome, Genina started in the Italo film field in 1913 as a script writer. His first successful direction effort was in 1916, when he made the "Surivor" A long string of pix followed, both in Italy and aproad, notably in France, where he spent the late 1920s, and in Germany.

He returned to Italy and continued directing films, achieving international fame in 1940-42 with

Caldwell H. Brown, Jr. 1911-1936

"The Siege of the Alcazar" and "Bengasi." His "Cielo sulla Palude" won a Venice Festival prize in 1949 as well as being named best Italian film of the same year by Italian critics.

In 1954, Genina shot "Maddalena" with the late Marta Toren the had previously made the controversial "Three Forbidden Stories"). His last pic, "Frou-Frou," was made in France in 1955. Recently he had been working on a script, "La Signorina Anna," which he hoped to direct with Maria Schell.

Surviving are his wife and his mother.

SIR DAVID E. GRIFFITHS
Sir David E. Griffiths, permanent president of Britain's Kinematograph Renters Society, died in London yesterday (8) following a short illness. He was 62.

A vet of the film biz, Griffiths started in the industry via one of the Fox Film exchanges, later

started in the industry via one the Fox Film exchanges, later worked for Famous Players and, in 1926, joined First National as the manager of its Welsh branch, Griffiths having been born in Wales. Later, he rose the exec ladder at First National, becoming manager

RAYMOND B. EGAN

Nov. 14 1890 Oct. 13, 1952

Till We Meet Again

of the London office and then general sales manager.

During World War II, Griffiths was on the advisory council of the Royal Naval Film Corp. in 1953, he was knighted for his services to the Royal Air Force Cinema Corp., He was active in many areas of the British trade.

In 1948, he became the permanent head of the KRS, of which the Americans are members. He is survived by his widow.

LLEWELLYN JOHNS
Llewellyn Johns, 79, retired vaudeville booker, died in England, Sept. 11. He was one of the veterans of the British musichalls, having served Sir Edward Mossand Sir Oswald Stoll, both great vaude magnates in their time.

When Moss and Stoll dissolved their partnership in 1910, Johns stayed with Stoll. It proved a life before company board ultimately, He remained at his work even after Prince Littler took over in 1942 and until his retirement some years ago.

and until his retirement some years ago.
Johns knew hundreds of American acts that played the British halls before and after World War I at the heyday of the varieties there (and in the States), but it is not known whether he pers nally ever visited America.
His wife was the daughter of another vande booker of yesteryear, Jack Hayman of the Victoria Palace, London.

RICHARD ENGLISH

RICHARD ENGLISH

Richard English, 47, screen, television and magazine writer, died in Hollywood Oct. 2 after a four-months' illness. A former member of the exec board of the Screen Writers (uild, he was editor of the guild's magazine, the Screen Writer, in 1947 and 1948. He had finished his last screenplay, "Take It from the Top," in collaboration with Courtney Owen, for Universal last week.

with Courtney Owen, for Universal last week.

His screen credits included "Beyond Mombasa" "Big Jim Mc-Lain," "One Thousand and One Nights," "Copper Canyon" and "The Fabulous Dorseys." He had also written for the Ford Theatre and the Schlitz Playhouse telefilm service.

Surviving are his wife, mother and four children.

LEONARD WILSON

Leonard Wilson, 59, vet music man, 20 years with Shapiro-Bern-stein, was found dead in his room in the Sheraton Gibson, Cincinnati, early Monday (7) morning, a victim of a heart attack some time in the

of a heart attack some time inght.

Wilson was one of the best known music contact men in the business, constantly peripetatic, traveling 11 months out of the year in touch with disk jockeys,

et al.

He was single and had two aunts, one in Florida and another in New Jersey, whom Louis Bernstein, head of the firm, is now trying to contact.

TED SHINE

Ted Shine (Edward Stebbings), 67, longtime vaude performer, died Sept. 19 in York, Eng. A Londoner, he started in show biz as a boy singer with the White Coons group, later joining Nelson's Newsboys.

Over many years Shine appeared as one-half of English music hall twosomes, and acts including those billed as Rusty & Shine, Clarke & Roberts, Payne & Glass, and Shine & Watts.

Survived by hie mide for

Survived by his wife, formerly a member of the dance act, the Three Graces, and now a vaude agent in York, Eng.

STEPHEN O'SULLIVAN
Stephen O'Sullivan, 65, former
vaude performer, died Oct. 7 in
New York. During the early
1920's, he joined Mildred Lovejoy
in a vaude dancing act. As Roy
Stever & Mildred Lovejoy, they
toured the Keith circuit. Later
O'Sullivan joined Max Gordon in
producing acts for the Keith circuit. At the time of his death he
was head of the Artistic Venetian
Blind Co.
Wife and a sister survive.

Wife and a sister survive.

ERNST MARBOE
Ernst Marboe, 48, chief of the
Austrian State Theatres, died of a
heart attack Sept. 28 in Vienna, A
top figure in Vienna's cultural life,
he was stricken shortly after leaving a rehearsal of "Martha."
Marboe wrote the book, "Austria
of Today," and also was authorproducer of the film, "Austria in
the Year 2,000." A satirical picture
dealing with Austria under occupation, it was much discussed.

VICTOR WEINSHENKER

VICTOR WEINSHENGER
Victor Weinshenker, 68, Chicago
pressagent, died Oct. 5 of a heart
attack while attending a World Seties game in Milwaukee.
Weinshenker, known as "Rasputin," did publicity for such performers as Louis Armstrong and tin," did publicly formers as Louis Armstrong and Billy Daniels and had accompanied Armstrong on several European Armstrong on several Eutours. Two sisters survive.

MARIA PALOU

Maria Palou, 72, legit actress, died in Madrid of neuritis after long illness. Had, made her debut in 1904 in musical comedy. Later on she went dramatic and became one of the top actresses in Spain. She is survived by her husband. She provide the property of the property o

DAVID TANNENBAUM
David Tannenbaum, 58, film attorney, died Oct. 4 in Beverly Hills, Cal., of cerebral hemorrhage. He had been affiliated with various Hollywood, producers, among them Walter Wanger in 1946-47, and served two terms as mayor of Beverly Hills.

Wife and three children survive.

atre operator; Leo, a booking agent, and Henry, a film projectionist.

Roy Ward. longtime orchestra leader, music teacher and church organist, died Oct. 5 in New Hayen. In addition to operating an orches-tra booking outfit, he had been a pit member of New Hayen Para-mount, Poli, Hyperion and Shubert Theatres.

Dr. Abraham W. Esskis, 66, two-year resident of Las Vegas al widely known to entertainers with appeared there on the Strip, dil Oct. 4 in Las Vegas. Surviving a his wife, son, daughter, broth and a sister. wied

William C. Shutter, 49, partner in Shutter Bros., ballroom in Chi-cago and former nitery operator, died Oct. 4 in Chicago. Wife, daughter, five brothers and two sisters survive.

Lee Martin, 58, a member of the Universal studio police force for the last 14 years, died of a heart attack Sept. 26 while vacationing in Bishop, Cal. Wife, two children survive.

Otter Elliott, 68, Ottawa (Con.) projectionist and member of Canada's original film censorship board, died Oct. 4 in an Ottawa hospital. Wife, son, four daughters, two brothers and sister survive.

Gary Marvin, 35, former vaude and nitery magician who joined Allied Artists studio in the communications department some months ago, died in San Francisco Sept, 28 following surgery,

Jack Compselides, 65, longtime owner of Jack's-At-The-Beach res-taurant and w.k. in the film colony, died Sept. 30 in Hollywood after a lengthy illness. Wife and sister sur-

Maybelle Estelle Stanton, 49, legal department staffer at Paramount for the last 21 years, died Oct. 1 in Hollywood. Widower, mount for the last 21 years, died Oct. 1 in Hollywood. Widower, mother, sister and three brothers survive.

Mrs. Virginia C. Dodd, 47, long-time broadcaster with station WDEV, Waterbury, Vt., died Sept. 25 in Burlington, Vt. Her husband

Mother, of Clay Sherman, president of Northern California chain of music stores, Sherman Clay & Co., died Sept. 30 in Oakland, Cal.

Edward McCall, 63, projectionist at the Goldman Theatre, Philadel-phia, died there Oct. 3 after col-lapsing at the theatre.

Father, 66, of Jackie Lee (Libofsky), plano recording artist, died Sept. 27 of a heart attack in Philadelphia.

Franklyn Brown, advance mar of Billy Smart's Circus, died re-cently in Kilmarnock, Scotland:

Mother, 80, of radio writer Don Becker died Sept. 30 in Old Church, Va. A daughter also survives.

Cesar Auda, 72, for 22 years a member of Paramount studio paint dept., died Oct. 4 in Hollywood.

Parlor-Meter Fun

Continued from page 1 = tionment will be worked out as the

tionment will be worked out as the husiness develops.

Elaborating on the cash-versus-billing, Novins had some decided views, based on protracted studies. For example, the Los Angeles area places such a home necessity as the milk bill as the No. 7th bill that is paid. First is the automobile installment—that's a must in a territory like L. A. where the auto is part of one's daily existence—and then comes the telephone, interest on the mortage, the appliances (tv set, refrigerator, washer, deep-freeze, etc.) and the milkman gets paid late. Almost as late as the doctor, but not as bad. In some areas the dairy houses will not distribute on a credit basis. These facts are cited vis-a-vis the proponents of "send me the bill."

Cash-in-the-slot brooks no equivocation, and it also recognizes that the Telemeter advocates know they will have to come up with some potent want-to-see films, or else.

Hazards of Credit

Among the hazards of the credit versem as the tallytision mattern

like Buffalo, it is cited, has the lowest per-capita checkbook accounts in its banks. There is no hurdle in 500 or \$1 in the slot, say the Telemeterites, but there is when (1) the charges might mount, and (2) the muisance of buying a postal order or a cashier's check.
Novins envisions a \$100-per-box investment for Telemeter installations, up to a \$5,000 community of

investment for Telemeter installations, up to a 5,000 community of subscribers, and these can come down to \$\$40 and \$\$55. The subscriber pays none of this—that's the franchise-owner's problem. The home-user may have to make a nominal payment like a \$10 deposit, and of course if there isn't a reasonable usage of Telemeter—\$3 or \$\$4 a month— the household runs the risk of either (1) of being charged a certain minimum, or (2) having the equipment removed. The phone company has a minimum charge regardless of moved. The phone company has a minimum charge regardless of how few calls under the fixed 66 are made; in excess thereof there is

a charge.
Raibourn and Novins point to last
week's VARIETY and its trade reweek's VARLETY and its trade reports on the nervousness of the new (and old) ty programs as evidence that "somehow all the forces now seem to combine more and more in favor of pay-see home entertainment."

Can Take Color

tertainment."

Telemeter can transmit color, will offer three different programs for the price of one, pipe in gratis news, local announcements and marathon music (uninterrupted, and sans commercials) programs into the home, at pleasure, from morning until, for example, the evening's telecasts of pay-see pix start projecting via the scrambled signal.

The Telemeter execs see the fact that its programming can be "controlled," sans commercial interruptions and on a quality basis, as the best insurance for its horizons. Admittedly, the company's experiment in Palm Springs three winters ago was a missout because of the primary mistake of poor pictures, but Novins observes that a Veterans' Row of houses—not the swank Tamarisk Road mansions—complained when Telemeter went off the air. These were the young marrieds and their kids to whom homevision would appeal the most. Raibourn cites that of the 175.

marrieds and their kids to whom homevision would appeal the most. Raibourn cites that of the 175,000,000 U. S. population, fully 125,000,000 U. S. population, fully 125,000,000 are able-bodied adults, and yet a fragmentary percentage of these adults gravitate to the chemas because of other distractions. Telemeter would get them where they live, literally, in his opinion, "in contrast to the \$20 it must cost a couple of nowadays to come to the Criterion on Braodway to see The 10 Commandments."

London 'Fair Lady'

Continued from page 1 been received, largely begging for

been received, largely begging for first-night ducats.

Ticket libraries are swamped, and some have been forced to employ extra clerks to cope with the demand. Peter Cadbury, top man of Keith, Prowse, reports he's never experienced anything like it and confidently tips the show torun for at least three years. "Even now we can accept bookings up to 1960" he said.

Other brokers report equally smash business. Tickets & Messengers Lid, has bookings up to April, 1959. "People are already resigned to the fact that it is waste of time trying to book for specific dates. They are willing and anxious to accept any dates we can offer and there is no haggling over price."

Cecil Roy Lid, has accepted Wookings with through October and Wookings with through October and Wookings through October and Woo

Cecil Roy Ltd., has accepted bookings through October and No-vember of next year. Says the manager: "Even tickets for the

manager; "Even tickets for the phenomenal Danny Kaye limited seasons at the London Pailadium were never sought so eagerly."
The theatre holds 2,217 people at capacity and the price of seats will be slightly hiked for "My Fair Lady." Stalls will sell for \$3.50, \$2.80 and \$2.10. Grand circle for \$3.55 and \$2.80. Upper circle at \$1.75 and \$1.45. Only the balcony the Top remains unchanged.

\$1.75 and \$1.25. Only the balcony at 70c remains unchanged. Though some knockers are gloomily suggesting that the show is in risk of being oversold through wanter wanger in 1940-47, and served two terms as mayor of Beverly Hills.

Maurice A. Salkin 68, motion pletture distributor and theatre operator in Chicago for 51 years, died Sept. 30 in Chicago.

He is survived by wife, sister, and three brothers, Richard a the-

Siones for 'Hell'

= Continued from name 2 =

ing a couple of weeks ago when 35-year-old Director Balaban, while scouting for a particularly spectac-ular creases shot, suddenly alipped and fell several hundred feet down and fell several hundred feet down an icy slope. Only the fortunate short length of his safety rope and a well-anchored Swiss guide saved him from being hurtled to certain death on the jagged rocks several thousand feet below.

Despite being plagued by ice, un-ranted snow, sudden avalanches Despite being plagued by ice, unwanted snow, sudden avalanches and generally bad shooting weather, "High Hell" premises some of the most breath-taking action shots ever filmed on this famed European peak.

Interiors for the pic, which is scheduled to be released through Paramount, will be filmed in BBC's London studios.

On the reverse slope of Balaban's location, there is a grim reminder for "High Hell" less cautious members. A luckless Italian climber bers. A luckless Italian climber

migh Hell" less cautious members. A luckless Italian climber dangles dead on the end of his rope. Three weeks ago, on a climbfor-fun jaunt, he slipped and fell several hundred feet, hanging himself.

TV Nudist Show

= Continued from name 1 =

peared in front of the cameras without any apparent embarrassment showing all that nature had bestowed upon them.

Bare bosoms, bare backs, bare legs—the pre-filmed program showed the lot. Yet at no time was the program in bad taste, nor, has it, apparently, created any offense among the millions of viewers who saw the show. ers who saw the shew.

The first fully unclothed person

The first fully inclothed person to appear was the patriarch of the colony, a bearded ancient who sat rock still with his legs crossed. Later, his young and pretty daughter, in camera from the waist up, explained why she, too, felt it was unnatural to wear clothes.

Novel though the show was, according to the patriarch, everyone will strip down for good in about 1,000 years from now, so perhaps

1,000 years from now, so perhaps A-R has done little more than piothe shape of programs

MARRIAGES

Noreen Conlon to Charles Hinds, New York, Sept. 28. Bride's a fashion model; he's producer of WCBS-TV's "Eye on New York."

Diana Tousignant to Mike Lan-non, New York, Oct. 5. Bride is with the NBC advertising depart-ment; he's with the advertising-promotion department of WRCA.

Carolyn Craig to Charles Gra-ham, Hollywood, Oct. 5. Bride's a screen actress.

Elena Battaglia to Johnny Cola, Naples, Italy, Aug. 10. He's a Dallas pianist-bandleader.

Carol Graham to Donald Jacobs, New York, Sept. 20. Bride is with Screen Gems' sales dept.

Screen Gems' sales dept.

Flavia Brogdon to Andy Hervey,
Glendale, Calif., Oct. 4. She is the
widow of Bill Brogdon (Brog)
DAILY VARIETY staffer; he's Paramount studio publicist.

BIRTHS

Mr. and Mrs. Cliff Rue, son, Hollywood, Sept. 26. Father is co-owner of the Seville, Hollywood nitery.

Mr. and Mrs. Morris Davis, daughter, Santa Monica, Cal., Sept. 28. Father is business manager of Universal Studios.

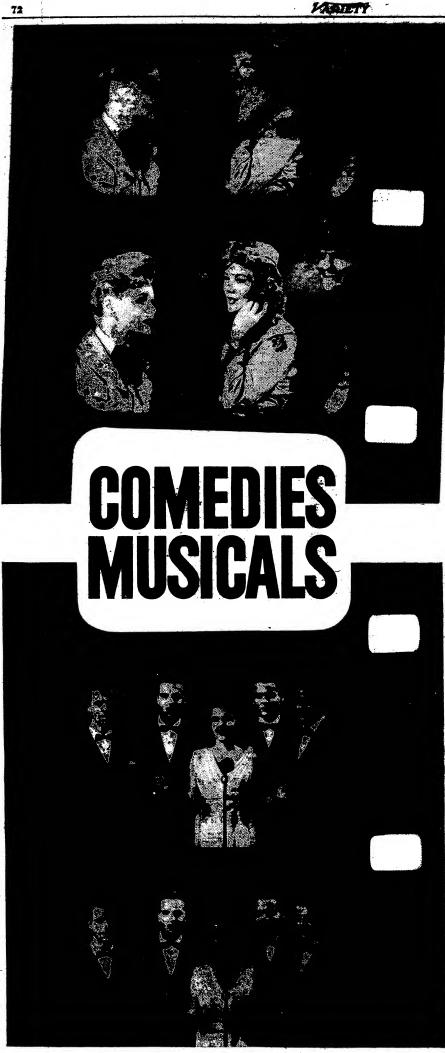
Mr. and Mrs. George C. Maurer, daughter, New York, Oct. 2. Moth-er is tv skater Joan Walden; father is Metro sales development man-

Mr. and Mrs. Paul Blane, daugh-er, Valdosta, Ga., Sept. 20. Father Mel Torme's road manager.

Mr. and Mrs. Jerry Haynes, son, Dallas, Sept. 30. Father is an-nouncer-emcee at WFAA-TV there.

Mr. and Mrs. Gordon Scott, son, Burbank, Cal., Oct. 1, Father is an actor; mother is actress Vera Miles.

Miles.
Mr. and Mrs. Enrique Rambal, son, Mexico City, Sept. 24. Father is a film and stage actor.
Mr. and Mrs. Byron Morgan Jr., daughter, Washington, Sept. 27. Mother, the former Patricia McLaughlin, was with CBS-TV Public Affairs in Washington; father is head of NACA-films.
Mr. and Mrs. Michael Todd Jr., daughter, New York, Oct. 3. Father is v.p. of Michael, Todd Co.



2 GREAT NEW FEATURE **PACKAGES**

Just released—2 complete new packages-wholesome, light-hearted family entertainment. A.A.P. comedies fill the bill any time of day or night. 26 laugh-filled hours, featuring Arthur Lake. Wally Ford, Marie Wilson, Zazu Pitts and other top favorites. The 13 musicals are star-studded ... with America's favorite bands and featured vocalists in lavish productions. Want to keep audiences in your area happy ... at be-kindto-your-budget prices? Write, wire or phone...



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BILLION-S INDUSTRIAL

Chaplin, Bergman, Bertrand Russell Film Interviews for Mike Wallace

Charles Chaplin will appear on+ Charles Chaplin Wil appear on American television, as in interviewee on Mike Wallace's ABC-TV Saturday night program in the near future. Wallace, who recently returned from Europe where he lined up several guests, is going back, perhaps within the next three weeks, to film his quizzing of the self-exited Chaplin.

Wallace's office here said that the comedian has consented to the interview. ABC-TV hopes to play the half-hour show in November.

Also agreeing to Wallace's grilling, were Ingrid Bergman and mathematician philosopher Bertrand Russell.

trand Russell.

Charles Chaplin's handling of his production of "A King in New York" has taken a strange twist, the producer having done some cutting of the comedy scenes.

Left intact is all the original political content of the picture. Strangeness lies in the fact that the comedy material drew critical applaise while the political message matter was rapped in many quarters.

"Million Dollar Cast" Closed-TV Show Just For Unwanted' Boy

Lakeville, Mass., Oct. 15.
A "million dollar" cast did a closed circuit tv show from Hollywood just for Francis "X", nineyear-old muscular distrophy victim, as the result of a Boston Traveler reporter's story, at Lakeville State Sanatorium, Tuesday (8).

State Sanatorium, Tuesday (8).

Traveler broke the story of the boy who "thought he wasn't wanted" on Oct. 3. It was picked up by AP and UP, sent acress the country and launched an unbelievable avalanch of cards, gifts and money, climaxing in the \$350,000 closed circuit tv show headed by Jerry Lewis;

Francis "X" went to the hospital In June, and since that time until the breaking of the story hadn't received a card or had a visitor. His mother is dead and his father is in prison for Killing her.

His mother is dead and his father is in prigot for Killing her.

The boy received over 100 sacks of mail, some 250,000 pleces, climaxed by the closed circuit tw show to the hospital, all happening in less than five days. So far, nearly \$10,000 in cash has been received to be used for a Francis "X" fund to help the youngster. Jerry Lewis dedicated a one hour show "tto my, one-boy audience," Some 80 other children in wheelchairs, at the Sanatorium also saw the closed circuit tw show. Appearing on the two was a cash of the cash of

Do Re Mi Bra

Commercial jingle written by Jimmy Carroll for Exquisite Form Bra is destined for the straight song lists.

The blurb will be given the full pop treatment, as "The Lady Is You," on a Columbia label and sometime affer the first of the year as a featured song on a tv spectacular being bankrolled by Exquisite Form. Original commercial will be used on the show, too.

Philly Teener's Cinderella Story Via 'Tonight' TV'er

NBC's "Tonight" show came up NBC's "Tonight" show came up with a real Cinderella story last Thursday (10) in the 17-year-old Trish Dwelley, a schoolgirl singer out of Philadelphia, who proved a literal overnight sensation on the show-The NBC switchboard cleared some 600 calls that night and the following morning, and young Miss Dwelley by Friday. noon had the following deals in the fire:

1. A five-year pact with Decca.

1. A five-year pact with Decca, which managed to get to her manager, Jack Beekman, the next morning ahead of Coral and RCA Victor.

2. A longtone.

tor.

2. A longterm pact with NBC calling for her exclusive television services, with her first assignment a three-a-week spotting on the Paar show along with first call for guest shots on the web's other shows. She'll probably do a date on the Perry Como show show to start off with

with.

3. Inquiries from Universal and
Columbia, the former reportedly
eyeing her for the Deanna Durbin
role in a remake of "Three Smart
Girls."

Girls."

4. Major overnight news and column breaks, with AP and UP interviews on Friday and items in syndicated columns, along with (Continued on page 78)

ETHEL WATERS' BILLING IN EVANGELICAL MEET

Minneapolis, Oct. 15.

Billed (I) as a "contraito soloist," and (2) as radio and television's Beulah, stage and nitery star Ethel Waters was here embarking on still another career, as a party to the "Youth for Christ" meeting in the Auditorium last Saturday night.

Ads also gave billings to Jim Vaus and the Souls' Harbor chorus is clearly heard as at's pulled in from television. Admission free.

Chicago, Oct. 15.,
Prepackaged live talent appears
to be the fastest selling merchandise in the show biz supermarket
for industrial shoppers. Amid the
raucous birth hox...ags of the
rade's electronic babies during the
last couple decades, this theatrical sibling has had a revenue
growth rivaling that of any mass
media entertainment field. The
unanimous opinion of showmen
growing fat on industrial accounts
is that the field has hardly been
tapped yet. tapped yet.

is that the field has narouy been tapped yet.

Since Dramaturgy Inc. started the first trade show out of Cleveland 20 years ago, industrial shows, club dates and allied affairs have mushroomed into the main livelihood for as many agents, producers and writers as are in any phase of the entertainment world. The main talent buyers are manufacturers in the Great Lakes industrial belt, and industrial show packagers in the midwest are making the most radical innovations in mass showmanship.

Giant talent packagers vie to sell rival companies their own tallored productions, unique and original as the goods whose virtues these shows extol, though it's an open secret that an ode to a toothpaste may derive directly-from a sold or unsold epic of an innerspring mat-

unsold epic of an innerspring mat-

(Continued on page 87)

Guy Lombardo's Liz 1-Knighter

Las Vegas, Oct. 15.
Guy Lombardo, who closed at the Desert Inn yesterday (Mon.), said that at the specific request of Queen Elizabeth, he and his orch will play for dancing at the Commonwealth Ball honoring Great Britain's Queen and Prince Phillip at the 7th Regiment Armory, New York, Oct. 21. The ball, which the Queen and her consort will attend, will be sponsored by the Pilgrims and the English Speaking Union.

Lombardo, Canadian hore but

Lombardo, Canadian born but a S. citizen since 1931, also played or dancing at the Nov. 1, 1954,

(Continued on page 87)

Ford's \$1,000,000 Round-The-World TV Com'l; 18-Man, 4-Month Safari

'Joe E. Brown Park'

Toledo, O., Oct. 15.
Having recently dedicated "Danny Thomas Park" in Toledo in honor of the entertainer, City Council has approved a suggestion by the Fourth Ward Old Timers' Baseball Assn. to rename the present Oakland Park on Manhattan Blvd. the "Joe E. Brown Park," also to honor an Ohioan who was born near here and grew up in Toledo.
Representatives of the association pointed out that Brown had done much for youngsters throughout the nation and that there was a growing sentiment in Toledo to

growing sentiment in Toledo to name a recreational facility after him.

Cleve. Rolls Out **Red Carpet For** Lawrence & Lee

Cleveland, Oct. 15.
Cleveland is rolling out the red carpet this month for a couple of local boys who made good on Broadway. They're Jerome Law-rence and Robert E. Lee, the play-writing team that turned out "Inherit the Wind" and "Auntie Mame."

Both plays will be running here simultaneously when the touring

Both plays will be running here simultaneously when the touring edition of "Marie," starring Constance Bennett, begins its road hike Oct. 30 at the local Hanna Theatre. At that time, a production of "Wind" will be in the fourth frame of a six-week run at the Cleveland Playhouse, a winter stock operation.

Playhouse, a winter stock operation. Hefty coverage by the local press, radio and tv is planned for the scripters when they arrive here Oct. 28 with the "Mame" company. The Press, Plain Dealer and News are all planning front-page features. Lawrence was here for the Oct. 8 Playhouse preem of "Wind" and was called to the stage by director

(Continued on page 75)

MICKEY ROONEY AS GROWNUP 'ANDY HARDY

Negotiations are underway for Mickey Rooney to resume "Andy Hardy" role for "Andy Hardy Returns Home" at Metro. He'd play an attorney, returning to town where he grew up.

Negotiations pend between Red Doff, head of Fryman Productions, and Metro, for indie production by Fryman for Metro release.

Doff, Rooney's personal manager, would be producer.

By BOB CHANDLER

By BOB CHANDLER

The first million-dollar television commercial is in the final stages of completion for the Ford division of Ford Motors. An eight-month project with more than four months of actual filming, the commercial series is a color documentation of the first round-the-world auto trip, made by two '58-model Ford prototypes and an 18-man safari through 23 countries, with on-location shooting all the way by Filmways Ir , N. Y. commercial producers.

Out of some 150,000 feet of 35m color footage shot, much of it in never-before-filmed locations in Asia. Ford and the J. Walter Thompson agency will cull some 30 commercials, to break early next month when the new models are unveiled. Later, a 50-minute documentary will go into theatrical release, with Ford and Filmways as equal partners in the venture.

To top it off, Ford last spring a cquired radio-tv commercial rights from Mike Todd to his "Around the World" theme music, which will be threaded into the commercials, And for added measure, Socony Mobil-Oil, which coperated in the venture by airlifting and shipping the fuel for the expedition, has shot its own com-The first million-dollar televi-

Satchmo to Play Ark. In March at U. That Faubus' Son Attends

Louis Armstrong, who recently declared war on Arkansas Governor Orval Faubus during the continuing battle of integration of highschool students in Little Rock, has been signed to play a one-nighter in the heart of Gov. Faubus' bailiwick—the U. of Arkansas, Fayetteville. Satchmo hits that one-nighter March 12 at a \$2,500 salary.

rayettevine.
one-nighter March 12 at a \$2,500
salary.
Booking was by Joe Glaser,
head of Associated Booking Corp.,
while the trumpeter was on tour.
Armstrong has announced that
he'll be happy to play the date if.
Glaser contracted for it. He regretted that he would be in a position to play a date where Gov.
Faubus would be in a position to
"hear his' great big beautiful
notes." The date will be with a
mixed band and hefore a non-segregated audience. The U. of Ark.
was desegregated some time ago.
There are about 15 Negro students
at the institution, all attending
either professional or graduate
schools. Gov. Fabus' son is a student there.

Armstrong had delivered a blast

schools. Gov. Fabus' son is a student there.

Armstrong had delivered a blast at Gov. Faubus. He refused to play a tour in the Soviet Union under auspices of the State Dept, on the ground that it would be embarrassing to answer questions about the U. S. racial question,

700 Reporters Giving Unprecented Royal Reception to Liz, Consort

Washington, Oct. 15.
An army of 700 reporters, bearing typewriters, cameras, mikes, tape recorders, and every conceivable device of modern communications, is trailing Queen Elizabeth II and Prince Philip on their current visit to the Western Hemisphere. About one-fifth of these represent radio and tv.

When the rayal counte reaches

resent radio and tv. • When the royal couple reaches Washington on Thursday, the accompanying press will be augmented by the majority of this capital's vast news corps. The webs alone will have about 150 staffers assigned to giving the world the worlds and pictures of the first visit of a reigning British Monarch since the Queen's parents come here 20 years ago.

Taking a leaf straight from the book written long ago by Hollywood, British and American government reps here have been setting the stage for the royal visitors with all the precision and planning that goes into a major studio production. Over a dozen dry runs of each step of the royal journey have been made, with newsmen and lensers going along for rehearsals. When the queen and her consort, for example, make their pilgrimage to the tomb of the Unknown Soldier at Arlington National Cemetery, their steps will have already been measured to the inch.

(Continued on page 78)

GERMANY KEEPS SEEING 'DIARY OF ANNE FRANK'

Farnkfurt, Oct. 8.

"Diary of Anne Frank." the true story of a young Jewish girl and her family forced into hidding and eventual death by the Nazis, has become one of the most frequently preformed plays in post World War II Germany.

Since preeming simultaneously in seven major German theatres a year ago, the Frances Goodrich-Albert Hacket dramatization has moved into third place in a performance count on plays presented in this country following the end of the war. It also points up the dominance of Broadway-originated product in the German theatre.

"Diary" js sandwiched in between two other plays of Broadway-originated product in the German theatre.

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"By DAV Tokyo, Oct. 8.

Bo. activity picked up for the Katherine Dunham troupe after poor advance publicity slowed ticket sales during first two days of stand here. Miss Dunham herself the product of the Market of the Market of the Market o

God Yields to Todd

God Yields to Todd
Because of the simultaneous timing of Mike Todd's "Around the World" first anniversary party and telecast at Madison Sq. Garden tomorrow night (Thurs.), and the NBC tintcast of "Green Pastures" as the preem of the "Hallmark Hall of Fame" series, NBC decided to be accommodating about the whole thing.

Network has set up a closed-circuit colorcast of the "Pastures" dress rehearsal tomorrow afternoon at 4:30 so that those members of the press planning to attend the Todd party (or even those planning to watch it on CBS) can get to see De Lawd fable anyway. Both shows are slotted at 9:30 to 11 p.m.

French Vauders Foist Politics on Audiences To Unfavorable Results

Paris, Oct. 15.

Of late, there have been examples of vaude house stages suddenly becoming podiums for political, patriotic or tolerance pitches. All this, unless it is part have already over including pitches. All this, unless it is part the inch.

Brijish Broadcasting Co., deterning of the act, appears to defeat its nined not to take second place, purpose here by appearing out of has sent its topflight staffers along with official party. Godfrey Talbott, the BBC court reporter, Au.

Chansonnier patter man Pierre-Joen Vaillard, after diabolically picking away irreverently at Gallio picking away irreverently at Gallic governmental bigwig foibles, suddenly has been going into a poem on the Algerian problem, All this may even be okay in a time of crisis patrons have indicated, but ringing in a slap at the U. S., via its race problems, seemed to the audience to be soapboxing. Vaillard is now at the Alhambra-Maurice Chevalier.

At the last Olympia Musichall

crisis patrons have indicated, but iringing in a slap at the U. S., via its race problems, seemed to the audience to be soapboxing. Vaillard is now at the Alhambra-Mauric Chevalier.

At the last Olympia Musichall show, Negro Yank terper-illusion, ist Georges Holmes unleased a smart, dextrous and fast act. At one point he tampered with the lichts and when they went out altogether said, "Now we are all the same color." This got an plause but did not enhance his act, according later audience reaction.

Mattiwilda Dobbs Here

Mattiwilda Dobbs, Negro colora-tura, handled by Sol Hurok, has arrived in N. Y. from Spain to arrived in N. 1. Itom spain to ready for her second season at the Metropolitan Opera where there are now some half-dozen singers of her race.

of her race.

New this year is the American
Negro soprano Gloria Davy, for
many years a big fave in Europe
and a resident of Milano, Italy. She
was set with the Met's Rudolf Bing Thea Dispeker.

Set Oscar on TV; It's All-for-All

Academy Awards' 30th annual Oscar Derby will be held March 26. (a Wednesday), probably again at the Pantages Theatre here, and with the film industry itself picking up the tab. As per prior agreement there is to be no plugging of individual pictures or personalities; the television coverage simply is to be billed as an industry presentation and designed to serve presentation and designed to servinstitutional purposes.

institutional purposes.

First meeting of the coordinating committee was held here yesterday (Mon.) with John K. West, NBC-TV's western v.p., sitting in. Group also included Jerry Pickman and Roger Lewis, in behalf of the Motion Picture Assn. of America; Jerry Wald and Daniel Taradash, for the independent producers; and Acad president George Seaton.

Seaton meanwhile also is worked.

Acad president George Seaton.

Seaton meanwhile also is working on plans for publication of a quarterly magazine, staging of an international film festival and construction of an industry museum, all under the Acad aegis.

ITALO PRODUCER PLAN BIOPIC ON TOSCANINI

Rome Oct 15.

was badly timed. Her costly troupe came in on the heels of the Bolshoi boff.

Death of Hong Kong promoter Death of Hong Kong promoter Charles Grey several weeks ago was felt at the Dunham b.o. Grey, mercial values were exploited. Sex was chosen and it's proved to be

mercial values were exploited. Sex was chosen and it's proved to be universal.

"At first I thought any university would throw me out," she revealed, "but now I think perhaps Mr. Hurok was right."

Asked if she thinks the highlighting of sex in her publicity has artistic merit, Miss Dunham said, "I guess so. I never really stopped who promoted the current Dunham Far Easterfi swing, would have personally seen to it that there was drumbeating offstage too.

Asked to comment on the decision of Sol Hurok years ago to deemphasize her anthropological tendences and sell sex on a grand scale, Miss Dunham replied, "Mr. Hurok was the first person who made me aware that sex is something that any impresario would leap at to sell. I was terribly embarrassed over the stress on sex (Continued on page 78)

Sophia Loren Sings For Col Via Par Pic

Columbia Records has tagged the soundtrack rights to Paramount's Sophia Loren starrer, "Houseboat." Background theme music was writ-Background tenem music was writer by George Dunning while Jay Livingston and Ray Evans wrote two songs, "Bing, Bang, Bong" and "Almost In Your Arms." Miss Loren sings the tunes in the pic.

Metro Drive-In Near Rome, First In **Europe, May Set Pace on Continent**

B'way-Then and Now

By TOM WEATHERLY

My, oh, my, how the stars have changed Since the golden days of Froh-man. When they used to spend long years in stock Learning the art of a showman.

Today, our "stars" are a different breed,
Brought up by a modern ruling;
They win their roles thru publicity stunts—
And then go in for some school-

ing.

Callas Schedules 8 Arias While Frisco Opera Case Pends With AGMA, Nov. 25

San Francisco, Oct. 15. San Francisco, Oct. 15.
San Francisco Opera execs wontive protest soprano Maria Meneghini Callas' scheduled Nov. 21' concert at Dallas to the American Guild of Musical Artists, despite the fact that they're still plenty burned up about her runout on the Frisco season. son. Frisco

son.

Frisco Opera lodged formal charges against the soprano with AGMA and hearing on those charges is set for Nov. 25, four days after the supposedly "sick" callas is scheduled to sing in Dallas for the newly-formed Civic Opera there.

Kurt Herbert Adler, Frisco Operate director general commented.

Kurt Herbert Adler, Frisco Op-era's director general, commented: "We could have asked Mme. Cal-las' suspension up until the time of the hearing, but preferred not to do so. If Mme. Callas was so sick and so tired she could not fulfill her San Francisco engagement, it might be a risk to schedule her in such a taxing program in No-vember."

The soprano is supposed to do eight arias at the Texas concert.

London to So. Africa On Color Bar 'Compromise'

London, Oct. 15. Members of British Actors' Equi-

ty Assn., have been given the greenlight to accept engagements for a South African tour of "The for a South African tour of The Pajama Game." Equity reached an agreement with representatives of African Consolidated Theatres whereby one performance of the production will be for a non-European audience during the 10-week tour.

Rome, Oct. 8.
The Metro Drive-In is in business just outside Rome, and early indications point to a successful venture, first of its kind in Europe.

ness just outside Roine, and early indications point to a successful venture, first of its kind in Europe. Initial returns on the ozoner, which has now been open a month, have surprised skepties who had predicted a foundering of the project. They claimed that Italians would never change their entertainment habits sufficiently for a payoff. Exhibitors throughout Europe are watching the Rome Drive-In with great interest, to see whether or not the innovation might have a financial future in their countries as well. Consensus seems to be that it will be some time before a final verdict can be reached. Metro people confess they themselves are counting in the drive-in "habit" forming gradually, rather than aiming at an immediate payoff. Meanwhile, Metro itself is said to be planning three ozoners for Germany and two more for England. (The Yank company shares ownership of the Rome outlet with Vasco Valerio, but would own the other European ozoners outright). Rome Drive-In (750-car capacity) opened with a seven-day starzs featuring an Italo-made, "Nonna Sabella", which drew 11,170 patrons (3,950 ears) for a gross of (Continued on page 22)

RESTAGE BROTHER ACT - IN GEO, LIBERACE EXIT

George Liberace is leaving the Liberace act to concentrate on management of his brother's en-terprises. He handles a frozen food enterprise set up by the candela-bra kid

bra kid.

George's exit from the act has made necessary a restaging of the turn. David Bines, former producer at the Palace Theatre, N. Y., who now is staging the shows at the Bellevue Casino, Montreal, will redo the Liberace act for his stand at the Riviera Theatre, Detroit, starting Oct. 29. Liberace will also be without services of George when he plays "The Big Record" teleshow Oct. 23.

Harry Novak Ailing

Paris, Oct. 15.
Harry Novak, general Continental manager for Columbia Pictures here, is in the American Hospital in nearby Neuilly convalescing from what is broadly diagnosed as a stomach ailment. He had been constantly losing weight.

of African Consolidated Theatres whereby one performance of the wrong the production will be for a non-European audience during the 10-week tour.

This follows the ban placed upon the tour by British and American Equity. British Equity policy stipulates that none of its members shall work in a theatre where a color bar operates.

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'CREEPING INFLATION' VS. FILMS

SHARES SAG ON STOCK MARKET

Film industry shares were given one of their severest drubbings last week. Major issues listed on the New York Stock Exchange hit new lows in six instances as prices, which already had been regarded as deflated (at least within the industry itself) went down even further.

least within the industry itself, went down even further.

Only solace was in the fact that the entire market was off sharply. As for the picture stocks, traders offered some explanations: (1) if was a natural that show business would be hurt in any overall depressed market; (2) continued tight money conditions are bound to have a particularly adverse effect upon "speculative" offerings, the available investment coin being slotted instead to blue chips and conservative stocks, and (3) the uncertainties at Loew's, which for long was considered by Wall Streeters as the bellwether of the picture business, have caused a reappraisal of all film securities, mostly downbeat, some 'reasoning being that as Loew's goes so, too, could the others.

Despite this kind of economic

could the others.

Despite this kind of economic climate, the fact remains that the film corporations aren't doing too badly on the fiscal front, certainly not so badly as to warrant the big Big Board slide that has mean multi-million-dollar paper losses. With the exception of Loew's, there's no apparent threat of lapses in dividend payments. Again excepting Loew's, there have been instances of lessened profits, such as at Columbia, but these are hardly construed as alarming.

The fallout at United Artists was particularly spectacular. Within a

particularly spectacular. Within a matter of months UA, whose profits (Continued on page 75)

Where does the public go? What does it do? Pundits of the press and the television world seem to be unanimous in the verdict that the new season of free tv so far has been lacking in values that made the medium, in past, Hollywood's toughest competition. competition.

made the meulin, in past, hollywood's toignest competition.

Yet, if the citizens have become, or are becoming, somewhat disenchanted with television, there's still no evidence that they've found a new enchantment in theatres. Picture business continues to fluctuate in direct proportion to the merits of each picture in availability. The good pictures make the good money, and so on.

Some opinion in the film industry has it that more time will be required before definite trends can be spotted. Theatre business in the past couple of weeks actually has fallen off, but this is attributable to the normal post-summer drop in attendance at the drive-ins.

Further, it's noted, tv's hold on public attention

THEATRES MUST TAIL

OUTLYING POPULACE

Detroit, Oct. 15.
Film theatres in shopping centers are strongly advocated by Herb Steinberg, national exploitation manager for Paramount. Such

tion manager for Faramonic. Such theatres have three factors in their favor, he said: They are located near the new centers of population, they have ample parking space and they are new and mod-

"Theatres should go where the people are," Steinberg said. While aware that many exhibs already have real estate investments in old theatres, he believes they

(Continued on page 15) E. J. Smith Exits AA

Edwin J. Smith, veteran distribu-tion exec, has bowed out as Allied Artists International's v.p. in charge of the United Kingdom and the Continent.

He joined the company two years ago, having switched from RKO.

became so strong that a mass defection from the living-room screen could only come via a constant diet of second-rate programming, one persisting over a period of several months.

The first cames to be, according to responsible film sources, Hollywood should gain. "At least part of tvis fall-out audience should come our way," commented a major picture company officer.

He added, realistically, that the ticket-buying pickup would become within reach only if Hollywood gets important product on the market with some degree of consistency. "If they're dialing out free mediocrity they'll certainly not accept it from us at a price," said the picture man.

Meanwhile, there's a growing conviction among film execs and exhibitors anent one aspect of tv programming. Hurting the theatre business most

programming. Hurting the theatre business most of all, it's thought, is the almost-constant presentation of Hollywood's own, however old, productions.

Second-Guessing John Q. Public FAMILY BUDGETS CAN'T STRETCH

By LES REES

Minneapolis, Oct. 15.

It's naive any longer to blame television for boxoffice disappointments. In some instances even well-made features are doing poorly at the playoff. Increasingly industry pundits in this area see the current villain as prevailing economic conditions. Their name for this is "creeping inflation."

this is "creeping inflation."

Included in this term are such assorted but connected factors as tight bank money, constantly rising cost of groceries, the over-all pressure on the American consumers' pocketbooks. Rents are up, suburban drifts and general uncertainty about the political future all pull away from the baxoffice. As the industry leaders evaluate trends.

industry leaders evaluate trends.
It's a cause of worry in exhibitor circles here and theatreowners point out they're helpless to combat it. In addition to cutting down patronage this inflation is doing them further harm by increasing their operating costs.

With the buying power of the dollar eroding and with it buying less of life's necessities, many fam-

British Cinema Biz Down 19%

Picture theatres in Britain have suffered their worst quarter in the suffered their worst quarter in the seven years that the Board of Trade has maintained its statistical surveys. From March 31 to June 29, paid admissions dropped by more than 50,000,000 to a total of 226,000,000, representing a decline of 19% on the corresponding quar-ter last year.

of 19% on the corresponding quarter last year.

The seasonal decrease during the quarter was also the highest so far recorded. Admissions were 14% down from the first quarter of the year. Decline in attendances was general throughout the country and applied to theatres of all sizes.

Gross takings also were substantially down at \$62,557,000. That figure represented a drop of 15% from the first quarter of this year and 12% on the corresponding quarter in 1956.

Although admission prices have been raised, the average price paid during the quarter was slightly lower than in the first three months of the year.

The BOT's statistics were compiled from returns submitted by 4,221 picture theartes with a capacity of 3,929,000 seats. In the corresponding period last year the returns were made by 4,424 theatres.

LAZAR PERCENTING ERICSON SPY TOME

Upcoming novel, based on a real-life World War II counterspy, Eric Ericson, written by Alexander Klein, titled "The Counterfeit Traitor," has been bought by Perlberg-Seaton Productions through Irving Paul Lezar, agent for the author. Holt is publishing and the deal calls for \$75,000 plus an escalator percentage tilf based on the book sales. William Perlberg will produce personally, with screenplay and direction by George Seaton. Eric Ericson, written by Alexander

screenplay and direction by George Seaton.

Ericson was based in Stockholm, working for the Allies, but so convincing was his counterespionage that Himmler gave him a "safe conduct" pass (which is one of his prized mementos) and financed him in a German-Swedish multimillion dollar, operation dealing with synthetic gasoline. Ericson is credited with saving petrol supplies for the Allies, but because of his realistic three-year operation, shuttling between Stockholm and Berlin, he was blacklisted in the States (where he was raised, educated at Cornell U.), ostracized by both Americans and the Swedish sympathizers with the Allied cause, had his credit balance in the U. S. frozen, etc., all of which tended to gain him greater haspht into the Nazi war plans.

Lazar has other properties cook-(Continued on page 78)

(Continued on page 78)

Meanwhile in Italy-

Rome, Oct. 15.

A 15% drop in Italian boxoffice take for September, 1957, compared to figures for September of 1956, has been registered by SIAE, the Italian Society of Authors and Editors. The sharp drop in attendance has been especially notable in key city first runs, the report says. In some hard-hit Italian centers, the attendance cut during September reached an unprecedented 30-35%.

Various causes have been given for the slack seasonal start, among them the Asiatic flu epidemic, television, and inferior product. (Two principal money-makers currently are hold-overs from previous "season": "Giant" and "War and Peace." Both played advanced-price dates during the spring, are now going into repeat firstruns at normal prices.

National Boxoffice Survey

Flu Scare Bops Biz; '80 Days' Still 1st, 'Joker' 2d, 'Pilot' 3d, 'Wonders' 4th, 'Payment' 5th

With distributors still leery of | launching their top product, with few exceptions, until conditions return nearer normalcy, biz at firstruns covered by VARIETY still is runs covered by VARIETY still is very spotty this stanza. The flu scare and launching of a whole string of top tele shows over the past weekend will take a heavy b.o. toll in current session. However, some new product is beginning to shape up well,

"Around World in 80 Days" (UA)

"Around World in 80 Days" (UA) again is finishing first by a very wide margin. The Mike Todd opus, winding its first year in N. Y. this session, continues big to capacity in most key cities. Second money is going to "Joker Is Wild" (Par) although it's playing in only eight Keys so far.
"Jet Pilot" (UI) is finishing third although now only in 10 key cities covered by Variett". "Seven Wonders of World" (Cinerama) is winding up fourth. It was third a week ago.

ing up fourth. It was third a week ago.

"No Down Payment" (20th), a newcomer, is capturing fifth position but is not big in any location.
"Until They Sail" (M-G) is managing to wind up sixth though not strong in many keys. "10 Commandments" (Par), now is only four of the bigger key first-runs, is taking seventh spot.
"Black Scorpion" (WB) is winding a limp eighth-place winner. "Helen Morgan Story" (WB) is taking ninth money. "Sun Also Rises" (20th), long high on list, rounds out the Top 10 grossers.

s' 4th, 'Payment' 5th

"Les Girls" (M-G) shapes up as bigger new entrant as a result of its improved showing in second session at N. Y. Music Hall, where great. "Search For Paradise" (Cinerama with some additional playdates, now looks to be another winner in the string of Cinerama pix. It's rated sock in Buffalo, sturdy in Pittsburgh, big in N. Y. and great in Philly.

"Slaughter on 10th Avenue" (U), also new, is good in Philly. "Raintree Country" (M-G), in big second Louisville week where it preemed, is rated good in L. A. "Story of Esther Costello" (Col), great in Washington, looms mild in Chi, slim in Frisco and light in L. A. "Mq Man Godfrey" (U) is modest on initial stanza in N. Y. "Interlude" (U) looks okay in Boston. "Stella" (Burstyn) is smash in second Chi frame. "Perri" (BV), great in Chi, is good in L. A. and fine in N. Y. "3:10 To Yuma" (Col) looms routine in Cleveland and thin in Pitt. "Action of Tiger" (M-G) continues to flounder currently, best week being a fair one in Washington. "Tammy and Bachelor" (U), on second time around, looks big in Cincy, fast in Detroit and fine in Portland. "Jeanne Eagels" (Col) shapes solid in L. A. "Quanter" (U), big in Chi, is only fair in Balko. "Deerslayer" (20th) looks big in Toronto. "Man of Thousand Fåces" (U) is gbod in Louiswille. (Complete Boxofice Reports on Pages 8-9)

(Complete Boxoffice Reports on Pages 8-9)

ilies now have more trouble mak-ing both ends meet and can't af-ford moviegoing, especially in view of the latter's comparatively high cost, it's pointed out.

This situation continues to worsen and make their boxoffice going harder and harder, the exhibitors declare. They can't see their way clear to reduce admissions, they say, and even if they could they doubt if such procedure would make it sufficiently easier for most people to attend movies.

RKO (Via List) Tax-Law Matey Of Coal Mine

List Industries, whose principal holding is RKO Theatres, is now diversifying into the coal business. Exec v.p. Sol A. Schwartz (he's also president of the circuit) disclosed this week that 700,000 shares of Glen Alden Corp. have been tendered to List as a result of the List offer to buy the stock at \$12.50 per

Albert A. List had said previous-Albert A. List had said previously the stock would be acquired on
condition that at least \$50,000
shares were tendered. Deal for the
700,000 shares means an investment by List of \$3,750,000.
Wilkes-Barre anthrecite outfit
has 1,750,000 shares outstanding.

Rouben Mamoulian is in as di-rector of Samuel Goldwyn's film-ization of "Porgy and Bess."

		N. Y. S	stock	Exch	ange		
19							Net
High	Low			Weekly	Weekly	Tues.	Change
			1003	High	Low	Close	for wk
171/2	111/4	ABC Vending		143/4	141/8	141/4	— ½
247/8	1558	Am Br-Par Th		171/8	15%	155%	-11/4
361/8	24	CBS "A"	. 91	265%	24	26	<u>~</u> ī′
351/2	24	CBS "B"	77	2618	24	$25\frac{1}{2}$	·—
201/2	151/2	Col Pix		161/4	151/2	153/4	— ½
195%	133%		152	161/8	141/4	151/4	— ½
115	813/4			94	891/4	901/2	-2_
43/4	31/8			33/4	33/8	358	+ 3/8
103/8	73/8			834	81/2	85%	1/8
22	141/8			15	141/8	147/8	· 1/8
91/2	73/4			9	85/8	858	3/8
367/8	281/4			33	315%	321/4	
183/4	121/2				121/2	121/8	+ 1/4
40	283/8		592	3134	283/8	31	+11/8
81/4	51/4	Republic		6	51/4	55/8	· <u>-</u> ¼
131/4	1034	Rep., pfd	7		103/4	· 10¾	<u> 1/4</u>
181/2	141/4	Stanley War.	83	167/8	151/4	151/4	$-1\frac{1}{2}$
291/4	22	Storer	26	2258	22	221/8	- 1/4
3034	217/8	20th-Fox		231/2	217/8	231/4	+ 1/8
253/8	171/2	United Artists		191/2	171/2	18 .	1
301/8	$22\frac{1}{2}$			241/4	221/2	$22\frac{7}{8}$	- 1/4
73	68	Univ., pfd		701/2	70	70	.—
28%	191/2			201/4		201/4	+ 1/4
$126\frac{1}{2}$	$91\frac{1}{4}$			1123/4	1051/2	1111/2	+ 1/2
		America	ın Sto		hange	~	
41/2	$2\frac{1}{4}$	Allied Artists	119	23/4	21/2	25%	- 1/8
101/2	6%	All'd Art., pfd	24	73/8	65%	65%	-11/4
113/4		Asso. Artists		77/8	67/s	75%	+ 1/8
11/4	1/2	C & C Tele	610	3/4	1/2	3/4	+ 1/8
6½	4	DuMont Lab.		438	4	4	36
45%	21/2	Guild Films .	185	35%	3	31/4	 ,
934	7	Nat'l Telefilm	85	71/4	65%	67/8	1/8
9.	31/8	Skiatron	550	73%	51/4	51/2	-13/4
B3/4	41/2.	Technicolor	125	45%	. 4	41/8	5/8
5%.	33/8	Trans-Lux	3	456	456	45%	+ 1/8
		Over-the	-Coun	ter Sec	urities		•
					Bid	Ask	
Ampe	×						-11/2
Chesa	peake	Industries			15%		- 1/4
Cinera	ima fi	be	*****		156	11/2	1/8
	ama 1				2	238	16
. DuMe	nt Bre	adcasting			756		- 1/8 - 3/8
Magn	a The	atre	*****		17/8		
Offici	al Pile	S ,			13%		1/8
Pelar	4				351/2		67/s
		res			31/6	41/8	- 1/2
Walt	Dimer		*****		151/9	163/4	-11/4
		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,			20/2	/-	-/=
* Act		luine.	م ماداند	L Su Dec	arfara &	Co l	

Amusement Stock Quotations For Week Ended Tuesday (15)

.. (Quotations furnished by Dreyfus & Co.)

Preminger: 'Why 30% to Distribs?' Sure Jean Seberg Is Actress Tho Admits 'Joan' a Nosedive

By HY HOLLINGER

Since independent producers and performers are willing to work on a percentage basis for their efforts, distribution must also be prepared to gamble. This is the view of producer-director Otto Preminger who strongly feels that there is a need for a wholesale reorganization of the present distribution system. Says Preminger: everybody else works on a percentage basis, so why not distribution. The fact that distribution fee is no reason for it to continue forever. Preminger commented. The producer-directors admits that some adjustments have been made in distribution fees, but he feels that only the surface has been scratched. He maintains it is incumbent on the distribs to overhaul their releasing methods and to determine if it's worthwhile to service 8,000 theatres if the major portion of a film's gross comer from only 3,000 houses.

Preminger made these observations to this reporter recently at Le Lavandou, France, a small resort community on the French Riviera where he is filming "Bonjour Tristesse." Elaborating on his observations, Preminger noted that "all business is in a state of change, but in our business more people get panicky." This preceded his comment relating to toll-tv.

"Anybody who can produce entertainment," he said, "can only profit if new channels of distribution are opened up. It won't make any difference to the producer, director, actor or writer if his effort (Continued on page 75)

(Continued on page 75)

Whitney Cancels All Production

Hollywood, Oct. 15. Hollywood, Oct. 15.

C. V. Whitney Pictures has cancelled all production plans for the next year and has put back the scheduled start of "The Healing Woods." Norman Shannon Hall, who, was to have screenplayed, has departed the company.

Whitney wants to hold off productions until after the release of his two completed films, "The Missouri Traveler" and "The Young Land," and he begins to get returns on the product. They will be released by Buena Vista.

Victoria Cross Entitles Harold Auten to Place At Queen Bess' Banquet

At Queen Bess' Banquet
When Queen Elizabeth and
Prince Philip are hosted at a luncheon next Monday (21) in the Grand
Ballroom of the Waldorf-Astoria,
perhaps the outstanding representative of the film industry attending will be Capt. Harold Auten,
Greater Union Theatres representative for the U.S. Auten is the
only man alive today who holds,
both the Victoria Cross, Britain's
highest decoration for valor, and
the American Legion of Merit, the
former was received for deeds in
the first World War and the second was received from President
Truman for six years of service
in the last World War.

The city of New York is giving
the luncheon for the Queen during
her brief sojurn in the city on her
trip to Canada (she is now there)
and the U. S. Capt. Auten was in
vited since holding the V.C. has put
him in the front of receiving lines
and court ceremonies ever since
honored with the citation. The
Victoria Cross went to him for his
exploits as an anti-submarine commander.

N. Y. to Europe

N. Y. to Europe

N. 1. to Europe
Claudio Arrau
Cecil B. De Mille
William H. Fineshriber Jr.
Jinmy Gardiner
Alan King
Don McGannon
Tyrone Power
Zadel Skolovsky

'Pal Joey' Avoids 'C'

After much deliberation, the National Legion of Decency has taken "Pal Joey" off the hook. Catholic reviewing organization reportedly is providing the Columbia entry with a "B" rating, which means "morally objectionable in part for all."

for all."
Holdup of the rating had indicated the Legion was considering a "C" (for condemned) classification for the adaptation of the musical about a show business emce and his many loves. It's understood Col made a few minor cuts so as to escape the "C."

Jo Mielziner Sues; Says 'King & I' Sets Were Lifts

Broadway scenic designer Jo Mielziner has filed a \$750,000 suit in N. Y. Supreme Court against Rodgers & Hammerstein and 20th-Rodgers & Hammerstein and 20th-frox charging that his stage de-signs for the Broadway production of "The King and I" were em-ployed for the film production without his consent.

without his consent.
According to Mielziner's complaint, which was revealed when the court gave him 10 days to file a bill of particulars, Mielziner's contract with R&H gave him title to all drawings, designs and specifications. If the designer's contributions were to be employed, for tw or films, the charge says, R&H had agreed under the contract to pay Mielziner a substantial sum for their usage.

pay Mielziner a substantial sum for their usage.

The complaint also states that because the designs were so unique, four 20th representatives who received credit for the designs won awards "as a result of the ap-propriation by 20th and breach of contract by Rodgers & Hammer-stein."

N. Y. to L. A.

N. Y. to
Paul W. Benson
Jeff Chandler
Billy de Wolfe
Sy Fischer
Milton Gelman
Johnny Green
Ann Miller
John H. Mitchell
Nicholas Nayfack
Dick Pack
Charles Schnee
Sol C. Siegel
Ann Todd
Jerry Wald

Europe to N. Y.

Larry Adler Reed Albee Pamela Brown Ilka Chase Tony Curtis
Alfred E. Daff
George Devine
Kirk Douglas
Fernandel Ben Henry Ben Henry Victor Hoare Lady Molly Huggins Antonio Janirgo Moira Kaye Hans Kubachewski Lee Lawrence Janet Leigh John Patrick Hannelore Schoppner Serge Semenenko Hal B. Wallis

30 YEARS AN EXTRA, WINS A FREE RIDE

Hollywood; Oct. 15.

Screen Extras Guild is changing its dues payment sked from a quarterly to a semi-annual basis, effective Nov. 1, along with other branches of the Four-A's—the Associated Actors and Artistes of America.

America.

SEG also has a bylaw change providing that the board of directors may confer a life member ship in the guild on any member in good standing who has reached the age of 65, and has been continuously employed as an extra in pix for not less than 30 years.

Balaban: Par Keep Flexible On Film Costs

any fixed production budget, instead will be free to accept any film-making projects as they develop and regardless of scope or

velop and regardless of scope or expense, Barney Balaban, president, said in New York this week following his return from meetings with studio boss Y. Frank Freeman. Par is equipped with the financial resources and the talent to put together a product lineup adequate to meet theatremen's needs, he said. Prez added that Par will start 1958 with 32 properties, many of them already completed or in the final stages of production. The blueprint, stated Balaban, is to move aggressively toward every type of product which indicates a profit potential. "Our studio will not let anyone walk out its doors who has a production project of boxoffice worth," he stated.

Decency Legion Still On 'B'-Rating Rampage

Un 'B'-Kating Kampage
National Legion of Decency is
continuing on its "B" rampage—
that is, tagging more and more pictures with the "morally objectionable in part" identity than any
other rating. This represents no
change of policy on the part of the
Legion, it's said; the "B" classification trend is attributable to the
increasing Hollywood tendency toward film subject matter that in
past years was not too prevalent
on the screen.
Given the "B" rap this week
were Metro's "Don't Go Near the
Water" and "Until They Sail" and
American International's "I Was
a Teenage Werewolf" and "Invasion of the Saucer Men."

L. A. to N. Y. Marvin Atlas Marlon Brando Sr.

Marion Brando Sr.
Vic Damone
Eda Edson
Taina Elg
Anne Francis
Oscar Hammerstein 2d Hi-Lo's
Morgan Hudgins
Kim Hunter
Paul N. Lazarus Jr.
David A. Lipton
Lauritz Melchoir
Elsa Martinelli
Abe Montague
Paul Nathan Patricia Neal Milton R. Rackmil Clark Ramsay Tony Randall Ginger Rogers Arnold Schulman Jessica Tandy Walter Wanger

Can't Forget Artificial Prosperity

U. S. exhibitors make unreasonable demands in expecting "to keep their houses filled 365 days a year," producer-writer-director Joseph L. Mankiewicz stated while in N. Y. It might be well if they were "crea'ive" and booked other art forms, such as ballet and music, instead of relying on films seven days a week, he added. Root of the industry's trouble is a "false panie" created by the use of the "artificial years" of 1942-47 as a gauge of success, commented Mankiewicz. He held that theatremen are always looking for a smash, whereas modest successes are not despised in Broadway legit.

New York Sound Track

Is Jack Lamont, SIMPP's foreign sales rep, still with SIMPP? Rumored they've parted company.

Samuel Goldwyn due in Gotham shortly for his annual checkup at the Medical Center.

CBS spending \$50,000 on newspaper ads to plug its "Playhouse 90" coverage tomorrow night (Thurs.) of the "Around the World in 80 Days" anni "party". . Significant change has been made in the title of the French "And God . . Created Woman." It's now: "And God Created Woman." Saves space!

Flock of show brites arrived from Europe vesterday (Tues.) on the

of the French "And God . . . Created Woman." It's now: "And God . . . Created Woman." Saves space!

Flock of show bizites arrived from Europe yesterday (Tues.) on the S.S. United States. Among them was French film actor Fernandel who recently completed United Artists "Paris Holiday" with Bob Hope. Also in were producer Hal Wallis, Boston film financier Serge Semenko and Mr. and Mrs. Hans Kubachewski. Latter is manager of Gloria Films, Munich, while her husband is Warners' manager in Germany . . Batjae lifted its option on 'Robert Stack . . Julie London will essay the femme lead in "A Question of Adultery," Cine-World production which rolls in England next month . . Robert L. Lippert purchased Dorothy Cottrell's novel "The Secret of the Purple Reefs" for production in the Philippines . . . King Bros. closed a deal with Cariton-Film Munich and the Yugoslavian government for co-production of "Wings of Hope," story of Yugoslav resistance . . Lloyd Richards, player in "The-Egghead" legiter, is a former waiter at the Paramount homeoffice commissary. Mel Stewart, continued as a tray toter at the same eatery during the run of the now-defunct "Simply Heavenly." He was star of the show, but doubled at Par every day except matinee time Wednesdays, Now he's back on the job full-time . Capitol Theatre now on the sneak-preview circuit. Unveiled, unheralded Jast week was Par's "Sad Sack," this week same distrib's "Hear Me Good."

"The Muggers," produced and directed in New York by William

"The Muggers," produced and directed in New York by William Berke, with Kent Smith starred, ended shooting last week . . made under the banner of Barbizon Productions, which is headed by Morris Helprin and Alfred Crown.

Helprin and Alfred Crown.

Expected is a William Pozier segue into indie production . . . Paramount deal to unload the backlog, say insiders, is hot again but the buyers haven't gotten to the signature stage. It's all a matter of price, and immediate cash . . . Columbia pushing re-release of "Cell 2455, Death Row" as a result of new interest in alleged rapist Caryl Chessman, who authored the book and is again appealing his death sentence. California convict was convicted 10 years ago as the "Red-Light Bandit". . . . Sputnik cued a quick booking of Walt Disacy" "Man in Space" short at the Normandie, while such features as "When Worlds Collide," "Conquest of Space," "This Island Earth," "It Ca me from Outer Space" and "Satellite in the Sky" are making the exhibition rounds again generally.

Esquire Theathe closed by the Parameters.

"Conquest of Space," "This Island Earth," "It. Came from Outer Space" and "Satellite in the Sky" are making the exhibition rounds again generally.

Esquire Theatte closed by the Fox Midwest circuit on Oct. 1 was wrongly reported last week to be in Omaha. The theatre, however, is the Esquire in Kansas City, Mo.

David W. Griffiths' 1915 "Birth of A Nation" has been dated for the Campus theatre, an uptown Minneapolis artie. Old "epic also played the Lawndale, Philadelphia earlier in 1957 and a few scattered dates in Ohio two years ago when state censorship ended there and with it a 40-year ban on the racial incitement angle.

Keenan Wynn, in Berlin for Universal's "A Time to Love." filmization of Erich Maria Remarque's novel, credits television for making his services in demand again for motion pictures. "It wasn't until I played a dramatic character role in a tv play that Hollywood was willing to cast me in similar parts." Wynn said. "It was tough for me to get a job in pictures. Everybody saw me only as a comedian and they weren't making comedies. I had to go into television to convince them that I could do something else besides comedy." Since clicking in tv, Wynn has had a succession of dramatic character roles in pictures.

Mario Lanza, who recently completed "Seven Hills of Rome" for Metro in Italy, has decided to live in Rome for the next two or three years...

More than 32,000,000 people are credited with seeing Cinerama pictures. Medium is now installed in 22 domestic theatres and eight foreign houses... John Drew Barrymore, currently in "Never Love A Stranger" at the Gold Medal-Biograph Studios in the Bronx, is the fourth Barrymore to emote there. Not only did his Uncle Lionel and Aunt Ethel perform there, but his father, the John, made "The Lotus Eaters" there many, many years ago... John D. Desmond has been elected a v.p. of United World Films, a subsidiary of Universal ...

National council sessions of Writers Guild of America will be held in N.Y. Oct. 19-20, with agenda including such Items as propo

Screen Writers branch prez Frank Nugent; tv-radio branch prexy Curtis Kenyon; exec director Frances Inglis, and pub relations rep Louis Pollock.

Jerry Wald says he has picked his Jean Harlow for the biopic he's planning on the late star. However, he won't reyeal her identity, saying only that she's a newcomer and that she doesn't know herself yet that she's been chosen. Mike Todd bash at the Garden Thurs, is blacktie, and there'll be no gate crashers at this one. So hold on to your tickets. Todd is renting the parking lot near the Garden to give out the prizes after the 'party.' He's got to 'strike' his whole set by Friday morning. Richard Davis did buy some French pix during his long European stay. One of them is "Demoniaque" (Le Louvre). Reissue of "North Star" (now titled "Armored Attack") has been playing the theatres. It was scripted by Dalton Trumba and was very-much pro-Soviet. Yet, there have been no complaints at all, Trumbo currently is unemployable in Hollywood. Where's the logic? . . On the "Open Hearing" tv show last week, moderator Jahn Secondari dubbed Bosley Crowther's "The Lion's Share (about Metro) as "Twilight of the Gods." . . Charles Egan, MPEA rep in India, now negotiating with the Indian Government re the latter's stringent import limitations. Advices from Rome have it that Cecil B. DeMille is to have a private audience with Pope Pius shortly and is to receive a special accolade at the Vatican. Producer is now on a swing of various European capitals for conferences with the press and official government receptions, all focusing on his production of "Ten Commandments."

Cecil B. DeMille in New York from the Coast en route to Europe for a round of screenings of his production of "Ten Commandments." receptions and discussions of the picture with various groups. He's to cover Rome, Milan, Frankfurt, Berlin, Paris and Rome. "Commandments" is to have its "international premiere" at the Fiamma Theatre, Oce 21

Deal by which Samuel Goldwyn acquired screen rights to "Porgy and Bess" was formally finalized last week. Negetiations were begun

last May . . .

Twentieth purchased 'March the Ninth," soon-to-be-published novel by British author R. C. Hutchinson for shooting on location in Europe . . . Universal picked up its options on Melley Bee and Red McKuta,

(Continued on page 16)

DIVORCE-BUT ROLES SWITCHED

Which Paramount D'ya Like? WHO'S PARTY OF New French Fiscal Legerdemain: [DIVORCED COUPLE QUARRELING]

Paramount Pictures' opposition to circuits going into film production (see Washington dateline story) while itself recently entering motion picture exhibition via its trade-surprising purchase of the Esquire Theatre in Chicago which is expected to draw growis from exhibitors (as per still another story this issue, captioned 'Allied Again in Big Voice') adds up to more of the same perplexity-of-role in the currently mixed up film industry.

perplexity-of-role in the currently mixed up film industry.

Paramount has placed itself in the curious position of claiming inability to turn out more production because of the limitation on adequate properties but, hand in hand with this, doesn't want "outsiders" to have the opportunity to engage in film-making. Par specifically has told the Dept. of Justice that the previously affiliated circuits which are decree-enjoined from taking on production should not have such restrictions lifted. Par is said to feel that otherwise there would be too much production and this would but the industry.

that otherwise there would be too much production and this would hurt the industry.

But how can there be too much production, some exhibs want to know. They point to Par exec statements to the effect that Par's product output is limited only to the number of suitable properties available. And, they further ask, if Par cannot come upon suitable material, what's there to fear about inexperienced, production-wise, circuit men moving in on the pictorial end?

According to some exhib sources, Par is doing a burn over the production program undertaken by its previous affiliate, United Paramount Theatres, which is not barred from such an undertaking under its antitrust decree. (Meanwhile the Esquire Theatre in Chicago is in direct competition with the UPT subsidiary, Balaban & Katz).

Par already is riled over the UPT operation and simply doesn't want other chains to follow the UPT pattern, according to some exhib sources.

10 Features Made in N. Y. This Year

Growth Seen Just Matter of Added Plant to Compete With Hollywood-Hi Brown's Views

Hollywood's huge investment in studio space and sound stages is delaying the development of New York as a major film production center although films can be made in Gotham for as much as \$200,000 to \$300,000 less per picture than on Coast, former radio program packager Himan Brown, who with his brother, Mende, operates the Production Center film studio in N. Y., charged this week.

Pointing out that 10 feature pictures were made in N. Y. in 1957 to date, "the greatest number in 20 years," Hi Brown declared that despite the opposition of the big Coast studios, independents were creating facilities in Gotham that could match Hollywood in every respect. "As soon as more space is developed," Brown said, "there will be more production in N. Y."

Brown cited his own experience with film production in N. Y. He

could match Hollywood in every respect. "As soon as more space is developed," Brown said, "there will be more production in N. Y."

Brown cited his own experience with film production in N. Y. He noted, for example, that "That Night," a picture he made at his own studio for RKO and now being released by Universal, cost only \$300.000. "It would have cost \$500.000 in Hollywood," he emphasized. He pointed out that while in Hollywood a large share of a picture's cost is chalked off for studio overhead, in N. Y. "your investment is commensurate with what comes back." In Hollywood, he maintained, you get back 50c for every \$1 invested while in N. Y. it's possible to get back 98c. for every \$1. Citing the advantages of N. Y. indication, Brown contended that the money was in N. Y. in form of the banks that make major investments in motion pictures; that many writers and performers preferred to work in N. Y. "All the creative people belong to N. Y.," acry which was a picture in N. Y. because of the lack of cooperation, driving and work here."

Brown disclaimed the reports of some Hollywood producers that it is difficult to make a picture in N. Y. because of the lack of cooperation of municipal authorities. In addition to making his studio available as a rental lot, Brown is continuing to produce his own feature sinctures. Under his deal with RKO, he is set to make four pictures annually. In addition to "That Night," he has completed in the neighborhood of \$300.000 with some sort of recognizable names." His studio, which has two sound stages and room for one more, can handle six features and three tv series annually. (38 S has fented one sound stages for the Phill Silvers' "Sgt. Bilko" series.

NEW TWIST IN STRIKES

Labor Official Wanted More Passes
—Cleared Theatre

Mexico City. Oct. 8.

Hardboiled film labor leader is being cooled off in the cooler in the Port of Vera Cruz. Leader is Manuel Hernandez, one of this port's delegate of the National Cinematographic Industry Workers Union (STIC). He is alleged to have ordered, at pistol point, something different in the way of a strike.

Hernandez is a series of the cooler in the way of a strike.

Hernandez is reported to have ended a show at the Cine Veracruz, the Port's top cinema, ousted the audience with drawn gun, and called the strike, all because exhibitor Jorge Tagle refused to give him more passes. Tagle said Hernandez had systematically abused the pass courtesy by not only demanding too many too often but by passing out the paper to outsiders.

to outsiders.
Hernandez and his threat quickly collapsed. The Port's mayor was
a member of the ousted audience
and ordered the laborite arrested
on the spot, halting the strike ab-

Dallas Adds 3d, Texas Has 250 **Mexican Dates**

Dallas, Oct. 15.
Capitol Theatre, one of the city's diest downtown houses, is being converted into an exclusive Spanish Insurant Provided.

Texas Theatres. Hareld Movy revealed that changes in the lobby, new carpets, new concession stand and refurnishings of the seats is provided.

House will be third in Dallas thowing Spanish language films. The Pan-Americanhor Theatre is a showing Spanish language films and the downtown Strand shows Spanish and the downtown Strand in the provided.

The Pan-Americanhor Theatre is a showing Spanish language films and the downtown Strand is shown to be sh Dallas, Oct. 15

THE FIRST PART?

By HERMAN LOWE

Washington, Oct. 15.
In the aftermath of last Thursday's (10) Justice Dept. hearing on whether National Theatres circuit should be permitted to produce films, these, key points emerged:

emerged:

The Anti-Trust Division is on the horns of a dilemma because of the inconsistent decrees in the Paramount case. Three divorced circuits—National Theatres, S:anley-Warner and Loew's—may not produce features without specific amendments to their decrees. On the other hand, there is no barrier to production by RKO Theatres and American Broadcasting-Paramount Theatre, and the latter already is making pictures.

The exhibitors, clamoring about

ready is making pictures.

The exhibitors, clamoring about film shortage, want the Justice Dept. to equalize all divorced circuits. But the producers and distributors contend this would decrease, rather than increase, the number of "quality" films, since the surviving studios would lose key showcase playing time and would cut back their output.

Notthen, tide the exhibitors

would cut back their output.

Neither side—the exhibitors who urged a green light for National and the others or the producers and distributors who opposed production by National— is willing to predict what position the Justice Dept. will take. However, spokesmen for both factions felt the hearing before Victor Tanson, Assistant Attorney General in charge of the Anti-Trust Division, was worth while.

The exhibitors said it gave them

The exhibitors said it gave them a chance to emphasize their contention of product shortage to Hanson who has not had much experience in motion picture

experience in motion picture cases.

The producers and distributors say the chief value of the session was that it enabled them to "enlighten" Hanson. Explained one spokesman: "Up to the time of the meeting, Hanson and the Anti-Trust Division had been bombarded with exhibitor complaints about product shortage. But there, had never been an opportunity to explain our side. This hearing gave us the chance to clarify and explain our position. We feel we were the gainer from that viewpoint."

The hearing was conducted behind closed doors with newspapermen barred. About 70 men, representing over 20 firms and trade associations from every segment.

resenting over 20 in ms and trade associations from every segment of the industry, were admitted. Commented a somewhat bemused Hanson at the conclusion:

anson at the conclusion:
"There was a terrific difference of opinion expressed. It
was a very healthly session. It
was helpful in that it brought
out the problems of the industry. These are very difficult problems and the motion
picture industry is. in a xickened condition."

Hanson said considerable study Hanson said considerable study will be given to the testimony, before the Department lakes its position. While the New Tork trial court must approve any amendment to the decrees, the court will be guided largely by the recommendation of the Anti-Trust Division.

The exhibitor spokesmen were all for National Theatres getting an okay to produce. But there were shades of colinion on how

Tax on U.S. Films There to Build French-Owned Houses in States

PUSH TO KEEP PROMISE

ed Artists Owes C'Scoper Per Month Allied

Hollywood, Oct. 15.

Allied Artists will put six films before the cameras between now and Dec. 1, including a pair in CinemaScope and color to maintain the firm's promised release plans of one C'scope tinter per month. Pix are "Quantrill's Raiders," "Joy Ride" and "Persian Gulf," to be produced by Ben Schwalb; "The Line Between," Archie Mayo; "The Golden Disc," Nacirema; and an untitled Roger Corman production. "Quantrill's Raiders" and "Persian Gulf" are the CinemaScope-color entries.

Metro Dickering U Newsreel Buy, Leaving Only Two

Newsreel field may soon be cut to only two theatrical reels. Negotiations are currently going on for the Hearst Metrotone outlit to purchase the Universal seel. If the deal goes through, it will leave only News of the Day and 20th-Fox Movietone in the running.

Talks between Metrotone and Universal envision of buyout. However, the Universal reel would retain its U tag until all the various contracts here and abroad are played off. Presumably, the two reels—both produced by Metrotone—would have the same content.

Tag-end distribution of the II

Recent negotiations for a new Recent negotiations for a new Franco-American film agreement saw the French proposing a special tax on a given number of American imports. Coln, amounting to between \$1,200,000 and \$1,500,000, would be used by the French to build a theatre or theatres in the U. S. to serve as a French showcase.

The Americans, who would end up with a lesser number of basic permits under such an arrangement, would share in the theatre's proceeds to the tune of 2%, which would be by way of repaying the money.

Money.

According to the best available information, Marc Spiegel, the Motion Picture Export Assn. rep in Paris, nixed the French proposal. MPEA in N. Y. says it is aware that various such formulae were considered by the French, but maintains it has no details. Negot'ations are still going on and MPEA is hopeful that the pact will be renewed essentially on a status quo basis. It denied last week a published report from Paris that the Franco-American deal had been concluded and merely required signature, signature.

signature,
French, via Jacques Flaud, head
of the Centre National du Cinematografie, have long dreamed of expension in the U. S. They're the
only foreign industry to currently
maintain a fully staffed publicity
and pr. office in Gotham, under
Joseph Maternati.

Reports Denmark Partly Eased to U.S. Films

S. A. Henriksen, the new Far East supervisor for Paramount, arrived in New York last week and left over the weekend for the Coast and his new headquarters, Hong Kong, Henriksen, for 20 years, was with Par in Denmark and he was general manager for that country when he was reassigned to the Far East.

tone—would have the same content.

Tagend distribution of the U Tagend distribution, the U Tagend distribution of the U Tagend distr

UA's Saturation Radio Spots for Time Limit'

"Time Limit," which stars Richard Widmark and is his maiden appearance as a freelance producer, will be opened in some 40 to 50 spots between Oct. 24 and Nov. 7. United Artists exploitation chief Mori Krushen is using radio spots in volume, probably biggest use of these aids in a long time.

Of a saturation morning-uponnight nature, the radio spots in some situations will amount to 400 individual plugs. Average daily per

individual plugs. Average daily per station will be in excess of 20 an-nouncements.

The Tin Star (V'VISION)

Quality western with names of Henry Fonds and Anthony Perkins to send it.

Hollywood, Hollywood, Oct. 10.

Paramount release of William FeethersGeorge Seaton production. Stars Henry
Fonda. Anthony Ferkins: costars Betsy
Anthony Ferkins: costars Betsy
Anthony Ferkins: costars Betsy
Anthony Mann.
Screephap. Dudley Nichols, from story
by Barney Slater. Joel Kane; cameri,
Loyal Griggs; editor, Alma Macrorie;
7, 57, Running time, 92 MINS.
MORY Hickman. Morg Hickman Ben Owens

Bernstein Previewed Oct.
time, 72 MiNS.
Henry Porida
Anthy Peridas
Betsy Palmer
Michel Ray
Neville Brand
John McIntire
Mary Webster
Mary Webster
Mary Webster
Mary Webster
Fary Webster
Michel Ray
on Richard Shannon
Lee Van Cleef
James Beil
Howard Petrie
Russell Simpson
Jack Kenney
Mickey Finn Owens Mayfield Mayfield ogardus ****Cord Millie
Zeke McGaffey
Zeke McGaffey
Buck Henderson
Ed McGaffey
Judge Thatcher
Harvey King
Clem Hall
Andy Miller Hodges ... e (McCall)

"The Tin Star" is a quality west-ern with names of Henry Fonda and Anthony Perkins to give it meaning in both the sagebrush and general markets. Film has ingre-dients to maintain interest at a high key throughout its fast 92

general markets. Film has ingredients to maintain interest at a high key throughout its fast 92 minutes.

This William Perlberg-George Seaton production unfolds intersettingly under the smooth direction of Anthony Mann, who draws top performances from cast also headed by Betsy Palmer, Michel Ray, Neville Brand and John McIntire. Dudley Nichols screenplay centers around Perkins' insistence upon keeping his sheriff's badge despite the pleading of his sweetheart to abandon hazards of the Job, and Fonda, a former lawman turned human bounty hunter, reluctantly teaching him the tricks of the trade. A very credible story packs excellent dramatic values sharply handled throughout to lend a feeling of mounting suspense. For Fonda, character is one of his strongest in some time and he gives it telling authority as he waits in a small western town for a reward check, then stays on to help the over-anxious young sheriff. Perkins, in this role, asserts himself forcibly, his nemesis being Neville Brand, capable as a gunhandy bully who nearly forces him to back down in his authority. Betsy Palmer is in for suggested romance with Fonda as mother of young Michel Ray (the boy in "The Brave One"), half-breed Indian lad who awkaches himself to a willing Fonda, both convincing in their parts. John McIntire as the town's grizzled old doctor whose murder spurs on the eventual climax as Perkins faces a lynching mob out to get doc's killers, makes his work stand out. Good support, too, is afforded by Mary Webster, in love with Perkins, and Lee Van Cleef and Peter Baldwin as doctor's alman Macrorie's tight editing head

and Feter Danum as Slayers.
Loyal Griggs' camera work and Alma Macrorie's tight editing head technical credits. Elmer Bernstein's music score also is effective in setting pace.

Whit.

The Invisible Boy

Clever science-fictioner with accent on humor; strong family trade appeal.

Metro release of Nicholas Nayfack production. Stars Richard Eyer, Philip Poduction. Stars Richard Eyer, Philip Poduction. Stars Richard Eyer, Philip Poduction. Stars McCarthy, Alexander Lockwood, Robert B. Hards Manney Coper, Robert B. Hards Manney Coper, Camera Gordon Story by Edmund Cooper; camera Harold Wellman; music, Lee Baxter; editor, John Faure, Previewed Oct. 4, '57. Stanning time, W MMS.

M MINS.

Richard Eyer
Philip Abbott
Dane Brewster
Harold J. Stone
ton Robert H. Harris
Dannis McCarthy
Alexander Lockwood
John O'Malley

in display the serious of the science-fiction field, with type of sciff excitent, which will appeal to mostly results pressges satisfactory returns.

For his initial indie production, Nicholas Nayfack lards action generously with humor, simultaneously capturing the type of sciff excitement which will appeal to moppe audiences especially. Principal character is young Richard Ery freemenbered as the boy in "Friendly Pressuation). Since the simulation of a top science is young Richard Ery freemenbered as the boy in "Friendly Pressuation). Since the sinc

again of this interesting mechanical man, although film in ne wise is a follow-up.

The Cyril Hume screenplay, based on story by Edmund Cooper, has been directed with a ready touch by Herman Hoffman, who generates plenty of laughs with young Eyer and his robot before the chilling climax. Philip Abbott, the scientist whose super-computer is in constant use by Pentagon for solution of complex scientific problems, particularly in prepping space platform project, takes his son to the computer in an effort to further boy's education. Lad becomes hypnotized by brain, emerges a chess wizard and in a game with his father wins as a reward latter's permission to play with Robby, something of a wizard on its own. Through the robot the youngster becomes invisible so he can play sans parental objections.

Chilling aspects of narrative occur when the machine comes in the computer space, and becomes a threat to national security, using scientist's son as a hostage to gain its objective.

Young Eyer plays his part skillfully and actions of Robby are nearly human. Abbott capably fulfills father role, Diane Brewster qualifies as the mother and Harold J. Stone, Dennis McCarthy, Robert H. Harris, Alexander Lockwood and John O'Malley are okay in support.

Special effects by Jack Rabin, Irving Block and Louis Dewitt are expert and lead off quality technical credits. Merrill 'Pye's production designing is interesting; so are Harold Wellman's photography, John Faure's editing and Les Baxter's music score. Whit.

Teenage Doll

juve delinquency Clumsily executed. sex-and-sadism fancheaple. For the ciers.

Hollywood, Oct. 4.
Allied Artists release of a Woolne
Bros. production Siars June Kenney, Fas
Spain, John Brinkley; with Collette Jack
son, Barbara Wilson, Ziva Rodán, Sand
Smith, Barbara Wilson, Ziva Rodán, Sand
Smith, Barbara Worris. Richard Devon
Sercenplay, Charles R. Griffith; camera
Floyd Crosby; editor, Charles Gross; ar
director, Robert Kinoshita; music, Walte
Greene. Previewed in Hollysood, Oct. 2
'77. Running time, 67 MiNS.

Barbara .,	June	Kenney
Hel	Fay	Spain
Eddie	John E	rinkley
May	Collette .	Jackson
Betty	. Barbara	Wilson
Squirrel	Ziva	Rodan
Lorrie	Sand	 Smith
Janet	Barboura	Morris
Dunston	. Richard	Devon
Wally	Jay	Saver
Phil		
Estelle		
Dutch Doctor	Ed	Nelson

Hear Me Good

Not often funny low-budget comedy, starring tv quizmaster Hal March. Routine destiny.

Paramount release of Don McGuire production. Stars Hal March and Joe E. Ross. Features Merry Anders, Jean Willes, Milton Frome, Joey Faye, Richard Bakalyan and Tom Duggan. Directed and written by McGuire. Camera VistaVision. Haskell Boggs, editor, George Tomasini, time, 80 MINS. Y., Oct. 10, 57, Running time, 80 MINS. Y.

time, 80 MINS.
Marty Holland Hal March
Max Crane; Joe E. Ross
Ruth Colligs Merry Anders
Rita Half Jean Willes
Mit Ross 2 Milton Frome
Charlie Cooper Joey Faye
Hermie Richard Bakaban
FV Director Tom Duggan

"Hear Me Good" is an innocuus, obvious low-budget entry that
aims desperately for laughs but
only finds its mark occasionally.
Its chief asset from a selling standpoint is the name value of Hal
March, the quizmaster of tv's "\$64,000 Question"—once of the radio
comedy team, if anybody remembers, Sweeney and March,
Produced, written and directed

bers, Sweeney and March.

Produced, written and directed by Don McGuire, the film is hardly more than a 18-minute vaude sketch stretched to 80 minutes. Talk and more talk features the proceedings and the main purpose of the film appears to be the setting up of situations for gag lines. The latter run as thick and as fast as on a Bob Hope radio or ty program, but only a handful of the gags are capable of including genuine langhter.

The picture's similarity to a radio or tv show is further demonstrated by the number of product plugs that are spotted throughout the film. The picture, however, should find its niche in double feature situations where it can provide adequate amusement to keep the customers happy before the main entry hits the screen.

The characters in "Hear Mgod" are a bunch of pleasant Manhattan conmen vaguely similar to characters created by Damon Runyon. Work is an abhorrent word to them and they live by their wits. Their lingo is strictly Runyonesque. As the chief conman, March is preparing "to fix" a beauty contest so that the moll of Irving the Hammer, a hood never seen on the screen, emerges the winner.

Complications, of course, set in when March substitutes an imocent, wide-eyed beauty who succeeds in bringing out his better instincts. It's the usual boy meets girl, loses girl, etc. stuff that works out finely when March decides to reform and employ his conning techniques for legitimate activities. Love serves as the potton that brings about his reformation.

The performances meet the demands of McGuire's screenplay. March is okay, but he's been better as a straight actor-comedian as evidenced by his performance as the punch drunk fighter in Metro's irt's Always Fair Weather" several years ago. Joe E. Ross is fine as March's trusting sidekick as is Joey Faye as a comman who out: one for mad my play and set decorations, have an obvious cost-conscious feeling. Holi. out finely when March decides to reform and employ his coming techniques for legitimate activities. Love serves as the polion that brings about his reformation.

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Jailhouse Rock (SONGS-C'SCOPE)

Elvis Presley starrer, which means handsome grosses when rightly booked.

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Jailhouse Rock (SONGS-C'SCOPE)

Elvis Presley Starrer, which means handsome grosses when rightly booked.

Jailhouse Rock (SONG

him, for the mannerisms which have fashioned him into the phenomenon he is with the teenagers color his character here. Presley is still no great shakes as an actor but gets by well enough, although role isn't particularly sympathetic. Narrative as scripted by Guy Trosper intros Presley as a hottempered but affable youngster who goes to prison on a manslaughter rap after being involved in a bar-room fight. In stir he's cell-mated, with Mickey Shaughnessy, who teaches him his dog-eat-dog philosophy, and also some singing tricks. Released, but now embittered and cynical, he claws his way to fame in the music world, riding alike over friend and foe, even Judy Tyler, a music exploitation agent who has helped in his discovery and is partnered with him in their own record company. Scene shifts between recordings, television and Hollywood, where becomes a star.

Singer is on for six songs, top being the fitte production number in a prison setting. Songs are varied, from the rock 'n' roll title number and "Treat Me Nice," to the ballad, "Young and Beautiful." Also included are "I want to Be Free," "Don't Leave Me Now" and "Baby, I Don't Care." All are stamped with singer's own brand, shouting, but some of the gyrations of the past are missing. The Jordanaires give singer melodic backing.

Star receives good support, Miss Tyler—keilled in an auto accident

Young and Dangerous

Think screen needs 'new faces'? Here's two, 'Strong programmer with talented newcomers.

Hollywood, Oct. 11.

Twentieth.Fox release of William F,
Claxton production. Star Lill Gentle,
Mark Damon: features Edward Blins,
Seevens, Dabba Greet Ann Doran, Frans
Seevens, Dabba Greet Ann Doran, Frans
Claxton, Screenplay, James Landis; camera, John M. Mickolaus Jr.; editor, Frank
Baldridge; music, Faul Duniap, Freviewed
Baldridge; music, Faul Duniap, Freviewed
Tommy Price
Mark Damon
Tommy Price
Mark Damon
Tommy Price
Mark Damon
Tommy Price
Mark Damon
Mark Damon
Mark Price
Mark Damon
Mark Price
Mark Clatton
Mark Clare Clinton
Mark Clar Danny weston
Shirley Falls
Ronald Foster
Bill Shannon
Marilyn Carrol
Joan Bradshaw
Marion Collier
June Burt
June Burt
Bunes Canino
X Brand
Bull Boyelin
Buddy Mason
Judy Bember
Kim Sosla
Doris Kemper
Brandy Bryan
Roy Darmoux Carhop No. 1.
Carhop No. 2.
Carhop No. 3.
Corhop No. 3.
Corhop No. 1.
Tough Teenager
Desk Sergeant
Station House CopParty Girl No. 1.
Juvenile Hall Girl.
Arreading Office Borries Worker
Drive In Worker

stamped with singer's own brand, shouting, but some of the gyrations of the past are missing. The Jordanaires give singer melodic backing.

Star receives good support, Miss Tyler-killed in an auto accident several moether ago and state of the gyration of the past are missing. The Jordanaires give singer melodic backing.

Star receives good support, Miss Tyler-killed in an auto accident several moether ago and the several several moether ago and the several several several moether ago and the several several moether ago and the several several several several moether ago and the several s

Taming Sutton's Gal

Routine programmer aimed at the grassroots trade.

Republic released of Variety production (produced by William J. O'Sullivan). Stars John Luydon. Glerie Talbott: festures John Luydon. Glerie Talbott: festures John Luydon. Glerie Talbott: festures John Stars Williamson and Preference of the Post from Thames Williamson and Preference of the Post from Thames Williamson and Preference of the Washington and Prefere John Lupton Glorig Talbott Jack Kelly

This is a lowbudget program "filler." Turned out in quickie time and looks it. Routine action

(Continued on page 20)

Tomlinson Loss on Loew Shares

As Loew's shares came tumbling down last week, Joseph Tomlinson, like it or not, went along for the ride. Big, independent, fighting stockholder Tomlinson held 180,000 shares in the film corporation at a reported average price of close to \$22 per share, for a total investment of \$3,960,000.

Last week's closing quotation was \$14.25, meaning Tomlinson's paper loss as of that time was \$990,000.

It's understood Tomlinson bought on margin and owes \$1,120,000 on the Loew's stock.

Total valuation of Loew's outstanding issue on the basis of last week's closing prices on the New York Stock Exchange, has fallen over \$40,000,000 since 1957's high was reached.

3 Different Courts Pro-Vogel; Tomlinson Fails to Prohibit Already-Delayed N.Y. Meeting

Three-decisions from three dif-ferent courts, all coming on the same day—Friday (11)—removed the legal threats which Joseph Tomlinson had hoped would delay or enjoin yesterday's (Tues.) spe-cial meeting of Loew's stockholders as called by prexy Joseph R. Vogel. The rulings, all coming within the period of a few hours, were the following:

(1) In the Federal District

(1) In the Federal District Court of Delaware, Judge Wil-liam H. Kirkpatrick denied Tomlinson's request for a tem-

Tominson's request for a tem-porary injunction to postpone the special meeting.

(2) The Supreme Court of Delaware, a three-man panel, unanimously upheld the deci-sion of Chancellor Collins J. Seitz of the Delaware Chan-erry Court that Louis B. Mayer and Samuel J. Briskin were and Samuel J. Briskin were illegally elected to Loew's board of directors at the so-called Tomlinson rump meet-

called Tominson rump meeting in July.

(3) The Appellate Division of the N.Y. Supreme Court upheld the ruling of Judge Morris Spector enjoining Tominson, "his associates, employees or agents" from interfering with the halding of the special meeting.

Decisions followed a week of charges and counter charges as each faction in the fight for con-trol of Loew's stepped up its bar-rage of statements in an effort to rage of statements in an effort to influence the company's stock-holders. Tomlinson, who so far had made no direct appeal to the share-holders, issued his first proxy solicitation on Wednesday (9). His pitch, sent out with the approval of the Securities & Exchange Commission, represented, a last-diffed drive to presented. formmission, represented a last-ditch drive to prevent a quorum at yesterday's meeting.

yesterday's meeting.

Contending that he represented a "majority" group on the board of directors, Tomihason asked the stockholders to revoke the proxies originally pledged to Vogel. His aim, Tomihason noted, was to "prevent the actions proposed to be taken at the meeting or, in the alternative, to secure revocation of sufficient proxies to prevent the adoption of the by-law enlarging the board."

Tomihason's Pitch

Tomlinson's Pitch

Tomilinson's Pitch

Tomilinson's solicitation pointed out that the Delaware Court of Chancery had removed from the agenda of vesterday's meeting the attempt to oust Tomilinson and Stanley Meyer from the board. "This means, for all practical purposes, that the abortive removal attempt has been struck down, said the Tomilinson statement, "and the two items of business before the special stockholders meeting will be a proposal to enlarge the board of directors and the filling of vacancies on the board."

Tomilinson's solicitation asserted

of directors and the filling of vacancies on the board."

Tomlinson's solicitation asserted that he is a member of a group of directors constituting a majority of the present board. This group, consisting of Tomlinson, Meyer, K. T. Keller, Ray, Lawson and Louis Johnson, it was noted, "is dissatisfied with the present administration of the company's affairs and wishes to replace Vogel as president." If was pointed out that there is a split in the board and the solicitation is not being made on behalf of management but that in a sense "it is made on behalf of the group constituting a majority of the board."

In a lefter accompanying the

In a letter accompanying the proxy solicitation, Tomilinson said that he and the "directors who support me" believe that the call

for the special meeting "was not in the best interest of the corpora-tion and that the campaign which has been conducted is a cynical nas been conducted is a cynical attempt to mislead the stockholders into putting in control of this company a man and a group who, in my judgment, have not the remotest chance of putting it back on its feet."

It's a Secret?

Tomilisson informed the stock-holders that they have not been told that 10 of the 11 duy elected stockholders present at the board meeting in Los Angeles on July 12 held the view that Vogel should be replaced as president and passed a resolution appointing a committee to find a successor. According to Tomilisson; it was only after the committee could not agree on a Tominson; it was only after the committee could not agree on a successor that the resignations occurred creating the vacancies on the board. Since then, said Tominson, Vogel and the three directors allied with him have prevented a quorum of the board from assembling.

Charging that the attempt "to pack the board" is unjustified on any basis, Tomlinson asserted that

pack the board" is unjustified on any basis, Tominson asserted that the proposed increase would cost Loew's an additional \$60,000 annually. He pointed out, too, that few of the major U.S. corporations have a board as laffge as 19 and that Columbia has eight, Warner Bros., 20th-Fox and Universal have 10, and Paramount has 12.

Tominson retterated that he had "no desire to control or dominate" the company. As a large stockholder, he said, his only interest "is to see it earn money, pay dividends and increase, through retained earnings and bright future prospects, the value of this stock, my investment and yours." He said he opposed yesterday's meeting because he believed it to be "a means by which Yogel and the old quard seek by propagandizing the stockholders for perpetuate themselves in office."

Your Rights'

Your Rights'
Vogel, in an immediate answer
to Tomlinson's first proxy solicitation, declared in a letter to stockholders that the Canadian industrialist was attempting to take away
from the investors the privilege
of voting at the special meeting.
He described the Tomlinson move
as "an obvious effort to dany you as "an obvious effort to deny you (the other stockholders) the oppor-tunity to choose the management

tunity to choose the management of your company."

In a series of moves and countermoves on Thursday (10), Tomlinson issued what he purported to be the text of the transcript of the July 12 board meeting on the Coast at which he charges 10 of the 11 Loew's directors "held the view" that Vogel should be replaced as president.

that Vogel should be replaced as president.
Vogel's letter to the stockholders fiatly declared that this was "absolutely untrue." Vogel also stated that it was also "absolutely untrue" that the board passed a resolution appointing a committee to find a successor "for me." He declared that four of the directors present—George L. Killion, William Parker, Ogden R. Reid and George Brownell—had affirmed under oath that they were opposed to the resolution to "replace me." In addition, Vogel noted, Fred Florence, another director present at the meeting, told him personally that he was opposed to the Tomlinson faction's move to replace Vogel.

Tomlinson faction's move to replace Vogel.

Tomlinson's statement gave an entirely different picture of what transpired at the L.A. meeting. Quoting what he described, as an (Continued on page 18)

JOE VOGEL WINS-BUT NOT ENTIRELY; BRISKIN ON, THAU OFF LOEW'S BOARD

Loew's Inc. scored a major, but not complete, victory in the fight for corporate control in which he was pitted against dissident stock-holder Joseph Tomlinson.

At 6:33 p.m. yesterday (Tues.) following a full day's meeting of stockholders, the chief exec amounced it "appeared" that all his candidates for election to the board had been voted in with one exception, Benjamin Thau. Vogel later stated Thau had withdrawn voluntarily because of difficulty to commute from Culver City to New York.

mute from Culver City to New York.

Representing a setback for Vogel was the election also of Samuel J. Briskin, who had the support of Tomlinson and the banking firms of Lehman Bros: and Lezard Freres. It was immediately made clear that Briskin's election will be subject to a challenge of the votes cast. He received 442,618 ballots. Vogel management's nine directors totaled 3,512,486 votes. The Vogel proposal to enlarge the board to 19 members was carried by a vote of 3,449,446 in fabor and 519,435 opposed.

At session's end, the Vogel group appeared elafed. The Tomlinson faction was absent. Legalists for management expressed themselves that "after our atforneys get.

that "after our attorneys get through, we are not at all sure that even the Briskin election to the board might not be lenged."

the board might not be challenged."

West For Briskin

Meeting, which was intermittently marked by individual stockholder outbursts and calls for order, had a surprising development in the nomination of Briskin, producer whose last studio affiliation was Paramount. Akthough not new to the Loew's lineup of proand con forces, having previously been named to the directorate in a Tomilison-dominated meeting—since declared illegal—Briskin at yesterday's session had the out-inte-open support of Lehman and Lazard.

Vogel made a call for from-the-

Vogel made a call for from-the-floor nominations and this immedi-ately was answered by Eastman Burkett, attorney with the N. Y. law firm of Simpson, Thatcher & Bartlett, who named Briskin as a candidate. Burkett said he represented the 2,000 shares owned by Edwin L. Weisl, senior partner in ST&B and a Briskin supporter through most of the corporate warfare.

through most of the corporate warfare.

Candidacy of Briskin was seconded by R. R. Rusmisel, representing 150,000 shares held by
Lehman and Lazard.

Spokesman for ST&B said the
firm was not backing Tomlinson
per se, but because of the two opposing factions on the board
wanted someone with broad picture
business experience. Complying
with a ST&B request, Vogel took
it upon himself to issue a ballot
with Briskin's name on it.

Voxel's Cheerleaders

Million C. Weisman, attorney for
the pro-Vogel, Harry Brandt-organized Stockholders' Protective
Committee; came out with a quick
blast against Briskin, characterizing him as a "stooge" for Toml'ison. Weisman also, underlined
Waiel's position keels.

holders not to vote the way a "competitor" would so desire.

Support for Vogel at this point was voiced by Judge Louis Goldstein and Ben Javits.

Briskin's name went into the hopper after Vogel, confident of a quorum, succeeded in winning an okay to increase the board. The prez said a "great majority" voted his way, and with that William A. Parker placed in nomination the Vogel candidates, including: Washington lawyer Elisworth C. Alvoged C. and the vogel candidates, including: Washington lawyer Elisworth C. Alvoged C. and the vogel candidates, diamond merington lawyer Elisworth C. Alvord, Gen. Omar Bradley, diamond merchant Charles Braunstein, Random House publisher Bennett Cerf, ad agency exec Francis W. Hatch, former U. S. Atty.-Gen. J. Howard McGrath, Loew's financial v.p. Robert H. O'Brien, general counsel Benjamin Melniker, Board of Education president Charles A. Silver and Metro studio boss Thath.

Judee Rikind Blasis Tomi'nson

Judge Rifkind Blasis Tominson
Judge Simon H. Rifkind, Loew's
attorney, lashed out at Tominson's
claims of proxy revocations declaring he intends to challenge such
revocations, and went beyond this
point with an attack upon both the point with an attack upon both the Lehman and Lazard banking houses. He said he would challenge the proxies of the two banks if "the facts as they develop warrant the propriety of such a challenge."

propriety of such a challenge."
General tenor of the session was
one of endorsement of Vogel although there was scattered apnlause, too, for Tomilinson's men.
Tomilinson himself got a good salvo.
Neither Briskin nor Thau were in
attendance. Bradley and Silver
were present in the morning but
failed to show in the afternoon.

Investors were given box lunches during the midday recess. Following the lunch, screening of a new M-G picture "Don't Go Near the Water" kept the investors occupied during a protracted ballot-counting period.

Among the outbursts was one involving John Gilbert, familiar (and outspoken) figure at many stockholder conclaves. He raised a fuss about Vogel's failure to introduce board members

Oppose Big Board

A bombshell was dropped at the morning session when Lehman Bros. and Lazard Freres, in effect, came out in support of Tomlinson. A few moments before the vote on the resolution to enlarge the board, Rusmisel read a statement in which le said that the two Wall Street banking firms were opposed to the expansion of the board from 13 to 19 and urged the stockholders to vote against the resolution.

Noting that the banking firms

19 and urged the stockholders to vote against the resolution.

Noting that the banking firms were "seriously disturbed" with the record of the company and that they were not part of either faction and were only interested in the "welfare" of the company, Rusmisel declared that a "large, unwieldy board" is not the solution to the company's problems. He added that a large board would only cause confusion and added expense for Loew's.

Rusmisel sat in a row of seats occupied by members of the Tomisson faction and several lawyers from the law firm of Simpson, Thacher & Bartlett.

After Rusmisel finisher his state-

Weisman Also underlined After Rusmisel finisher his state-'s position has Parimanian ment, vogo, fought to denote a member—and asked stock—connection between Weisl and the

served as attorney for Louis B. Mayer, Stanley Meyer and Samuel Briskin.

Early in the meeting, two representatives of Simpson, Thacher & Bartlett attempted to place a cloud on the legality of the meeting by seeking to determine if there was a quorum present. They claimed that Tomlinson has received "a bale of revocations" of earlier proxies pledged to Vogel and they demanded a count before the meeting proceeded any further. Vogel maintained that there was a quorum present at the Sept. 12 meeting and that yesterday's session was simply an adjournment of that meeting, In addition, he stated that he could predict that there was a quorum present.

Attorney Ben Javits, who pre-

he could predict that there was a quorum present.

Attorney Ben Javits, who previously represented Tomlinson, asked that the meeting continue as scheduled. He pointed out that even if there were no quorum present those who desired to could seek "a remedy" in the courts after the meeting. Louis Nizer, special attorney for Vogel and Loew's, said the efforts of the representatives of Simpson, Thacher & Bartlett were another effort to "obstruct the mee'ing and cause confusion." He cited court decisions which ruled that the stockholders had a right to determine the issues involved and (Continued on page 23)

WB Rubs Out 40 Ad-Pub Staffers In Mass Overhaul

In one of the most thorough housecleanings in the history of the company, Warner Bros. dramatically skeletonized its homeoffice publicity - advertising department on Monday (14) with more than 40 staffers being pinkslipped. Completely eliminated was the company's 32-mar art department. As part of what WB terms a streamlining and realignment of everyphase of its global operation, adchief Gilbert Golden and his assistant, Richard Lederer, will shift their headquarters to the Coast.

A major portion of the functions

sistant, Richard Lederer, will shift their headquarters to the Coast.

A major portion of the functions of the advertising and art departments will be turned over to an outside advertising agency or art service. Among those let out in the publicity department were many veterans of more than 25 years service. Included in this group were trade press contact Sid Rechetnik, N.Y. newspaper contact Irving Windisch and national magazine contact Leo Wilder. Among other publicits given their notices were Jack Tirman, veteran column and city desk contact; Sid White, radio-tv contact, and Bob Boehnel, veteran industrytie who joined Warners following the cleanout at RKO. Others caught in the wholesale economy wave were Ed Weisberg, Wally Shapiro, Larry Margolin, Vern Goldsmith, Phil Gothofer and Jerry Mendelowitz. Elimination of the art department will witness the exit of art director Bud Kornheiser, assistant art director William Gold and production supervisor Ken Aneser, all veteran Warnerites with many years of service.

pervisor Aen Aueser, an vercran Warnerites with many years of service.

Union Cushion
All staffers associated with the Screen Publicists Guild will be paid double severance pay. The art department, according to terms of the contract with the company, was given a 60-day notice. Publicists were given two weeks.

Although there have beeff frequent rumors of a drastic upheaval in the WB pub-ad setup, the final blow came as a shock to staffers as they reported for work on Monday morning. They were summoned to a meeting in the seventh floor board room at which pub-ad chief Robert Taplinger announced the drastic shakeup. Later those earmarked for dismissal were handed their notices.

The cuts are expected to spread throughout Warners' world-wide

Allied Artists Loss: \$1,783,000

Hollywood, Oct. 15. Allied Artists racked up a loss of \$1,783,910 for fiscal year ended June 29, 1957, after a credit of June 29, 1957, after a credit of \$675,000 repping Federal income taxes for prior year recoverable under loss carry-back feature of the Federal Tax Law, prexy Steve Broldy announced over weekend in annual report to stockholders. Figure compares with a profit in 1956 of \$871,875 after income taxes of \$430,000.

June 29, 1957, exceeded company's current liabilities of \$4,027,000, Broidy pointed out. Bank loans amounted to \$3,577,000.

Inventories declined to \$6,615,000 from \$9,219,000 one year earlier, exec stated, "reflecting release and substantial amortization of higher budget pictures." As of June 29, he said, AA had a backlog of 14 pictures awaiting release, including general dates for "Love in the Afternoon."

Commenting on company's plans for the future, Broidy declared:

\$430,000. Commenting on company's plans for the future, Broidy declared, moned to a meeting in the seventh of the future, Broidy declared moned to a meeting in the seventh of the future, Broidy declared moned to a meeting in the seventh of the future, Broidy declared, moned to a meeting in the seventh of the future, Broidy declared, moned to a meeting in the seventh of the future, Broidy declared, moned to a meeting in the seventh of the for board room at which pub-ad the from the floor board room at which pub-ad the frastic shakeup. Later those to \$13,833,000, compared to \$13, 854,000 the previous year. Foreign budgetted to meet conditions of the armset, With the losses and write-flim rentals were \$3,980,000, soft of \$1957 behind us, we believe that the current fiscal year will show much better results."

Current, and working assets, as of

Despite TV, Rain, L.A. Perking Up; 'Raintree' Good \$20,000, 'Eagels' Fat 23G, '80 Days' Sockeroo 26G, 44th

Los Angeles, Oct. 15.

Despite two days of rain and blockbuster impact of Sunday's tele lineup, Los Angeles first-runs are running nicely 'ahead of last week, with long-runs providing the most punch. "Raintree County" is rated good \$20,000 or near at Warner Beverly but below hopes in leading seven newcomers. "No Down Payment" shapes mild \$18,-500 in four spots.

In the hard-ticket division, "Seven Wonders of World" is holding with a great \$26,200 in 18th frame while "Around World in 80 Days" is socko \$26,000 for 44th week. "Jeanne Eagels" looms hefty \$23,000 or near in 10th week at Egyptian and first in two other houses. "Three Faces of Eve" is rated good at Fox Wilshire. "Black Scorpion" shapes mild \$18,000 or close in three spots.

Estimates for This Week Warner Beverly (SW) (1,612; \$1,50-\$3,50) — "Raintree County" (M-G). Good \$20,000 or close. Last week. "10 Commandments" (Par) (47th wk-4 days), \$19,700.

Downtown Faramount, Pantages, Uptown (ABPT-RKO-FWC) (3,300; 2,312; 1,715; 80-\$1,800 — "Black Scorpion" (WB) and "James Dean Story" (WB). Mild \$18,000 or near. Last week, Downtown Paramount with Hawaii, Ritz, "My Gun Is Quick" (UA), and "Gunsight Ridge" (UA), ist wk), \$12,600.

State, Hawaii (UATC-GeSS) (2,-04; 1,106; 90-\$1,500. "Hell Ridgers of Heaven" (Rank) and "As Long As They're Happy" (Rank). Slow \$7,500. Last week, yith Orpheum, Pantages, "Joker Is wild" (Par) and "Wayward Girl" (Rep) (2d wk), \$21,200.

Los Angeles, Layola, Hollywood, Ris (FWC) (2,997; 1,248; 736; 1,330; 90-\$1,500 — "No Down Payment" (20th) and "Opper Sky" (20th). God \$8,000. Last week, yith Orpheum, Pantages, "Joker Is wild" (Par) and "Wayward Girl" (Rep) (2d wk), \$21,200.

Los Angeles, Layola, Hollywood, Wildern (UATC-SW) (1,503; 1,757; 2,344; 80-\$1,800 — "Action of the Tiger" (UAG). Guns" (20th) and "Deersolian-FWC) (2,213; 2825; 861; 80-\$1,800 — "Action of the Tiger (UAG) and "Hired Gun" (M-G. Slow \$8,600.

Esyptian, Downt

Cincy Slides; 'Scorpion' Slow \$8,000, 'Sail' NSH

910W \$5,000, Sall NSH 9½G, '80 Days' 10G, 18
Cincinnati, Oct. 15.
General pix outlook is lukewarm its canto. College and high school ootball and first pinch of layoffs to some plants in this diversified diustrial center are linked with o. slowdown by exhibs. "Until hey Sail" at the Albee, and Black Scorpion" at the Palace, urrent newcomers, shape modertely. "Tammy and Backelor" owns big in second week of rerun ate at Keith's. Hard ticket Around World" and "Seven Woners" continue their winning ways. Estimates for This Week Albee (RKO) (3,100; 90-\$1.25)—Until They Sail" (M-G). Fairish 9,500. Last week, "Helen Morgan tory" (WB), same.
Capitol (SW-Cinerama) (1,376;

U. Last week, "Helen M
" (WB), same.
pitol (SW-Cinerama) (
-\$2.65)—"Seven Wonde
" (Cinerama) (71st wk),
b swell \$13.500, with not
ng finale helping. Last
00

aring finale helping. Last week, 3,000.

Grand (RKO) (1,400; 75-\$1.10)—
'onquest of Space" (Par) and var of Worlds" (Par) (reissues). lid 55,000. Last week, "Jet Pilot" (KO) mo.), eight days, at \$1.25 p. \$6.500.

Guild (Vance) (300; 50-90)—
'arden of Eden" (Indie) (5th wk), pyroaching fourth week's \$1,300, lil plenty good.

Keith's (Shor) (1,500; 75-\$1.25)—
anmy and Bachelor" (IU) (return te) (2d wk. Big \$6,000 after tweek's \$7,800.

Palace (RKO) (2,600; 75-\$1.10)—
'llack Scorpion" (WB) and "James ean Story" (WB). Moderate (000. Last week, "Fuzzy Pink ghtgown" (UA), at 90-\$1.25 scale, (000)

\$7,000.
Valley (Wiethe) (1.300; \$1.50\$2,50)—"Around World in 80 Days"
(UA) (18th wk). Sturdy \$10,000 or near. Last week, \$11,000.

Broadway Grosses

Estimated Total Gross

Joker' Wow 16G. Philly; 'Pilot' 11G

fourth week at Stanley.

Estimates for This Week
Arcadia (S&S) (526; 99-\$1.80)—
"No Down Payment" (20th), Fair
\$9,000. Last week, "Man of Thousand Faces" (IU) (7th wk), \$6,000.

Boyd (SW - Cinerama) (1,430; \$1.20-\$2.80) — "Search for Paradise" (Cinerama) (2d wk). Great
\$17,000 or near. Last week, \$10;000 in three days, six shows.
Fox (20th) (2,250; 55-\$1.80)—
"Sun Also Rises" (U) (7th wk).
Fair \$3,000, Last week, \$9,500.
Goldman (Goldman) (1,250; 65-\$1.25)—"Slaughter on Tenth Avenue" (U). Good \$10,000. Last week, "Valerie" (UA) and "My Gun is Quick" (UA), \$10,000.
Green Hill (Serena) (750; 75-\$1.25) (closed Sundays)—"Brothers in Law" (Indie) (2d wk). Oke \$2.700. Last week, \$3,000.
Mastbaum (SW) (4,370; 90-\$1.49)—"Until They Sail" (M-G). Drab \$9,000. Last week, "Quantez" (U) and "That Night" (U), \$5,500.
Midtown (Goldman) (1,000; \$2-\$2.75) — "Around World in 80 Days" (UA) (42d wk). Steady \$11,000. Last week, \$12,000.
Randolph (Goldman) (2,50; 65-\$1.25)—"Helen Morgan Story" (WB) (3d wk). Trim \$10,000. Last week, \$11,000. Stanley (SW) (2,900; 99-\$1.49)—"Let Pilot" (U) (4th wk). Preview helped to \$11,000, sook. Last week, \$12,000.
Stanlor (SW) (1,483; 99-\$1.49)—"Lohnny Trouble" (WB) and

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Payment NSG \$6,500,

Not much exciting here this stanza, with newcomers generally mighty thin. Music Hall held "Jet Pilot" for five days in fourth week for nice returns. "No Down Payment" is rated okay at Fifth Avenue but "Black Scorpion" is not so strong. "Seven Wonders of World" shapes big in eighth Paramount stanza.

"Chieago Confidential" (UA) Good \$7,000 or over. Last week, "40 Guns" (20th) and "Deerslayer" (20th), \$8,200.

Fifth Avenue (Evergreen) (2,500; \$1,\$1,50)—"No Down Payment" (20th) and "Hell on Devil's Island" (20th). Modest \$6,500. Last week, "Devil's Hairpin" (Par) and "Stowawy". (Par), Cornell Wilde and Jean Wallace personals opening night helped to \$12,200 in 8 days. Music Box (Hamrick) (850; 90-125)—"Pajama Game" (WB) (7th wk) and "Happy Road" (M-G) (4th wk). Good \$3,500. Last week, \$4,400.

wki). Good \$3,500. Last week, \$4,400.
Music Hall (Hamrick) (2,200; 90-\$1.25)—"Jet Pilot" (U) and "Joe Dakota" (U) (4th wk). Big \$6,000 in 5 days. Last week, \$7,500.
Orpheum (Hamrick) (2,500; 90-\$1.25)—"Black Scorpion" (WB) and Black Patch" (WB). Thin \$6,000 in 8 days. Last week, "Valerie" (UA) and "Jungle Heat" (UA), \$3,400.
Paramount (SW-Cinerama) (1,282:

Paramount (SW-Cinerama) (1,282; \$1.20-\$2.65 — "Seven Wonders" (Cinerama) (8th wk). Big \$13,000. Saturday hit record in biz with Canada's Thanksgiving Day crowds helping. Last week, \$12,700.

Det. Stout; 'Morgan' Fat \$18,000, 'Expose' Sturdy 16G, Tammy' Fancy 12G

Detroit, Oct. 15.

Biz is on a sturdy, even keel this week at downtown houses. "Helen Morgan Story" shapes sturdy at the Michigan. "Portland Expose" looks loud at the Palms, "Tammy" is landing big trade in second exposure downtown at the Madison. "Naked Sun" is rated routine at Broadway-Capitol. "No Down Payment" is having trouble getting the coin at the Fox opening round. "Seven Wonders" is still sharp in 63d week at Music Hall.

Estimates for This Week
Fox (Pox-Detroit) (5,000; 90-

63d week at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 901.25)—"No Down Payment" (20th)
and "Coppersky" (20th). Slow \$11,000, Last week, "Unknown Terror" (20th) and "Back from Dead"
(20th) \$10,000.

Michigan (United Detroit) (4,000; 90-\$1.25)—"Helen Morgan
Story" (WB) and "Reach for Sky"
(RKO). Swell \$18,000. Last week,
"Jet Pilot" (RKO) and "Black
Patch" (WB) (2d wk), \$16,000.

Palms (UD) (2,961; 90-\$1.25)—
"Portland Expose" (AA) and
"Death in Small Doses" (UA).
Loud \$16,000. Last week, "Quantez" (U) and "Unholy Wife" (U),
\$16,000.

'Joker' Wild \$12,000 in Blah Balto; 'Cinerama' Hep 11G, 7th; 'Quantez' 4G

Baltimore, Oct. 15.

First-run picture is just so-so this frame with only "Joker Is Wild" at the Hippodrome making any impression of new entries. Other newcomers, including "Quanter" at Mayfair and "Happy Road" at Playhouse, are only okay. "Jet Pilot" is warm in third frame at the Century and "Unholy Wife" shapes tepid at the New.

"Black Scorpion" at Stanley is cornering the juve trade but it's not enough, Bright spot is "Around World in 80 Days" still tall in 43d stanza at Film Centre. "This Is Cinerama" continues sock in seventh round at the Towne.

Estimates for This Week Century (Fruchtman) (3,100, 50-51.25)—"Jet. Pilot" (U) (3d wk). Warm \$6,000 after \$9,000 in \$1.25 ond.

Cinema (Schwaber) (460; 50-

(Schwaber) (460; 50-

Cinema (Schwaber) (460; 50-\$1.25)—"Mile. Striptease" (DOA) (2d wk). Nice \$3.500. Last week, \$4.200. Film Centre (Rappaport) (890; \$1.25-\$2.25)—"Around World in 80 Days" (UA) (43d wk). Holding at tall \$8,500 after near same last week.

Hippodrome (Rappaport) (2,300; 50-\$1.25)—"Joker Is Wild" (Par). Good \$12.000. Last week, "Until They Sail" (M-G), \$8,000.

\$10,000. Town (SW Cinerama) (1,125; \$1,25-\$2.50) — "This Is Cinerama" (Cinerama) (7th wk). Holding at sock \$11,000 after near same in sixth.

nent' NSG \$6,500, Seattle; Pilot' 6G, 4 Hub Climbs; 'Reform' Rich \$22,000, 'Joker' Good 17G, 'Arrow' Fast 12G

Key City Grosses

Estimated Total Gross

This Week\$2,312,500 (Based on 22 cities and 247 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week Last Year\$2,728,700 (Based on 23 cities and 235 theatres.)

'Payment' Bright \$12,000, D.C. Ace

Washington, Oct. 15.
Main stem b.o. continues in lower register. "No Down Payment" at Palace is pleasing while double feature, "Action of Tiger" and "Hired Gun," looks slow at Columbia. "Pickup Alley" is okay in two spots.

Estimator (**)

Estimates for This Week

two spots.

Estimates for This Week

Ambassador (SW) (1,490; 85-\$1.10)—"Pickup Alley" (Col), Mild
4,4000. Last week, "Helen Morgan
Story" (WB), \$4,500.
Capitol (Loew) (3,434; 85-\$1.25)—
"Invisible Boy" (M-G), Slow \$11,25)—
"Invisible Boy" (M-G), Slow \$11,25)—
"Invisible Boy" (M-G), Slow \$11,25)—
"Invisible Boy" (M-G), Slow \$11,25]—
"Action of Tiger" (M-G), Slow \$6,000. Last week, "Until They Saillet, Last week, "Until They Sail(Zoth), Same.
Keith's (RKO) (1,859; 85-\$1.25)—
"Ne Down Payment" (20th). Brisk
\$1,10)—"Pickup Alley" (Col). Okay
\$7,500. Last week, "Helen Morgan
Story" (WB), \$8,000.

Palace (Loew) (2,350; 85-\$1.25)—
"No Down Payment" (20th). Brisk
\$12,000, and a relatively bright
spot in offish town. Last week,
"Sea Wife" (20th), \$9,000.

Plaza (T-L) (275; 90-\$1.35)—
"Four Bags. Full" (Indie). Oke
"Story of Esther Costello", (Col).

"Four Bags. Full" (Indie). Oke \$2,500.
Trans-Lux (T-L) (600; 90-\$1.25)—
"Story of Esther Costello" (Col). Great \$10,000. Last week, "Jeanne Bagels" (Col) (10th wk), mild \$2,000 for final 5 days.
Ujutown (SW) (1,100; \$1,25-\$3)—
"Around World in 80 Days" (UA) (28th wk). Big \$15,000. Last week, \$16,000.
Warner (SW-Cinerama) (1,300; \$1,20-\$2,40)—"Seven Wonders of World" (Cinerama) (42d wk). Still on downheat with \$5,000 lowest yet, after \$6,500 last week. Stays and no definite date for next Cinerama pic.

Mpls. Still Slow But 'Joker' Sock 7½G; 'Sky' Fair 76, 'Pilot' 4G, 4th

Minneapolis, Oct. 15. rom "Joker Is Wild," ti

Aside from "Joker Is Wild," the skimpy lineup of newcomers holds little to help the boxoffice here. Flu outbreak also hurts. RKO Or-pheum and Gopher, are dedicated to horror films, and seem likely to wind up in the black. Helping to relieve the spotty h.o. situation are "Seven Wonders" and "Around World" which still thrive. Other holdovers are headed by high-step-ping. "Jet Pilot," still okay in fourth week.

Academy (Mann) (847; \$1.50-\$2.65)—"Around World in 80 Days" (UA) (14th wk). Still tremendous \$14,500. Last week, \$15,000. Century (SW-Cinerama) (1,150; \$1.75-\$2.65)—"Seven Wonders of World" (Cinerama) 62d wk). Con-

World" (Cinerama) 62d wk). Conventions and out-of-town theatres parties fortify this one's continued great position, with \$13,200 likely. Last week, \$13,000.

Gopher (Berger) (1,000: 85-90)—"Amazing Colossal Man" (AIP) and "Cat Girl" (AIP). Slight \$3,200. Last week, "House of Numbers" (M-G), \$3,300.

Lyric (Par) (1,000; 85-90)—"Jet Pilot" (U) (4th wk). Crix may not like this one, but it has hit a b.o. jackpot here. Okay \$2,000. Last week, \$5,500.

week, \$5,500.

Radio City (Par) (4,100; 85-90)—
"Helen Morgan Story" (WB) (2d wk) and "Came From Outer Space" (U) (reissue). "Space" added this week to help limping (Continued on page 20)

Crisp fall weather and holiday, Oct. 12, helped biz at Hub hoxofiices, with much new product this week shaping up well. Eight entries are keeping the wickets busy with "Reform School Girl" looming big at Paramount and Fenway where day-dating. "Rising of Moon" is nice at the Beacon Hill. "Brothers in Law" is rated strong at the Exeter. "Run of Arrow" looms fast at the Memorial. "Joker Is Wild" shapes good at the Met while "Young Don't Cry" is brisk at the Pilgrim. Astor goes to hard-ticket

Beacon Hill (Sack) (678; \$1.25)—"Rising of Moon" (Fine \$10,000, Last week, Continent" (Lopert). (6th

Continent" (Lopert). (6th wk), \$4,500.

Boston (SW-Cinerama) (1,354; 1.25-\$2.85) — "Seven Wonders" (Cinerama) (60th wk). Plump \$16,000. Last week, \$15,500.

Copley (Indie) (961; 90.\$1.25)— "Miracle of Marcelino" (UMPO) (4th wk). Third week ended Sunday (19), okay \$5,500. Last week, \$5,000.

day (13), okay \$5,500. Last week, \$5,000.
Exeter (Indie) (1,200; 80,51,25)—
"Brothers in Law" (Indie) (2d wk).
First week ended Saturday (12), strong \$8,500. Last week, "Green Man" (DCA) (5th wk), \$6,500.
Fenway (NET) (1,373; 60,51,10)—
"Reform School Girl" (Al) and "Rock Around World" (Indie), Sparky \$6,500. Last week, "Black Scorpion" (WB) and "Lawless Eighties" (Rep.) \$5,500.
Garv. (Sack) (1,340; 90,\$1.80)—
"Pride and Passion" (UA) (10th wk-4 days). Oke \$5,000. Last week, \$6,000.
Kenmore (Indie) (700; 85-\$1.25)

wk-4 days). Oke \$5,000. Last week, \$5,000.

Kenmore (Indie) (700; 85-\$1.25)

"Doctor at Large" (U) (8th wk). Lively \$6,000. Last week, \$6,500. Memorial (RKO) (3,000; 75-\$1.25)

"Run of Aripw" (U) and "Break in Circle" (20th). Fast \$12,000. Last week, "Jet Pilot" (U) and "Copper Sky" (20th) (2d wk), ditto. Metropolitan (NET) (4.357; 90-\$1.25)

"Stowaway Girl" (Par). Good \$17,000 or near. Last week, "Helen Morgan Story" (WB) and "Black Patch" (WB), \$13,000.

Parameunt (NET) (1,700; 60-\$1.10)

"Parameunt (NET) (1,700; 60-\$1.10)

"Reform School Girl" (Al) and "Rock Around World" (Indie). Great \$16,000. Last week, "Black Scorpton" (WB) and "Lawless Eighties" (Rep), \$9,500.

Filgrim (NET) (1,100; 56-55)

"Young Don't Cry" (Col) and "No Time to Be Young" (Col). Brisk \$9,500. Last week, "Forty Gums" (20th) and "Under Fire" (Indie), \$5,000.

Saxon (Sack) (1,100; \$1,50-\$3,30)

"Around World" 18 80 Tave"

(20th) and "Under Fire" (Indie), \$5,000.

SXSEM (Sack) (1,100; \$1,50.43.30)

"Around World in 80 Days" (UA) (28th wis). Elevating \$23,000.
Last week, \$24,000.
Trans-Lax (T-L) (724; 75-\$1.10)

"Third Key" (Rank). Springy (R

'PAYMENT' OK \$10,000, CLEVE; 'PILOT' 11G, 3D

Cleveland, Oct. 15.

Trade at first-runs here this stanza is uneven, with newcomers mostly disappointing. "Jet. Pilot" is credited with flying highest with a fine figure in third week at the Hipp. "Black Scorpion" is fair at Allen while "No Down Payment" looms just okay at State. "Around World in 80 Days" is solid in 18th round at the Ohio and "This Is Cinerama" in 15th week at Palace is fine.

—"Jet Pilot" (U) (3d wk). Fa \$11,000 after \$15,000 last week. Embassy (Community) (1,200; (Continued on page 20)

Chi Baffled by Mild Newcomers, Sluggish H.O.s; 'Perri' Great 13G, Days' Boffo \$25,800, 'Pilot' 10G

Chicago, Oct. 15.
Exhibitors and distributors are out on a limb this week. Last week's openers generally fell below expectations, but replacements for downtown screens are hard to come by now, and many pix are getting an extra frame downtown that would normally be yanked out. Only powerful starter this time is "Perri" at the Loop, soaring to wow \$13,000. At the Ziegfeld, "Escapade" shapes hefty \$4,000 as this week's only art house new-comer.

comer.
Other new entries are of routine action house calibre. "Weapon" and "Battle Shock" combo heads for good \$4,500 at the Monroe while "Satellite in Sky" with "Bright Leaf" should hit strong \$9,000 at Grand.

Satellite in Sky with Bright Leaf" should hit strong \$9,000 at Grand.

Not many of last week's starters look better than fair for second frame. "Helen Morgan Story" continues at the Chicago until replacement product becomes available with very sad outlook in second frame. Much stronger is "Story of Esther Costello" at the Woods. "No Down Payment" promises little for second installment at Oriental Second round of "Quantey". "Public Pigeon No. 1" shapes fine at Roosevelt. At the World. "Stella" is boff in second week. "Third round of "Joker Is Wild". Shapes okay at United Artists, as is same set of "Jet Pilot" at State-Lake. Roadshows are holding well through general slump. Windup frames of "10 Commandments" are being helped by announcement of nabe openings set for Nov. 8.

Estimates for This Week Chicago (B&K) (3,900; 90-\$1.50) — "Helen Morgan Story" (WB) (2d wk). Very sad \$9,000. Last week, \$16,000.

\$16,000. Esquire (H&E Balaban) (1,350; 90-\$1.25) — Subsequent-run. Last week, "Happy Road" (M-G) (2d wk),

week, "Happy Road" (M-G) (2d wk), \$6,200.
Garrick (B&K) (850; 90-\$1.25)—
"Armored Attack" (NTA) "Battle Stripe" (NTA) (reissues). Smash, \$11,000. Last week, "Satchmo the Great" (UAI), \$3,500.
Grand (Indie) (1,200; 90-\$1.25)—
"Satellite in Sky" (WB) and "Bright Leaf" (WB), Hep \$9,000. Last week, "House of Numbers" (M-G) and "Action of Tiger" (M-G) (2d wk), \$3,500.
Loop (Telem'i) (806; 90-\$1.50)—
"Perri" (BV). Booming \$13,000.
Last week, "Rock Hunter" (20th) (6th wk), \$7,500.

MeViekers (JL&S) (1,580; \$1.25-\$3.30)—"10 Cohmandments" (Par) (47th wk). Smash \$24,000. Last week, \$20,000.
"Battle Shock" (Rep) and "Wapon" (Rep). Nice \$4,500. Last week, "Catman of Paris" (Rep) and "Val-(Continued on page 20)

'Payment' Pacing Modest K.C., Hot \$12000; 'Tiger' Light 5G, 'Wonders' 10G

Weak trend still is much in evidence here although there's nice takings being shown by "No Down Payment" in three Fox Midwest Theatres. "Helen Morgan Story" at Paramount shapes mild while "Action of Tiger" at Midland is dull, "Albert Schweitzer" at the Rockhill will stay awhile. "Seven Wonders' looms lively in eighth week at the Missouri.

Estimates for This Week

week at the Missouri. Week

Estimates for This Week

Glen, Dickinson, Shawnee Drivein, Leawoed Drive-in, Olickinson)
(700, 750; 1,100 cars; 900 cars; 85c
person) — "Fury at Showdown"
(5,000, being belted by weather.
Last week, "Gunsight Ridge" (UA)
and "Jungle Heat" (UA), \$6,500.

Kimo (Dickinson) (504; 75-80)—
"Third Key" (Rank), Mild \$1,200.
Last week "Saint Jana" (IIA) (3d

Kimo (Dickinson) (504; 75-90)— 'Third Key'' (Rank). Mild \$1,200. ast week, "Saint Joan" (UA) (3d vk), \$700.

wk), \$700.

Midland (Loew) (3,500; 60-80)—
Action of Tiger" (M-G) and "Hired an" (M-G). Dull \$5,000. Last evek, "Chicago Confidential" (UA), and "Street of Sinners" (UA).

\$4.500.

Missouri (SW-Cinerama) (1,194;
\$1.25.\$2) — "Seven Wonders of
World" (Cinerama) (8th wit, Bright
\$10,000. Last week, \$11,000.

Helen Morgan Story" (WB). Mild
\$6,000. Last week, "Omar Khayyam" (Par), same.

Reckhill (Little Art Theatres)
750; 75590—"Albert Schweitzer"

...(Continued on page \$200.

Estimates Are Net-

Film gross estimates as re film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Search' High 15G Pitt; 'Yuma' \$7,000

Pittsburgh, Oct. 15.
Not only is the flu scare hurting currently but city is in middle of transportation strike. Trolley and bus operators went out at midnight last Sunday, with film biz already hurt. Only "Search For Paradise," big on opening week, and "Until They Sail," second week at the Penn, are doing anything at the wickets. Both "No Down Payment" at the Fulton and "3:10 To Yuma" at Stanley are so weak they will hold only single weeks.

Estimates for This Week

Estimates for This Week

Fulton (Shea) (1,700; 80-\$1.25)—
"No Down Payment" (20th). Modest \$5,000 looms. Last week, return of "Tammy" (U) helped

"No Down Payment" (20th). Modest \$5,000 looms. Last week, return of "Tammy" (U) helped "Quanter" (U), was fine \$5,500.

Guild (Green) (500; \$5-99)—
"John and Julie" (DCA). English pic about couple of kids running away to Coronation pushed in ahead of "Green Key" to cash in on Queen Elizabeth's visit to America. Isn't helping with dismal \$1,-500 likely. Last week, 4th of "Colditz Story" (DCA), \$1,700.

Harris (Harris) (2,165; 80-\$1.25)—
"Sea Wife" (20th). Looks like an also-runner, with light \$4,500 and not much more than looked for. Last week, "Sun Also Rises" (20th) (3d wk), \$5,200.

Niron (Rubin) (1,500; \$1,25-\$3)—
"Around World in 80 Days" (UA) (27th wk): They blame flu scare for drop here. Off again to \$9,000.

Last week, "Sun Also Rises" (UA) (1,500; \$1,25-\$3)—
"Until They Sail" (M-G) (2d wk). Doing okay on holdover, first one this house has had since "Pride and Passion" three months ago. But this week is off to \$8,500, not so good. Last week, "Happy Road" (M-G) (2d wk), \$1,800.

Stanley (SW) (3,800; 85-\$1.25)—
"Rising of Moon" (WB). Looks hep \$2,800. Last week, "Happy Road" (M-G) (2d wk), \$1,800.

Stanley (SW) (3,800; 85-\$1.25)—
"3:10 to Yuma" (Col). Mighty thin pickings at \$7,000. Last week, "Helen Morgan Story" (WB).

"Stanley (SW) (3,800; 85-\$1.25)—
"3:10 to Yuma" (Col). Mighty thin pickings at \$7,000. Last week, "Helen Morgan Story" (WB).

"Stanley (SW) (3,800; 85-\$1.25)—
"3:10 to Yuma" (Col). Mighty thin pickings at \$7,000. Last week, "Helen Morgan Story" (WB).

"Of year's major disappointments at \$5,500. Warner (SW-Cinerama) (1,300; \$1,20-\$2.40)—"Search for Para"Allow (Su) (1,300; \$1,20-\$2.40)—"Search for Para"Allow (Su) (1,300; \$1,20-\$2.40)—"Search for Para"Allow (SW-Cinerama) (1,300; \$1,20-\$2.40)—"Search for Para"Allow (SW-Cinerama) (1,300; \$1,20-\$2.40)—"Search for Para-

\$\$5,500.

*Warner (SW-Cinerama) (1,300; \$1.20-\$2.40) — "Search for Paradise" (Cinerama). First full week augurs well for run possibilities, but if'll have to be content with less than other three did since lush Cleveland-Akron market is gone now that Cinerama has gone into Cleveland, too. Not counting benefit preem and couple of days that followed, getaway 10 showings should bring in sturdy \$14,500.

Payment' Sharp \$11,000,

Denver, Morgan' Ditto
Denver, Morgan' Ditto
Denver, Oct. 15.

"No Down Payment" looms as
best bet here this stanza with a
fancy session at the Centre. "Helen
Morgan Story" shapes, as second
winner with trim takings at Paramount, "Around World" is holding
into 23d round at Tabor after a fair
22d week. "Black Scorpion" is
rated modest at Orpheum while
"Deerslayer" looms mild at the
Denver.

Estimate: for This Week
Aladdin (Fox) (1,400; 70-90)—

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—
"God Is My Partner" (20th) (2d
wk). Lean \$2,200. Last week, \$2,500.
Centre (Fox) (1,247; 70-\$1,25)—
"No Down Payment" (20th). Fancy
\$11,000 or over. Holds. Last week,
"Interlude" (U) (3d wk), \$0,000.
Benver (Fox) (2,525; 70-90)—
"Deerslayer" (20th) and "Forty
Guns" (20th). Mild \$10,000. Last
*******Continued un page *20.)

'End' Brisk \$9,000 In

Indpls.; "Sail" Fair 7G
Indianapolis, Oct. 15.
Excitement over Sputnik is reflected in boxoffice returns here this stama, with science fiction drama, "Beginning of End," leading new starters in a good run at Circle. Biz generally is quiet, although "Around World" has spurted again in 10th week at Lyric. "Until They Sail" at Loew's is fair. "Sun Also Rises," in second week at Keith's, looms okay.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 690)—"Beginning of End" (Rep) and "Unearthly" (Rep). Good \$3,000 or near. Last week. "Heen_Morgan Story" (WB) and "Johnny Trouble" (WB), \$7,500.
Indiana (C-D) (3,200; 60-90)—"No Down Payment" (20th) and "Under Fire" (20th). Fair \$6,500.
Last week, "Jet Pilot" (U) (2d wk), uice \$8,000 on top of big \$14,00) opener.
Keith's (C-D) (1,200; 75-\$1.25)—

"Under Fire" (20th). Fair \$6,500. Last week, "Jet Pilot" (U) (2d wk), nice \$8,000 on top of big \$14,000 opener.

Keith's (C-D) (1,200; 75-\$1.25)—
"Sun Also Rises" (20th). Oke \$7,000. Last week, \$12,000.

Loew's (Loew) (2,427; 60-85)—
"Until They Saji" (M-G) and "Trooper Hook" (UA). Fair \$7,000 or close. Last week, "Action of Tiger" (M-G) and "Hired Gun" (M-G). \$5,000.

M-G). \$5,000. [850; \$1.25-\$2.20)—
"Around World in 80 Days" (UA). Tark (U0th wk). Very good \$12,000. Last week, \$10,500.

Search' Sock 15G Buff.; 'Sail' \$13,000

Buffalo, Oct. 15.
Biz is uneven currently, with standout being "Search For Paradise" for a great opening session at the Teck. "Black Scorpion" is hefty at the Center while "Until They Sail" is rated stout at the Buffalo. In contrast, "No Down Payment" looks so-so. "Portland Exposs" is slow and "Forty Guns" shapes weak.

Estimates for This Week

Expose" is slow and "Forty Guns" shapes weak.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)

"Until They Sail" (M.-G) and "Seventh Sin" (M.-G). Stout \$13,000 or near. Last week, "My Gun Is Quick" (UA) and "Confidential" (UA), \$9,500.

Paramount (AB-PT) (3,000; 70-90)

"No Down Payment" (2001) and "Lure of Swamp" (Indie). Soo \$10,000. Last week, "Battle Stripe" (Indie) and "Armored Attack" (Indie). \$12,000.

Center (AB-PT) (2,000; 70-90)

"Black Scorpion" (WB) and "James Dean Story" (WB). Hefty \$14,000 or close. Last week, "Helen Morgan Story" (WB). Hefty \$14,000 or close. Last week, "Helen Morgan Story" (WB). Hefty \$14,000 or Close. Last week, "Helen Morgan Story" (WB). (AA). Slow \$6,500. Last week, "Beyond Mombasa" (Col) and "The Strange One" (Col), \$5,500.

Century (Buhawk) (2,900; 70-90)

"Forty Guns" (20th) and "The Abductors" (20th). Weak \$7,500.

Last week, "Young Don't Cry" (Col) and "No Time to be Young" (Col), same.

Texk (SW _Cinerama) (1,200;

(Col) same "No time to be Young" (Col) same . Cinerama) (1,200; \$1,20.\$2.40)—"Search For Paradise" (Cinerama). House back in chips, with mighty \$15,000 or better for first full week. Last week, \$8,000 in 4.days.

OMAHA STILL SLOW: 'FACES' FAIR \$6,500

Four new entries this work but biz continues it in the ward friend "Pickup Alley" is findest at the Brandels and "No Down Payment" looks mildish at the Omina. "Man of 1,000 Faces" is not showing much strength at Orpheum. "Around the World" is still solid in "Around the World" is still solid in of 1,000 Faces" is not showing much strengts at Orpheum. "Around the World" is still solid in §eventh stanza at the Admiral. Estimates for This Week

Admiral (Blank) (866; \$2.50-\$2.20)—"Around World in 80 Days" (UA) (7th wk). Shapes okay \$9,000. Bast week, same.

Bast week, same.

*Brandels (RKO) 7(1,100; 75-90)—

"Pickup Alley" (Col) and "Woman of River" (Col), Slow \$3,000. Last week, "Jet Pilot" (U) and "All Baba" (U) (2d wk), \$3,500.

Omaha (Tristates) (2,066; 75-90)

—"No Down Payment" (20th) and Badlands of Montana" (20th). Mild \$4,500. Last week, "Forty Guns" (20th) and "Courage of Black Beauty" (20th), \$4,200.

Ornheum (Tristate) (2,980, 75.

Orpheum (Tristates) (2,980; 75-90)—"Man of 1,000 Faces" (U). Mildish \$6,500. Last week, "Pajama Game" (WB) (2d wk), \$5,000.

State (Goldberg) (850; 75-90)— "Until They Sair" (M-G). Light-weight \$3,000. Last week, "Happy

d' Brisk \$9,000 In Indpls.; 'Sail' Fair 7G B'way's Asiatic Blues: 'Godfrey' Mild \$48,000, 'Scorpion' Modest 30G, 'Sail' Slim 11G, 'Girls' Whopping 160G, 2d

Broadway is suffering from the influenza blues in the current session, the scare over Asiatic fluenting the boxoffice more than the actual number of absentes home sick with the aliment. There's some strong product around, the weather is ideal for cinema attendance and there's no World Series distraction. But even strong price with the strong product around, the weather is ideal for cinema attendance and there's no World Series distraction. But even strong pix like "My Man Godfrey" and "Search for Paradise" are not coming through as anticipated this stanza. And the first full week stanza. And the first full week big as it's been around the courty, albeit sturdy at \$19,500.

"Godfrey," plus a strong stageshow, looks only mild \$48,000 in first session at the Roxy, "Paradise" was big \$37,000 in third full round but not near capacity at the Warner. "Deadlier Than Male" hit great \$9,300 opening week at the arty Baronet.

"Black Scorpion" with Neff horror stage eimmick is heading for present stanza ending tomor processing the control of the stage of

the arty Baronet.

"Black Scorpion" with Neff horror stage gimmick is heading for
fair \$30,000 in first round at the
Paramount. "Until They Sail" hit
only slim \$11,000 or near in eightday initial week at State. "Mr.
Rock and Roll" replaces today
(Wed.).

Rock and Roll" replaces today (Wed.).

One of few houses to successfully combat the trend is the Music Hall. With "Les Girls" and stage-show, it is holding remarkably well in first holdover week with a great \$160,000 expected, topping the opening stanza. First four days of this second round were nearly the same as opening week in same period.

"Helen Morgan Story" is down to fair \$15,000 or close in first holdover frame at the Astor. "Jober 1s Wild" is off to good \$35,000 in third stanza at the Capitol, and holds only a nine-day fourth week.

"Three Faces of Eve" looks to be a mild \$11,000 in third session at the Victoria, with "Time Limit" due in Oct. 23. "Love in Afternoom" is heading for a big \$8,500 for eighth week at the Plaza, being first session it has played this house without being day-date with Paramount. "Around World in 80 Days" still

Paramount.

"Around World in 80 Days" still was capacity \$37,100 in 52d week at the Rivoli. "10 Commandments" looks to hit \$31,000 in current (49th) session at the Criterion.

Estimates for This Week Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2)—
"Helen Morgan Story" (WB) (3d
wk). First holdover round ended
last night (Tues). was fair \$1,500
or near. Initial week was \$20,000,
over hopes. "Slaughter on 10th
Avenue" (U) due in next, but opening date not set thus far.
Little Carnegie (I. Carnegie)
(550; \$1.25-\$1.80)—"Sins of Casanova" (Times)) (2d wk). Initial
week ended Saturday (12) night
was big \$14,000.

Baronet (Reade) (430: \$1.25-

As nig \$14,000.

Baronet (Reade) (430; \$1.25-1.80) — "Deadlier Than Male"
Cont) (2d wk). First stanza conluded Monday (14) was great

(Conti (20 ws), First stanza contended Monday (14) was great \$9,800.

Capitol (Loew) (4,820; \$1-\$2.50)

"Joker Is Wild" (Par) (3d wk).
Current session winding up today (Wed.) looks like good \$35,000.
Second was \$48,000; ahead of expectancy. \$248,000; ahead of expectancy. \$248,00

Parts (Patne Cineina) 1000; 30-4; 1.80) — "Girl in Black" (Kings) (5th wk). Fourth round ended Sunday (13) was fine \$5,600. Third was \$6,800. "And God Created Woman" (Kings) opens Oct. 21.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — "Les Girls" (M-G) with stageshow (2d wk). This session looks like great \$160,000, which would top the first week's \$156,009. Holding, naturally.

week's \$156,009. HORDING, neurally.
Rivoli (UAT) (1,545; \$1,25-\$3,50)
—"Around World" (UA) (53d wk).
The 52d round ended yesterday (Tues) was capacity \$37,100 for 11 performances. The 51st week was same for same number of shows.
Plaza (Brecher) (525; \$1,50-\$2)—"Love in Afternoon" (IA) (8th wk).
Present stanza ending tomorrow (Thurs.) looks like big \$8,500. The seventh was the same as current week.

week.
Roxy (Nat'l. Th.) (5,717; 65-\$2.50)
—"My Man Godfrey" (U) with new
stageshow. First session winding
up tomorrow (Thurs.) looks headed stageshow. Fills schools headed for mild \$48,600. Unfavorable reviews hurt. Holds on. In ahead, "Sun Also Rises" (20th) '7th wk), \$29,000, but for a very solid longrun, only the last two-weeks dipping sharply. "Kiss Them For Me" (20th) is due in next but no date

pling sharply. "Kiss Them for mer (20th) is due in next but no date set.

State (Low) (3.450; 78-\$2) —
"Mr. Rock and Roll" (Par). Ocens today (Wed.). Last. week, "Until They Sail" (Mr-G) hit lightweight \$12,000 or close in 8-day week.

Sutton (R&B) (561; 95-\$1.73) —
"Alligator Named Da'sy" (Rank) (2d wk). Initial frame ended Saturday (12) was nice \$6,200.

Trans-Lux \$6,200.

Trans-Lux \$6,200.

Trans-Lux Four Bags Full" (T-L) (7th wk). Sixth stanza finished yesterday (Tues.) slid off to nice \$5,700. Fifth was \$8,000.

Victoria (City Inv.) (1,060; 50-\$2) —
"Three Faces of Eve" (20th) (3d wk). This stanza winding up today (Wed.) looks like mild \$11,000 or near. Second was \$12,000. "Time Limit" (UA) opens Oct. 23.

Warner (SW-Cinerama) (1,600; \$1.80-\$2.50) — "Search For Paradise" (Cinerama) (4th wk). Third round ended Saturday (12) was big \$37,000. Second was \$40,800. First four days hit \$26.400. Advance sale has picked up sharply in the past eight days.

World (Times) (400; 95-\$1.50) —
"It Happened in Park" (Ellis) (10th wk). Ninth round finished Sunday (13) was okay \$3,300. Eighth was \$4,700.

Can. Thanksgiving Aids Toronto; 'Joker' Lusty \$17,000 'Sun' Hot 16G

Toronto, Oct. 15.
With Canadian Thanksgiving helping, newomers "Joker Is Wild" and "Sun Also Rises" shape strong to top the city. "Until They Sail" looms hefty while "Sim Carter" is nice. "The Deerslayer" is rated big in three-house combo. Of longruns, "Around World" still is capacity in ninth session.

Estimates for This Week
Carlton (Rank) (2.518: 69-\$1)—

3,000-Seat Tel Aviv Concert Hall Opens Huston Still Seeking

Ends Musicians' Former Agony of Repeating Each Program Seven Times-Bernstein Conducts

By PETER VERNON

Tel Aviv. Oct. 8.

Thanks to the money gift of a Philadelphian, this Israeli capital has its first concert hall, the Frederic R. Mann Auditorium. There on Oct. 2 the Israel Philharmonic presented a three and a half hour first concert for which the audience paid \$15 to \$60 a seat.

Leonard Bernstein flew in from New York right after the Broadway premiere of his new musical "West Side Story"—I did not even wait for the reviews"—to conduct the for the reviews"—to conduct the gala event with the Israel Philharmonic, which he has regularly guest-conducted since 1947. Isaac Stern, also a regular visitor to Israel for the past eight years, came to play Mendelssohn's Violin Concerto. Artur Rubinstein, on his second visit to Israel, made the trip for a three-day stay only, playing Beethoven's Fifth Piano Concerto in two concerts. The third scheduled soloist. cellist Gregor Piatiin two concerts. The third scheduled soloist, cellist Gregor Piati-gorsky, had to cancel due to illness; replacing him was Paul Tortelier, the French cellist (who has built himself a second home in an Israeli communal settlement "Kibbutz").

Bumpy Decades

The meriorable opening concert of the Palestine Orchestra (as it was then called) in December 1936 of the Palestine Orchestra (as it was then called) in December 1936 under the magic baton of Arturo Toscanini and in the presence of Bronislaw Hubermann, founder of the group, was, of course, recalled. The Orchestra's career began in a hastily-converted exhibition shed in Northern Tel Aviv, not far from the port, but the 2.400-seat hall with its creaking clairs and outside noises had to be abandoned during the war. Concerts were then given subsequent y in a 700-seat theatre and an antiquated 1,100-seat structure, while in Jerusalem and Haifa—and in colonies and villages—cinema halls have still to be used. Bad acoustic and seating conditions, as well as the small capacity of the Tel Aviv hall—which forced the Orchestra to repeat each program seven to nine times in Tel Aviv alone, to satisfy local demand—made life unbearable for the musicians, and the completion of the Fredric R Mann Auditorium seat. cians, and the completion of the Fredric R. Mann Auditorium, seat-ing almost 3,000, is the fulfillment a dream.

Ing amost souto, is the full mind of a dream.

Hall is conceived in a style of mobtrusive modernity, shaped like a glant fan. In the analysis of its architects—Z. Rechter, D. Karmi, and J. Rechter—"it grows out of the ground, spreading outwards with its balconies and galleries, projecting through its broad foyer, and reaching up unto its great coper domed roof which also conforms to the needs of acoustics." Building materials and interior decorations are almost exclusively israeli-made. The building forms part of a block of 'partly unfinished) structures serving all the arts and also containing the Orchestra's offices and archives and a music library.

During the present season, the

a music library.

During the present season, the Philharmonic's 22nd, the following talent is scheduled to appear: Leonard Bernstein, Paul Klecki, Alfred Wallenstein, Charles Munch, Sergiu Celibidache, Carlo Maria Giulini, George Singer, Rafael Kubelik, Michael Taube, Gari Bertini, Eytan Lustig, Dimittr Mitropoulos, Alexander Brailowsky, Claudio Arrau, Pnina Salzman, Frank Pelleg, David Bar-Illan, Varda Nishry, Isaac Stern, Erika Morini, Yehudi Menuhin, Nathan Milstein, Zvi Haftel, Yona Ettlinger, and a group of singers from New York's Met, Milan's Teatro alla Scala, and London's Royal Opera House.

Beethoven's "Consecration of the House" and "Festival Prelude" by 22-year-old Israeli Noam Sheriff, who had won the \$550 prize given by Sol Hurok.

Acoustics in the hall proved almost perfect and also stood the test of the first solo recital, when Artur Rubinstein, overwhelmed by the ovation of the capacity audience ended the gala concert by playing the most famed of Chopin's Polonaises in his inimitable interpretation.

126 Shooting Days To Can UA's 'Vikings' Despite 49 Rainy Norway Days

Munich, Oct. 8.
With 126 shooting days by Technirama cameras of the first unit on n barren, isolated "The Vikings" Hardangerfjord of western Norway. director Richard Fleischer this past weekend canned his final take on weekend canned his final take on the Kirk Douglas Bryna production. Despite 49 rainy days out of 60 in Norway, and almost as bad weather in France, the UA-scheduled release ran only a week over time. Co-stars Douglas, Tony Curtis, Ernest Borgnine and Janet Leigh are now headed for California and home. Some will stop off in Paris for a few days. for a few days.

Budgetwise, according to Douglas, the picture didn't do so well, having gone \$1,000,000 over the original estimate to fill the Edwin Marshall book. Douglas places final cost at \$4,250,000.

mainant notes. Douglas parkes at final cost at \$4,250,000.

"But we had no precedents. No Viking story has ever been shot; a major film has never been made in Norway," said producer Jerry Bresler. "As we progressed we discovered that to give the film scope and values which it had to have, we would have to spend more money—and more time." As an example, Bresler cites the vastness of the fjords which made the original 30-acre set and number of extras look like Lilliputians. It was, he said, necessary to hire more players, and to transport all of them over water from nearby fishing village homes.

According to Bresler there is not

ing village homes.

According to Bresler there is not a miniature in the film. "Nor did we process a single shot nor use even one traveling matte. We shot everything against its original background. This involved the use of barges for water shots—and shooting on water js, at best, an ulcer-maker."

ulcer-maker."

The biggest problem was the French and Norwegian weather. Near-constant rain in both places forced filming in rain and fog of scenes which should have been shot in sunlight. Thus, sequences started in bad weather, had to be finished in bad weather. But indirectly, the weather resulted in better picture. Photography by Jack Cardiffreveals a brooding moodiness which heightens drama and suspense.

SLUM LOCALE CRIMPS GLASGOW'S LEGIT

Glasgow, Oct. 15.

Citizens' Theatre, leading native legit group, alarmed at Tack of loyalty among members of its theatre society, will call a city-wide confab Oct. 20 to consider ways and means of hypoing biz.

Teachers, doctors, factory chiefs, trade unions, churches will asked to send representatives.

asked to send representatives.

Membership of Glasgow Citizens'
Theatre Society dropped last year
to 3,000, but has now jumped to
5,125. Eventual aim is to raise it
to the target figure of 10,000.

Femme Lead for His 'Harris' Pic in Japan

Tokyo, Oct. 8.
Although the femme lead of Okichi has not yet been cast, John Huston was anxious and optimistic before moving south to Kyoto which will be location headquarters for 20th-Fox' "Mr. Townsend Harris," John Wayne starrer due to roll this month. Less than affirmative on script possibilities when

here earlier this year, Huston, who knuckled down to the writing chore in Mexico with co-scripters Charles Grayson and Alfred Hayes expressed complete satisfaction with the first script that emerged.

Film subject is a delicate matter to the Japanese whose romantic notions have been frayed by previous U.S. locationers. Story involves the first American consul in Japan and geisha Okichi who was assigned to care for Harris' needs.

In searching for an Okichi, some 10 screen tests were conducted by Huston and producer Eugene Frenke in Hollywood with others

staged here.

Frenke was very high on a test he made of Miyoshi "Nancy" Umeki, pop singer who plays straight in "Sayonara" He also mentioned terper Sono Osato as a possibility. In Japan, Keiko Awaji, who apeared in "Bridges of Toko-ri," (Par) was among those interviewed. The problem of casting a distaff Japanese lead is not new to American filmakers. It has been a puzzler to most locationers here

American filmakers. It has been a puzzler to most locationers here and result has often been settling for secondary choices or worse. Huston pinpointed the problem when he told VARIETY "Tve seen a number of Japanese girls who are fine actresses, beauties and who can speak English, but to get all three in one is quite an order."

In addition to the title role, only three Western parts will be in the film. One, a Dutch interpreter named Huskins and the other two, sea, captains.

named Huskins and the other two, sea, captains.

Huston said he will try to keep the film at about \$2,500,000, and bring it in within three months. Picture will be shot mostly in and around Kyoto where some of the over 900 shrines and temples will be utilized as cover sets.

Huston said there is "no truth whatsoever" to a New York story quoting indie producer Steve Parker as saying that Huston will be associated with him on a 50-50 basis in a Daiei co-production of "Fourth Bureau." This denial follows a similar negative reaction from Daiei prez Massichi Nagata who said that Parker's announcement of Daiei's participation in the co-production was unfounded.

Dutch Like 'Stockings' Because of Sonneveld

Amsterdam, Oct. 8. "Silk Stockings" (M-G) is doing

good business here. It had a week at the Tuschinski Theatre (Amsterdam), and then switched to the Roxy for another two weeks. Wim Sonneveld, who has a featured role in pic as the Russian composer, got top-hilling in ads here. He has good boxoffice appeal here because of his work in the theatre, radio and tv.

and tv.

After his venture in Hollywood, because of which he had to leave the Dutch theatre scene for a year, Sonneveld returned to the Nieuwe De La Mar Theatre in Amsterdam this month with a show called "A La Carte." Sonneveld also produced it and participated in the writing of the book. He will play this show till next May in cities of of Holland and Belgium. "A La Carte" is a program of sketches. Scala, and London's Royal Opera House.

The opening gala, attended by the President of the State of Israel, the Prime Minister and members of the Cabinet, representatives of the Cabinet, representatives of the U.S. Government and the cities of Operation of the U.S. Government and the cities of Diplomatic Corps, and hundreds of prominent figures in the arts flown to Israel in special planes from the Israel planes from the Isr

Lisbon's Long-Run Pair

Lisbon, Oct. 8.
Robles Monteiro and his wife Amelia Rey Colaco have completed their five-year tenure at the Teatro Nacaional. Likely that the Ministry of Ed-Likely that the Ministry of Ed-ucation, which controls prop-erty, will assign them another five years. It will be to no-body's surprise since, the pair have operated the house for

have operated the house and 30 years.

They alone in Portugal's small legit profession probably possess the experience and capital to keep the old-fashioned if beautiful, playhouse functioning. functioning.

Arg. Minister Decides Patrons Don't Have To See Vaude in Cinemas

Buenos Aires, Oct. 8. Argentina's Minister of Industry and Commerce, Dr. Julio Cueto Rua has now decided it is unfair for film fans to be coerced into

Rua has now decided it is untain for film fans to be coerced into accepting obligatory vaudeville acts when they visit cinemas. So in the future, they may have the choice of paying extra and seeing the vaudeville show before the feature film, or of taking the risk of not finding seats later to see the pix

This is also designed to improve

This is also designed to improve the level of entertainment offered as vaude in the film theatres, as exhibitors are expected to go out of their way to book the best in the way of acts in order to lure the public into paying the extra charge and seeing a good show.

The Labor Ministry's Employment Bureau imposed a hefty fine on the Hindu Theatre management, for neglecting to provide obligatory vaudeville turns. The theatre underwent remodelling to accommodate the dimensional screen, and as a consequence has no stage modate the dimensional screen, and as a consequence has no stage space for vaude. Exhibitors in such cases; and there are many, have decided to accept the fines, rather than have to book vaudeville turns which their audiences aren't inter-

which their audiences aren't inter-ested in anyway. The cost is about the same, if not cheapet:
The Labor Ministry also has come out with regulations govern-ing employment of women enter-tainers in bars, niteries, cafes, res-taurants, etc. Suitable dressing-rooms and washrooms must be pro-vided for the women entertainers, and these may not mingle with spectators. Proprietors are given 90 days to equip their premises suitably, and film theatres are given 180 days for the same pur-pose.

REMARQUE IN BERLIN FOR SCREEN DEBUT Berlin, Oct. 8.

Berlin, Oct. 8. Author Erich Maria Remarque has arrived here to make his screen debut in Universal's "There's a Time to Live." An adaptation of his book, "A Time to Live and a Time to Die," the film is currently being made here with John Gavin and Lisa Pulver under the direction of Douglas Sirk.
Remarque is going to portray the role of Professor Pohlmann, a German teacher, who is approached by young German soddier Ernst Græber (John Gavin), on leave from the East Front, for advice and help. For Remarque it not only is the first time that he has appeared as a screen actor, but also it's the first time that he has written a script in Hollywood.

'10 C's' European Preem Set for Rome, Oct. 21

Rome, Oct. 8.

Cecil B. DeMille is due here Oct. 13 for a threeday round of meetings and press confabs preceding local preem of "10 Commandments." Pic gets its European unveiling in the Italian capital Oct. 21 at Fiamma Theatre. Producer-director is slated to leave for Berlin Oct. 16. European strategy but the spectacular was decided at recent Par confabs held in London and Paris.

Paris Legit Perks **But Barrault Play** Not Too Strong.

Paris, Oct. 8.

Paris legit's 1957-58 season is off to spanking starts with handful of hits among the early arrivals. Crowds of visitors drawn by current (Oct. 3-14) Automobile Show are lending all theatres heavy support, but this aside, click list had lengthened in last two weeks. "Diary of Anne Frank," Georges Neveux's French adaptation of Goodrich-Hackett play, opened to rave reviews and big advance sale at Montparnasse-Gaston Baty and looks set to repeat its succèss elsewhere in Paris, unknown 15-year-old, Pascale Audret, scoring in title role.

old, Pascale Audret, scoring in tute role.

Pix director Jean Renoir has hit with his adaptation of Clifford Odets' "Big Knife" at Bouffes-Parisens for though local crix found Odets' picture of Hollywood both hysterical and melodramatic all sang praises of Daniel Gelin who plays disgruntled movie star and Paul Bernard who plays his devilish producer, while Vera Norman registered in brief but important role of studio party girl.

Jacques Deval's "La Pretentaine" (Adventure Seeker) at Amdassadeurs-Henri Bernstein also received critical thumbs-up, being re-

Jacques Deval's "La Preteniane" (Adventure Seeker) at Amdassadeurs-Henri Bernstein also received critical thumbs-up, being refreshing, light comedy about fortune-hunting French girl who salis for U. S. aboard II ed France, hoping to find millionaire American husband and discovers a gold-digging stowaway under her bed, Francoise Christophe and Philippe Nicaud in lead roles hypo-ed occasionally lagging text into bit class. Jean - Louis Barrault-Madeleine Renaud season at Sarah Bernhardt was off indifferently with first entry being uncertain poetic drama about the pointlessness of wars, "Histoire de Vasco" by Schehade in which Barrault enacts old gypsy who sees the irony of it all. Play has some good moments and fancy set by U. S. designer Jack Youngerman, but hardly constitutes satisfactory evening. Renaud does not appear in this one, but will be seen later in year with Barrault in both Pol Quentin's dramatization of Franz Kafka's novel, "The Castle" and in revival of Claudel's "Satin Slipper."

Michel Duran's 4-character comiedy, "Mon Coeur Balance" at Arts, tale of a capricious young lady and the men she keeps or a string, is amusing stuff and may make grade as may "Ne Quittez pas" (Hold On!) at Nouveautes, tale of telephone operator who listens in and then walks into the lives of some of her frantic callers. "Ne Quittez pas" which has sound performance by Jacqueline Gauthier in star role, is Marc-Gilbert Sauvajon rewrite of Alfred Savoir's. "Passy 47-28," 1929 smash.

Palais-Royal has new and characteristic farce, "Court-Circuit's Short Circuit's Marcel to demands of Mod Closely tallored to demands of Mod Closely tallored to demands of Mod Closely tallored to demands of

Smaan.
Palais-Royal has new and characteristic farce, "Court-Circuit' (Short Chreuit) by Marvel Franck, with Jeanne Aubert as mainstay and closely tallored to demands of Jayhouse's public should do well, while hold-over hits from last season include William Faulkner's "Requiem for a Nun" at Mathurins, Marcel Achard's "Patate" at Saint-Georges, Felicien Marceau's "L'Ocuf" at Ateller, "Tima La Douce," "Montmartre's underworld set to operetta score, at Gramont, Andre Roussin's "La Mamma" at Madeleine, "Virginie" at Daunou, "Tea and Sympathy" with Ingrid Bergman at Theatre de Paris, Andre Roussin's "Bobosse" at Micholiere and revival of Sacha Guitry's "Faisons un Reve" (Let's Dream) at Varietes.

ONE HAPPY REFUGEE

Lawyer-Turned-Pianist Seeks Argentine Citizenship

CULTURE BOUT AT BRUSSELS

Fall of 23d French Govt. to Delay BELGIANS CHEER Issue of Export Visas for British Signing of Franco-U.S. Pix Accords

With the fall of the 23d French government since the war, the pending French-U.S. Film Accords can not be signed until the crisis is over and a new Prime Minister has been installed. This may take a month, but meanwhile the Mofion Picture Export Assn. is getting dubbing visas for the major pic companies which will go towards the amount handed out when the accord is finalized.

Puccini Opera Tops

New Dublin S

Puccini Opera Tops

Puccini Opera Tops

Puccini Opera Tops

Opena, "Tu

Fadds list of five set for predictive for pre

ne accord is finalized.

New accord, according to Marc Spiegel, MPEA rep, has been decided upon and it will give the Yanks 110 pix per year again with regular remittances of \$125,000 per month for all the companies, plus capital gains conversions. The 20% loss in conversion due to the deloss in conversion, due to the de-valuation, will be incurred.

capital gains curversions. And the conversion, due to the devaluation, will be incurred.

However, Gallic sources maintain that face saving is in the offing with the French demanding some Yank concessions to help the French film in America, such as majors taking Gallic pix for circuit distribution, owning showcase theatres in the U.S., etc. If not getting this, the French Centre Du Cinema may still hold back a percentage of visas to give them out on a merit system to Yank companies helping Gallic production by investing in pix here or taking them for U.S., world or domestic distrib.

This would be done through MPEA, which would have to make the proper distribution of visas to the companies, plus awarding the special ones without the head-aches of intra-mural friction, This may be worked out beforehand, however. The new accord would be retroactive to last June, but has been extended until the new agreement could be signed. The Common Mart for Films looks definitely to be in operation next year which may be another head-ache for Yank companies.

More Delay For Colon Opera, B.A.

Buenos Aires, Oct. 8, For the fifth time this year the nanagement of Buenos Aires' Colon Opera Theatre has changed hands, the board having submitted resignations to the new Mayor, General Ernesto Florit, in order to leave his hands free to make his own arrangements.

own arrangements.

This means that concert managers will still have to whistle for their money, as it will take time to appoint a new management, for that management to catch up with the accounts, and so liquidate the proceeds of this year's performances.

20TH-FOX PUTS 'EVE' ON 3-A-DAY IN LONDON

UN J-A-DAY IN LUNDON

London, Oct. 8.

When "The Three Faces of Eve"
(20th) opens at the Carlton Theatre; Haymarket, Oct. 17, It will have three daily performances, with no one admitted during the feature pic's showing. J. F. Pattison, 20th managing director in Britain: "We are implementing this policy because the terrific impact true-life drama will be lost on members of the public who do not see it from the start." The vogue for timed performance rather than continuous showing has never caught on happily in Britain, but there are signs of a change of heart.

heart.

heart.

continuous performances for "Eye" Mexico better, the Mexican Tourist follows closely on a similar ruling Mexico better, the Mexican Tourist follows closely on a similar ruling Mexico better, the Mexican Tourist follows closely on a similar ruling Mexico better, the Mexican Tourist follows closely on a similar ruling Mexico better, the Mexican Tourist follows closely on a similar ruling Mexico better, the Mexican Tourist follows closely on a similar ruling Mexico better, the Mexican Tourist fairs performances and the contract is now closely on the follows closely on a similar ruling Mexico better, the Mexican Tourist fairs performances and the contract is now closely follows closely on a similar ruling Mexico better, the Mexican Tourist fairs performances and the contract is now closely follows closely on a similar ruling Mexico better, the Mexican Tourist fairs performances and the contract is now closely by Sara Levi-Tanal, who drew her artistes from the Yemenite in migrants recently returned to Palestine.

Company have dates at Manches completed a season 'at Galety, no members of the company speaking follows closely the Galety Theatre, man around theatre who knew the Mexican Tourist fair pointed out this trade would be of "incalcuable advantage" to Mexicology of the Galety Theatre, man around theatre who knew the Mexican Tourist fair the Mexican Tourist fair pointed of the company speaking follows closely the Galety Theatre, man around theatre who knew the Mexican Tourist fair pointed on the contract is now the contract is now in the contract

New Dublin Season

Dublin, Oct. 8.

Dublin, Oct. 8.
Pucchni's opera, "Turandot," heads list of five set for production at Gaiety here during Grand Opera Season in November. Others are "The Tales of Hoffmann," "Faust," "La Boheme" and "Marriage of Figaro."

Leads will be imported from England and will include Sylvia fisher, Elizabeth Rust, Walter Midgely Marion Nowakowski, Margaret Nisbett, Joyce Barker, James Johnston, Adele Leigh, Raymond Ninnsson, Ann Bollinger, James Kease and Barbara Howitt. Howitt is also skedded for the lead in Rossini's "The Italian in Algiers" at the Wexford Festival later this month.

Await Portuguese 'Subsidy' as Key To New Season

Lisbon, Oct. 8.

In spite of the fact that the Information Dept, has not yet revealed (1) how much money will be distributed in subsidies to the legit theatre for the 1957-58 season and (2) to whom the money will go, there is enough preparatory work going on to give an idea of the future Lisbon theatrical season. Julio Evangelista, an official of the Information Dept., has been nominated as successor of the late Francisco Lage and will be in charge of theatre, folklore and dance.

Francisco Lage and will be in charge of theatre, folklore and dance.

His first duty is to accompany the "Verde Gaio" ballet that is going to give recitals in Geneva and Lausanne in Switzerland.

Irene Isidro, who has been a money-maker in revues and film, is going back to serious stage drama and has formed a company with Jose Gamboa, Carlos Alves, Alberto Ghira that will probably appear at the Avenida theatre.

Actor-manager Eugenio Salvador for the fourth 'year will run the Maria Victoria and present a revue, He has already started rehearsing the chorus and dancers and Brazilian actress Bibi Fereira is rehearsing the actors. In the company there will be, as usual, Tereza Gomez and Humberto Madeira.

Impresario Giuseppe Basto will run the Teatro Trindade where producer Couto Viana is already rehearsing his troupe. Basto is at present touring a Brazilian revue in Portuguese Africa and will probably bring it to the Trinadade during the winter.

Impresario Vasco Morgado, and wife Laura Alves, have announced so many projects for their Teatro Monumental that no one is sure of what they will do, after all. Comedian Vasco Santana will probably continue at the Teatro Variedades. The Teatro Apolo, one of the oldest in town, has been bought to the mindendary and the being with the policy and the being the sine of the content of the being the producer of the oldest in town, has been bought to the producer of the oldest in town, has been bought to the producer of the oldest in town, has been bought to the producer of the oldest in town, has been bought to the producer of the oldest in town, has been bought to the producer of the oldest in town, has been bought to the producer of the oldest in town, has been bought to the producer of the oldest in town, has been benefit to the oldest in the producer of the oldest in town, has been bought to the oldest in the oldest in the producer of the oldest in the oldest in the producer of the oldest in the oldest in the oldest in the producer of the oldest in the oldest in the oldest and continue at the Teatro Varie-dades. The Teatro Apolo, one of the oldest in town, has been bought by the Municipality and is being demolished, but plans are advanced for the construction of a new and modern theatre in a reidential district.

See More Air Travel **Boosting Mex Tourism**

Mexico City, Oct. 8.

Counting upon a new high volume of 600,000 tourists this year because of more airlines serving Mexico better, the Mexican Tourist Assn. (ATM) sees 1958 ending with 700,000 visitors checking in and out of this country.

BOTH SIDES ON

Brussels, Oct. 15.
Officials of next year's World's
Fair here are inclined to view the
prestige rivalry between Russia and
the United States as "helpful." The
two world powers are alone in establishing their own theatres as
part of their national pavillions
which are geographically neighbors
on the grounds. The American Congress showed tendencies to economize on the U.S. operating budget
—but the U.S. physical plant itself is imposing.
Belgian fair organizers, particularly those involved with the entertainment and cultural aspects,
emphasize that this will be first
world fair at which "commercialism" will be secondary to "humanism" Hence Russian and American
competition will be as to culture,
As a result, it's expected that
there will be more presentations of
theatre, films, ballet, folk dances
and music than at any previous
world fair.
Each country has been alloted

and music than at any previous world fair.
Each country has been alloted special days to demonstrate what "it has to show," according to Alex Salkin, cultural adviser to the fair. The special national days for the U.S., for example, are July 2, 3 and 4. The U.S. representatives already selected are the Philadelphia Orchestra and the American Ballet Theatre. The U.S.'s third presentation will be a Negro (purposely) jazz orchestra to be selected from among the Count Basie, Lionel Hamoton and Duke Ellinerton crews.

Theatre. The U.S.'s third presentation will be a Negro (purposely) jazz orchestra to be selected from among the Count Basie, Lionel Hampton and Duke Ellington crews. These offerings, as will the "shows" of the other nations, will be put on at the fair's 2,000-seat theatre. This theatre, plus another 500-seat house, will be centre of all cultural and entertainment activities presented under the fair's auspices. Its events will be separate and apart from those that the U.S. and Russia care to offer at their own private theatres. According to Charles Stameschkine, who has the title of director of spectaculars, a job that entails the supervision of the entertainment dividence in the controlled theatres busy for every day of the entire sixmonth duration of the fair.

Fair officials are not quite sure how many people will attend the 1958 event. Estimates run as high at 50,000,000. Sabena, the Belgian airline, is planning additional flights from the U.S. during the fair period. In addition, Sabena, which operates the only hellcopter service in Europe, is extending this service to include extra flights from France, Holland, Germany and other Belgian cities.

There will also be special helicopter flights from downtown Brussels direct to the fair grounds—a five to 10 minute flight. The special helicopter service direct to downtown Prisar and to cities in Holland and Germany, is expected to take some of the load off the Brussels hotels which are; expecting an unprecedented number of reserving in another city along the flethcopter fout, all of which see in a 30-finitute range, visit the fair, directivable helicopter, and return the same day to their hotels in the other European cities.

SRAEL DANCERS IN

ISRAEL DANCERS IN SCOTLAND BEFORE U. S. Glasgow, Oct. 15.

National Ballet and Dance The atre of Israel is set to play one week at the King's Theatre here Nov. 18 prior to a N. Y. appearance under the Sol Hurok banner.

under the Sol Hurok banner.

Group began a European tour at
The Hague, Holland, Sept. 28, and
are giving their first performances
outside Israel. It was formed in
1949 by Sara Levi-Tanai, who drew
her artistes from the Yemenite immigrants recently returned to Palestine.

Pix in Europe Building Into Hassle

300 Yank Troops In

300 Yank Troops In
20th-Fox' 'Fraulein'
Mainz, Oct. 8.
Three hundred servicemen who are stationed with the Sixth Infantry are playing the roles of soldiers in the 20th-Fox film, "Fraulein," which Henry Koster is directing there.
Picture, which stars Mel Ferrer and Dana Wynter, concerns servicemen in World War II. Sgt. Charles Cherch is driving his own car, a 1946 Ford, because it resembles the staff vehicles of that period. Salaries the men are earning are being paid into their unit's welfare fund.

Boy-and-Girl Submarines As Brussels Ride

Brussels, Oct. 14.

Intimations of the special angles and novelties at next year's World's Fair here are now becoming known. There will be a 17-acre amusement area with the traditional midway updated for the modern world touches. The food and drink delicacies of the 50 participating nations will be alongside an enormous, mechanical mouse ("Wilde Maße") and an "Alpine Monorall" ride simulating toboggan slide speed.

Brussels visitors will have a chute-the-chutes variation backgrounded by Manhaitan skyscrapers. There will also be "flying cars" for amateur pilots. The 300-foot tower will swing two 28-passenger gondolas. Finally torists can slip into a miniscule submarine and submerge.

19 INDIAN FILMS SET FOR WEST PAKISTAN

The government of Pakistan is allowing the import of 19 Indian films into West Pakistan during the next six months. Keeping in mind the representation made to it by the film industry people of the country, the government will allow only two to three films to be imported every month. The government feels this would not interfere with the development of the indigenous industry.

But the filmites are not at all happy about the decision of the government. They feel that if the government cannot put total ban on Indian films, it should at least insure that the government the top boxoffice hits

sure that the top boxoffice hits should the instanted. They de-mand the government make only legict plx out the entry.

Chinese Demand Native Food on Irish Tour Dublin, Oct. 8.

Chinese Classical Theatre Co., due at Gaiety here this month after a London season, declined to settle the contract until assured that Chinese food would be available for nese tood would be available for the troupe of 50. Dublin has only one small Chinese restaurant, but theatre manager Phill O'Kelly and owner Ah King have fixed it so that a couple of other Oriental eateries will combine to help feed the company. And the contract is now signed.

British films in restricted European markets is developing once into a highly controversial problem. problem. There's growing evi-dence that the existing arrangement favors a few leading British companies and others, notably the American majors, are being placed at the wrong end of the line.

at the wrong end of the line.

Hitherto, licenses have been granted by the Board of Trade acting on the advice of the British Film Producers Assn. Recently, that monopoly situation was cracked by the Federation of British Film Makers which gets a proportionate share of available permits. In view of the friction that apparently exists, however, the BOT is likely to take the matter entirely out of the hands of the industry so far as the French and German markets are concerned. The Italian territory, however, is covered by a three-year Anglo-Italian Film Agreement, which has approximately two more years to run.

Within the BFPA the license situation is regularly reviewed by

Within the BFPA the license situation is regularly reviewed by that association's export committee, which has apparently laid down a rule that one of the first conditions should be that the Rank Organization have sufficient visas to enable it to continue its foreign distribution operation on an economic basis.

nomic basis.

After the Rank allotment has been taken care of, precedence is then given to companies like Lion-International and well-known independent distributors. At the tail end of the queue are the American distribs of British films, and they only receive consideration after the other visas have been alletted. ter the letted.

In view of the limited number of visas available for France and Germany, this could frequently mean that they have to be excluded from these territories as British pix and can only be entered in the American Agreement. When that happens, there's no guarantee that the money these films gross in these marekts is returnable to Britain.

Co-Prod Activity Way Up in Italy

Rome, Oct. 8.

Co-production is bigger than ever currently in the Italian film industry. A recent tabulation shows that such production efforts with France, Spain, and Germany have been steadily on the rise since 1950, and the trend is still up.

Notable spurt in co-prod pix is noted with Spain, Forty-six pix have resulted from Italo-Spanish teamwork, 22 of them to date this year. In the past, three feature films were co-produced with Spain in 1954, nine in 1955 and 12 in 1956. The French partnership, which started the whole movement some time back, has been the busiest, Figures recorded are as follows, adding up to a total of 227 to date, with 13 back in 1956, and 32 to date this year.

Italo-German partnership was late in starting, but is expected

Italo-German partnership was late in starting, but is expected to build following recent talks in

Ischia.

While all the above pix were made under the clauses of various co-productive agreements, no such pact exists with regard to the U.S. industry, and the few co-production pix made were private and isolated ventures.

Kurt Herbert Adler, San Fran-cisco Opera's director-general has been awarded Italy's Star of Solidarity for longtime promo-tion of Italian music and Italian culture in California, 143 3 3 3 3 5 5 5

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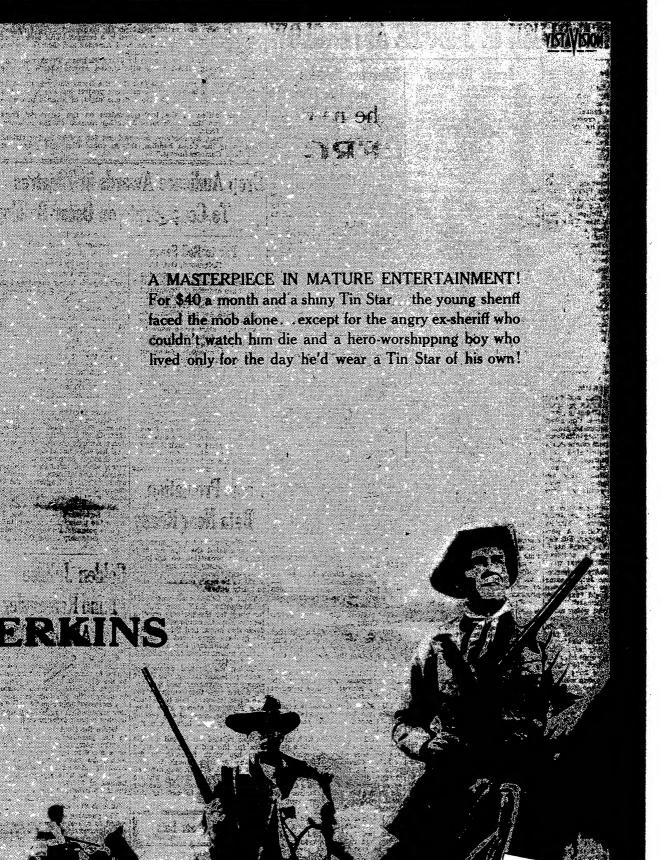
THE TIN STAR

co-starring

BETSY PALMER • MICHEL RAY · NEVILLE BRAND · JOHN MEINTIRE Produced by William Perlberg and George Seaton · Directed by Anthony Mann · Screenplay by Dudley Nichols

From a Story by Barney Slater and Joel Kane A Paramount Release

"In the able hands of Henry Fonda and Tony Perkins, THE TIN STAR shines like gold!" —Cecil B. DeMille



COAST CAN'T DELIVER STARS TO INDUSTRY: SHOWMEN BLUSH IN JUBILEE AFTERGLOW

A large part of the American film industry has been left looking silly. Exhibitor representatives, as well as studio officials, by the hundreds, are red-faced with embarrassment as a result of the cancellation of the long-projected cross-country tour to be undertaken by "20 stars." The latter is in quotes, for while that number of junketeers had been romised right along, there never had been any meaningful number of top personality commitments.

The promises had been made by

of top personality commitments.

The promises had been made by studio sources, including reps of the Assn. of Motion Picture Producers, It was on the basis of these that the Council of Motion Picture Assn. of America in New York and theatremen in 17 key cities went ahead with laying the groundwork for what they truly expected to be a gigantic celebration of Hollywood's Golden Jubilee.

wood's Golden Jubilee.

There's some finger-pointing going on already, as Coast guards
tapparently running for cover)
would like to pin the blame on exhibitors. The validity of this charge
is highly questionable, for it was
the exhibs in large numbers) who
worked in setting the scene for the
star visits which they hoped wo ild
hecome a major local event for
them.

They're burning because they feel the "20 stars" promises proved to be nothing but a not-so-gay deception. \$100,000 For Costs

\$100,000 For Costs

The project had been underway for many months. MPAA member companies put up \$100,000 to cover the traveling expenses. Contacted by COMPO, the theatremen, mostly through their local organizations, set up a string of local celebrations tieing in with the anticipated visits of Hollywood luminaries. Contacts were made with community and state brass, receptions were arranged for, the complexities of protocol were at least partially ironed out.

And all the while, there were no stars, with such possible exceptions as Universal contractees Martha Hyer and George Nader. A possibility was Gary Cooper, but for only a week. Yet, the press handouts were coming in constant stream, alleging that all was well.

Collapse of all reality in connection with the Golden Jubilee came last week. A press release from the MPAA simply said "extensive production commitments" prevented any stars from going along for the ride.

Agents' 'Promises'

More about those Hollywood More about those hold, we're whoken promises." Several months ago Motion Picture Assn. of America's Eric Johnston advised all top Hollywood and the industry's plans agents of the industry's plans for a Golden Jubilee, as part of which a number of stars would be called upon to tour the country. And would the agents please cooperate. Sure they would, they said.

Nothing happened.

recriminations in many places. Taking the brunt of the criticism will be the stars. Due to exhibitor-complaints, it will be assumed that the stars did not volunteer in sufficient numbers or with sufficient stature to make the 22-day, 17-city tour practical from an exploitation standpoint.

"Actually, the stars are the least to blame. Chiefly at fault is the present nature of motion picture studio operation. No longer do the studios control the stars. In fact, it's indicated in some instances that the studios no longer fully control their own destinies.

"The film studios abdicated con-trol several years ago when (1) they lopped off their contract lists and gave virtually all the important players their freelance papers; (2) when several of the most important studies more developed. when several of the most important studios more and more developed what, for want of a better description, is the 'United Artists' setup of chiefly being in business to finance and distribute independent product; (3) the resignation of the studios from the responsibility of being the industry's creative force. More and more they became chiefly bankers and merchandisers of film packages, with no more interest in developing a new personality than would any branch of the Bank of America. Bank of America.

"That the system's harvest That the system's narvest or troubles have come home to roost has been all too obvious. Universal some time ago felt the pinch and instituted a vigorous new faces' campaign; 20th-Fox also has been courageously casting new talent. But it takes considerable effort and time to develop and promote a personality into star status—and hollywood hasn't taken quite enough time to furnish the needs of such an ambitious exploitation program as the Golden Jubilee.

"If the promotion was to be suc-tessful, most of the players would have had to be young, glamorous and solid boxoffice. The youth of America comprises the majority

Telemovies Petitions Filed in Pittsburgh

Pittsburgh, Oct. 15. Norbert Stearn, head of Asso-clated Theatres, which operates several hardtop houses and a string of drive-ins here, has asked City Council to grant him a franchise for telemovie and home-toll television. Stearn said experiments in toll-tv are being made in other parts of the country and it appeared likely to him that action by Council may be needed in order to operate locally.

operate locally.

At the same time, Pennway Electronics presented Council with another problem in electronics. It asked for a franchise to construct and maintain a tv distribution system in Pittsburgh, Manager Robert D. Smith proposed that individual sets be connected with a master antenna. This, he said, would provided better reception and greater selection of channels and eliminate antennae on rooftops.

San Francisco's Sour Cracks On **Jubilee Flop**

Complete flop of MPPA's projected "Golden Jubilee" tour this week has given film industry a real black eye in Northern California.

plack eye in Northern California. Frisco-area exhibitors' committee had gone all-out to make 48-hour stopover here next Thursday (17) and Friday (18) a big civic event, wasn't even notified of tour's cancellation until last Friday (11), many hours after decision was reached.

reached.

Among Frisco plans solidly laid for the much-publicized 20-personality, 17-city tour were:

(1) Variety Club's 1,000-person lunch at Sheraton-Palace Hotel—hotel had been guaranteed \$3,000 and this guarantee apparently will have to be paid;

(2) Sellout dinner at Frisco Press Club;

the MPAA simply said "extensive production commitments" prevented any stars from going along for the ride.

Be that as it may fand outside hollowood it's not accepted at face value), the fact of the matter is that the unavailability of stellar talent was not made known to the collection of the ride. The third was not made known to the collection of the ride of the matter is that the unavailability of stellar talent was not made known to the collection of the ride of picture goers—and they re intervalue to the players would prove the majority of picture goers—and they re intervalue to the rough young boxofice personal-tites available for wholesale Junion of example, the blueprint was drawn and arrangements made for an airport greeting, escorts of the performers by wives of city department heads, receptions by Mayor Wagner and Governor Harriman, a Times Square parade, molding of a Golden Jubilee commemorative plaque in the heart of the city, etc. Fit In industryites who worked on this now must 90 to the citic brass and all others who said they'd cooperate and explain tohy Hollywood couldn't fire up to its promises. The stall we will be a the provided provide

Acad Awards on Quarterly Basis?-

Proposal to run the annual Academy Awards on a quarterly basis, perhaps designating nominees for the final Oscar contention every three months, is being aired at a current Coast meeting of reps of the Motion Picture Assn. of America and George Seaton, Acad President, and his exec aides.

Acad President, and his exec aides.

Recommendation was made by Jerry Pickman, Paramount v.p., who's repping MPAA along with United Artists ad-pub director Roger Lewis.

Idea has its roots in the fact that the Oscar derby is probably the industry's biggest public relations project but the values are limited for the most part to the one night of awards presentations.

Identification of the top contenders on the quarterly basis would mean that much more attention focused on the industry,

Par's man, incidentally, is scheduled for a trip to the Orient following the Coast huddles, this in connection with promotion of "Ten Commandments."

Drop Audience Awards in Theatres To Concentrate on Oscar Buildup

Par to Roll Seven

Hollywood, Oct. 15.

Hefty upsurge in production for the remainder of the year has been ordered at Paramount in an effort to meet the growing demand for product. Studio, which has put 12 films before the cameras so far this year, will start seven more in the next two months, with other properties to be added to the 1957' schedule following the Oct. 21 meeting between prexy Barney Balaban and studio chief Y. Frank Freeman.

Three of the upcoming septet will be produced by William Alland, "Colossus of New York," "High School Lover" and "Party Crashers." Others are "Maracaibo." "Rock-a-By-Baly" and an untitled Elvis Presley starrer. Studio also exects to start a fourth Alland production, "Space Children," before the end of the year. Hefty upsurge in production

Radio Promotion Data Near Ready

Si Seadler, Metro ad manager who originated the idea for test-ing radio promotion on an insti-tutional industry basis in a couple of try-out towns, states his report ought to be ready soon and it looms as fairly upbeat.

as fairly upbeat.

Total of \$3,000 each was spent in Rochester, N. Y., and Denver for plugs for the business on disk jockey shows, commentator and discussion airers and the like, Radio gabbers were hired to simply drop an occasional line about the entertainment values offered at the local theatres.

entertainment values offered at the local theatres.

Noting the limited amount of expense-account money, "we didn't expect any miracles," said Seadler, He added that theatremen in the two cities, however, said their business remained steady at a time August, when most of the rest of the country was below expecta-

tions.

Exec related he picked up the idea for the radio approach some time ago when listening to the Dorothy & Dick stanza in New York (WOR). Crack was dropped that they hadn't seen a picture show in a long time and Seadler felt it was time to counter this kind of propaganda.

Briefs From Lots

Hollywood, Oct. 15.

Along with the Golden Jubilee cross-country tour of stars, the Audience Awards project which was launched by the Council of Motion Picture Organizations a few years ago is being abandoned this year. Decision to drop the "audience-participation" gimmick was made quietly this week.

made quietly this week.

Audience Awards was designed to intensify public interest in pictures by simply having the public vote their favorite pictures and players. Ballots were made available in theatre lobbies and the customers checked their choices from 20 capdidates in each category. Initial acceptance was impressive, about 14,000,000 ballots having been cast, according to COMPO's count.

Reson for the contilion.

count.

Reason for the scuttling is that the Motion Picture Assn. of America and COMPO now want to concentrate all attention on the Academy Awards Sweepstakes, which also has the man in the street for the theatre) as participant. With prizes (as promoted by exhibitors) awarded the winners, the public is asked to guess in advance the Oscar winners. Ties are broken via letter writing. letter writing.

All effort will be exerted for the Acad Sweepstakes this year be-cause the program, this year, takes on new potential through the indus-try's sponsorship of the Oscar tele-vision show.

Golden Jubilee **Fund Remainder About \$80,000**

With the Golden Jubilee now but a well-pondered thought that failed to materialize, what happens to the \$100,000 which the Motion Picture Assn. of America donated to defray the star-tour expenses? It's estimated that about \$20,000 of this was used on preliminary work, leaving a bank balance of \$80,000.

leaving a bank balance of \$80,000. While the final decisions are up to the presidents of the MPAA member companies, suggestion has been made in top circles that the money be now allocated to the Academy Awards Sweepstakes. MPAA some time ago provided a budget of \$75,000 as its share of the AAS overhead and if the new proposal goes through the sum climbs to \$155,000.

The guessing game (the public is asked to call the shots on the Oscar winners) thus shapes as a fairtar witners; thus snapes as a fair-ity major project. Exhibs pick up the tab for all expenses on the lo-cal level and last year this item came to about \$225,000 in cash outlay, plus the availability of their facilities, manpower and prizes which were promoted.

London Adds 'Days' Matinees

London, Oct. 8.
There will be daily matinees of
"Around World in 80 Days" start-

costars with "Around World in 80 Days" start-hit Bisself his week at the Astoria Charing in some seasy go into tan". Tony of the Mire Todd opus first opened less than four months ago, there were only two matinees weekly. Recently the total was weekly. Recently the total was usical feature been capacity at every performance streetther openings, even a more streetther openings, even a

ALLIED IN BIG VOICE AGAIN

Canada Finds First Saturation **Bookings ('Notre Dame') Promising**

Canada has had its airst expernce with the saturation-booking Canada has had its airst experience with the saturation-booking technique, which for long has been applied in the States, and the results so far have been regarded as impressive by local exhibitors. It appears a strong likelihood that the saturation approach will be taken frequently in the future.

Theatremen here, in Quebec and Ottawa have been accustomed to the standard first-run showcasing and as a result feit on strange terrain in handling a picture making its debut in 20 situations simultaneously. Film; which bowed late last

its debut in 20 situations similara-cously. Film; which bowed late last week, was "Hunchback of Notre Dame," produced in France by Robert and Raymond Hakim with Gina Lollobrigida and Anthon Quinn in the leads, and lensed in

Quinn in the leads, and lensed in CinemaScope.

First week's gross will go over \$100,000, according to Jack Goldstein, Canadian sales manager for Allied Artists, distributor of the picture. Numerous records were broken in an assortment of situations, including the Capitol Theatre here, it was said.

States-like promotion for such marketing was undertaken here for the first time, including a heavy play in the newspapers, television and radio, plus street-scene bally.

DAVE ROSE: BRITISH FACILITIES EQUAL U.S.

"Despite contentions to the contrary film production in England is on a par with that of Hollywood, in fact it's more advantageous to shoot there because of its cheaper production costs," declares producer David E. Rose. Latter, though an American, produces all of his films in Great Britain.

The producer while admitting that production facilities in Hollywood are the best in the world, finds no other advantage in shooting a film here.

wood are the best in the world, finds no other advantage in shooting a film here.

Rose also said that British producers have awakened to the fact that they have to slant their films more towards the American market. He cited the J. Arthur Rank distribution setup in this country as an example. "Rank is making more pix for the American market and like Hollywood filmmakers is also using international casts for world wide appeal." Pa added.

Rose said that the only problem he has found with shooting pix in England is the casting of actors. He contends that everyone talks too "British," and at times it's difficult to understand them.

The producer returns to England shortly to start his next film, as yet not set. He recently completed "The Safecracker" which Ray Milland stars in and directed. Film is one of a two-pix deal Rose has with Metro.

Tail Populace

Continued from page 3 =

should take drastic steps, "Some-body has got to take a gamble," he declared. "Bear down an old theatre, make a parking lot of the site and build a new theatre where people live. But it's got to he a first-run theatre. Neighborhood theatres should show pictures in first-run, day and date with downtown theatres. Paramount is willing to go along with any exhibitor who has a new and improved way to present pictures to the public."

(Steinberg was in town to discuss nabe theatre release of "The Ten Commandments.")

United Artists board chairman Robert S. Benjamin is sending out the invitations for the Joint Defense Appeal luncheon honoring circuit operator Harry Brandt.

It takes place Nov. 4 at New York's Hotel Sheraton-Astor when Brandt is to receive JDA's third annual human re-

Exhib Emmick's Girl Child Seeking Larger

Child Seeking Larger

Slice of \$2,300,000

Redwood City, Oct 15.

The late Eugene Emmick, coowner of 100-theatre United California circuit, put his daughter out
for adoption at birth because he
felt that at the age of 64 he was
too old to have a child around the
house. Disclosure was made last
Friday by Frisco lawyer L. S.
(Beh) Hamm during hearing on
Emmick's \$2,300,000 estate before
Superior Judge Edmund C. Scott
of San Mare County.

Hamm revealed circumstances
under which daughter, earlier identified as Marilyn Wilson, 16, of Culver City, had been put out for
adoption to disple flase impression
about girl's parentage.
Current hearings focus on effort
of four nephews and nieces of Emmick to break trust fund set up
by will. Daughter is already a
beneficary.

by will. Daughter is already a beneficiary.

Hamm sald girl was born to Helen Lucas Emmick, 25 years her husband's junior. Mother has since remarried. Los Angeles lawyer George C. Black, representing daughter, made original disclosure. He said he contemplated having adoption set aside if nephews and nieces succeed in breaking will. Such action would pave way for girl to get a larger share, he said. Emmick, twice married and twice divorced, was generally believed childless when he died early last year at the age of 78.

CHIEF BARKER ROWLEY VISITS DUBLIN TENT

Dallas, Oct. 15.

John H. Rowley, International
Chief Barker, accompanied by his
wife, flew to Dublin where he
will be givest of honor of Dublin
Tent 41. He is also scheduled to be
guest of honor at a luncheon meeting to be held in London by the
Variety Club of Great Britain.
Rowley will confer with various
convention committees and to finalthe plans for the International Convention to be held in London next
April. Prior to returning to this
country, the Rowleys will spend a
short holiday in Spain and Portugual. Dallas, Oct. 15.

To Make Final Guitry Script Into Name Pic

Script Into Name Pic
Paris, Oct. 15.
In homage to the late actor-playwright-screenwriter-director Sacha
Guitry, his film producer Clement
Duhour will producer Liement
Guitry wanted. The script, "La
Vie A Deux" (Life As Two), is a
sketch affair about the wedded life
of a group of assorted and illassorted couples. Marcel Achard
has put the finishing touches on
the script.

(Steinberg was in town to discuss nabe theatre release of "The Ten Commandments.")

Ben-Henry Due in U. S.

Ben Henry, head of London's Hiller Lamoureux, Daniele Darrieux, Micheline Presle, Gerald Philipres Lamoureux, Daniele Darrieux, Micheline Presle, Gerald Philipre, Jean Marais, Philipre Clay, Brighte Bardot, Darry Cowl, Jean York for 10 days and a ditto period in Hollywood.

He and his wife, Ciss, are due to arrive around 40 Cct. 18-184 2-288 (final final fin

LIKELY TARGET

Allied States Assu, preparing for its annual convention at the Concord Hotel, Klamesha Lake, N.Y., Oct. 28-30, its openly initing that the exhibitor organization. N.Y., Oct. 28-30, 15 openiy innting that the exhibitor organization, long noted for its belligerency in industry matters, will again resume its "give 'em hell", policy after an eight month period of cooperating "with anybody at any time for the good of the industry."

That Allied planned to return to its outspoken and hard-hitting ap-proach was indicated several weeks ago in VARIETY. Now Allied, alago in VARIETY. Now Allied, although it refuses to come right out and say so, is displaying omens that its "peace at any cost" policy will be abandoned in light of the failure of efforts to bring about satisfactory agreements with the film companies.

factory agreements with the film companies.

Julius Gordon, Allied president, will make the keynote speech at the Concord. He instituted the policy of "cooperation" with all segments of the industry and Allied makes much of the fact that "for eight months Gordon has, worked hard to give effect to that declaration." However, Allied board chairman Abram F. Myers, indicates that there is speculation in Allied ranks relating to Gordon's speech and he hints broadly that Gordon will take off the kid gloves in his Concord address. Myers' aim in "leaking" the tone of Gordon's speech, it's believed, is (1) to serve as a warning to distributors and (2) to steam up interest in Allied's annual meeting.

Fights Esquire Buy

Fights Esquire Buy

Fights Esquire Buy

It is clear that Allied is prepared to oppose violently Paramount's recent acquisition of the Esquire Theatre in Chicago. Myers describes Par's move as a "dead pan announcement" and "a good old-ashioned coup which can be admired for its adroitness even if one fears its possible effects and dislikes the motives behind it." Myers credits Par with perfect timing since disclosure "crashed into the headlines on the eve of the conference called by the Dept. of Justice to consider whether decrees in the Paramount. case should be amended to permit the tilvorced circuits to produce and distribute motion pictures in competition with the established film companies, including Paramount."

Although Par has a legal right of opening the acquire theatres via a loophide

cluding Paramount."

Although Par has a legal right to acquire theatres via a loophiole in the consent decree that the subsequent divorced film companies has the would be ruinous to the competition in exhibition "that has been revived and nourished under the decrees." However, the exhib organization feels that to permit the formerly-affiliated circuits to engage in production and distribution, with proper safeguards, "would promote competition and this would be consistent with the decrees and with the laws."

competition and this would be consistent with the decrees and with the laws."

Paramount's action in acquiring the Esquire, Theatre, and Allied's effort to induce the Dept. of Justice to permit the circuits to enter production and distribution, will be an important topic at Allied's Concord meeting. According to Myers, the following are some of the questions exhibitors must consider before taking official action:

If necessary, in order to avoid collapse of the divorcement provisions of the decrees, should exhibitors withdraw their support from the circuits' applications for leave to make and dist. blute pictures?

Should exhibitors resist any modification that would permit the film companies to acquire theatres, regardless of the ambitions of the circuits, in regard to production and distribution?

And if it should develop that

ESQUIRE, CHICAGO Roadshowing No Panacea to Chi; No Theatres Available Anyhow; Rap Jubilee-That-Wasn't Offerings

'80 Days' in Shreveport

Shreveport, Oct. 15.
United Artists' "Around the
World in 80 Days" opens at the
New Saenger Theatre here Thursday (17), day and date with Mig Todd's anniversary shindig at Madison Square Garden.

son Square Garden.

Shreveport is the second city in the state to play the show, the other being New Orleans.

New'k Sprucing Downtown Mayor Commends Remodel Of Adams for 2-a-Day

Newark, Oct. 15. Mayor Leo P. Carlin has of-ficially commended the Adams family, owners of the Adams Theafre, for remodeling the showcase and booking "The Ten Commandments" as its initial film attraction

Mayor Carlin hailed the remodeling of the Adams as being in step with the new city government's efforts to face-lift the Newark downtown sector with new construction along Broad Street. Two new buildings—the Mutual Benefit Insurance and Blue Cross Hospital Plat—have already been put up on Broad St. In addition, the Prudential Insurance Co. has razed an old building to construct a modern one on the same site. Two other new buildings are also in the works for Broad St.

The Adams Theorem. with the new city government's ef-

The Adams Theatre, on Bradford Place, one block west of Broad and one block south of Market St., is the only downtown theatre that has been extensively remodeled and re-conditioned.

orditioned.

"The Ten Commandments" opened its two-aday, reserved seat engagement at the Adams on Sept. 25. In preparation for the booking, new projection and sound equipment was installed. The theatre's baroque decor, with its gilded hymphs and amouretti, was given a classic aspect through removal of plaster arabesques over the exit lintels, reconditioning of walls and floors, and the use of a white, straw and coral color scheme. The seats have been reconditioned and interior details have been stripped of excessive decorations.

excessive decorations,
Mayor Carlin, in commending the
Adams family, noted that he was
pleased that the face-lifting of
downtown Newark had extended
"into the fields of entertainment
and culture."

excessive decorations,

'ATTILA THE HUN' TO **BOSTON'S JOE LEVINE**

"Attila the Hun." starring Anthony Quinn and Sophia Loren, has been acquired for U. S. distribution by Joseph Levine's Embassy Pictures. Deal was set by Seymour Poe as representative for Lux Films, Italo outfit.

Levine's contract calls for his

Films, Italo outfit.
Levine's contract calls for his
purchase of full distribution rights
covering all of the U. S. Levine, a
Boston states' rights distrib, is preparing the picture for national distribution.
"Attila, the Hun," produced by
Ponti-DiLaurentis, was filmed on
location in Italy.

By DAVE LEVADI

Chicago, Oct. 15.

Roadshow plans of major distribs are meeting with opposition from Chicago's big exhibitors. Although anxious, for good product most of the year, theatre operators feel that roadshow policy puts them under the restricting control of distributors. Locally distributors find that the only roadshow outlets are booked up for the immediate future, and only expensive remodelling of other offibeat location theatres or empty legit houses are available. Todd's Cinestage is the converted Selwyn, only legit house with projection facilities.

The opinion expressed by exhibi-

with projection facilities.

The opinion expressed by exhibitors here is that roadshows are not durable enough to be profitable except for the truly rare release. Dave Wallerstein, prexy of the key Balaban & Katz theatre circuit, points to the case of a picture like "Glant" which was directed towards a "mass appeal" distribution and which prossed as high during its nine weeks at the Chicago on a grind policy as it could have being roadshowed for a couple months. "Producers," he says, "won't invest in uneconomical exhibition." hibition."

hibition."

Events this year point up the same story of bungled distribution policy in Wallerstein's opinion. By dumping a heavy load of product during the summer months several features that could now be retting several weeks downtown had to be be relegated to nabes for first runs, while during the industry's heavily bublicized but aborted Golden Jubilee Celebration—"What kind of films did they offer us?"

He criticized Paramount Pic-

He criticized Paramount Pic-tures' recent purchase of the Es-quire. "You can't play a wide vari-ety of product at the Esquire. There is a need for an even flow of product even more than for im-proved quality."

proved quality."

Currently Calumbia is seeking an outlet for "Bridge Over the River Kwai" which it insists will only be released here on a road-show basis and only at a downtown location, eliminating the possibility of the near north side Esquire Theatre and the larger nabe houses. Theatreowners are right now hesitant in negotiations waiting for early results on "Raintree County" opening here next week. Outstanding success or failure is expected to bring further offers from distributors or leave the hard ticket issue dropped entirely from the scene.

Studio Projectionist

Studio Projectionist

Asks \$103,000 Damage
Los Angeles, Oct 15.
Failure to enforce the union's basic contract provisions for grievance procedure is charged by motion picture studio projectionist Yale Bassin in a \$103,000 suit filed in Superior Court. Defendants are Hal Roach Studios Inc.; Sidney Van Keuren, general manager of the studios; Motion Picture-Studio Projectionists Local 165 IATSE; William E. Higgins, union business agent; and Albert R. Pullen, union secretary-treasurer. Bassin seeks \$3,000 in lost wages and \$100,000 in punitive damages.

Complaint alleges that Bassin

at the circuits' applications for leave to make and dist, ibute pictures?

Should exhibitors resist any modification that would permit the film companies to acquire theatres, regardless of the ambitions of the circuits, in regard to production and distribution.

**And if, it should develop that Paramount acquired the Esquire Theatre with the consent and approval of the Dept. of Justice, how, and in what quarters should a campain pain to force Paramount to realize the state of the ambitions of the Cable Theatres

Amother subject that will be fully discussed at the Allied meeting is that of the cable theatre. Allied has the continued son apage (280)(100). The companies to acquire the film to make the content and approval of the Dept. of Justice, how, and in what quarters should a campain to realize the content and approval of the Dept. of Justice, how and in the consent and approval of the Dept. of Justice, how and in the consent and approval of the Dept. of Justice, how and in the consent and approval of the Dept. of Justice, how and in the consent and approval of the Dept. of Justice, how and in the consent and approval of the Dept. of Justice, how and in the consent and approval of the Dept. of Justice, how and in the consent and approval of the Dept. of Justice, how and in the produced by the produced by the continued to production in Italy.

National Briefs Staff

Los Angeles, Oct. 15.

National Theatres is holding the victim of an unprovoked by the victim of an unprovoked by assault last year which prevented him from working as a studio production in Italy.

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Frisco Recovers Its Urbanity Re **Bluenose Cops**

San Francisco Oct. 15. Frisco cops have adopted a new softer attitude toward film cen-sorship as result of "Howl" trial in which a book of free verse was judged not obscene. In another test involved African documentary, "Karamoja," playing John Parsons' Telenews in downtown Frisco. Cop reported film included semi-nude and nude African

In "Howl" case, Juvenile Bureau bought copy of the book, got warrants from district attorney's office for arrest of bookstore operator and clerk. They were ac-

tribesmen.

quitted fortnight ago.

But in "Karamoja" case, juvenile officer consulted with Inspector Al Arnaud of police legal department. Arnaud saw film and decided cops shouldn't act. He

"Municipal Judge Clayton Horn, in holding Howl' was not obscene, said he found some redeeming so-cial importance in it. Along same line, I determined "Karamoja" was a documentary, an anthropological

"Shots involving nudity were isolated, and not aimed at inciting anti-social or immoral action. Anyway, if we moved against this picture we'd probably have to be on the alert for pictures of natives in the National Geographic Magazine."

22 Universals Due First Half, 1958

Universal will release 22 pic-Universal will release 22 pictures during the first six months of the 1957-58 selling season starting in November. This total is said to be the greatest number of feature releases in a six-month period in more than 10 years. In addition, U will release a total of 39 pictures during the entire 1957-58 selling season. This number will give the company "the largest number-of important feature releases in its recent history," acreleases in its recent history," according to sales v.p. Charles J. Feldman.

Feldman.

Details of U's 1957-58 releasing plans were revealed by Feldman at the opening sessions of a week-long conference of the company's sales executives at the Essex House, N.Y. Of the 39 pictures scheduled for the whole year, Feldman reported that 33 are either completed or before the comeras, giving the company at this time virtually a year's inventory of product. tory of product.

nns time virtually a year's inventory of product.

Milton R. Rackmil, U's prexy, told the sales execs that the 1957-58 program of releases represented the greatest production investment in the company's 45-year history. Alfred E. Daff, executive v.p., briefed the delegates on the company's new property acquisitions and of the company's "ambitious" program to build new stars. As an example of the star development program, he cited the casting of John Gavin and Lisa Pulver, two unknowns, in the \$5,000,000 produc'ion of Erich Maria Remarque's "There's a Time to Love." "If we are to make stars, we must find talent and expose them importantly," Daff stated.

By increasing to 22 the number

By increasing to 22 the number of releases to be issued in the first six months of the 1957-58 season, U is topping its previous six-month high of 19 which was achieved for half-year mark just concluded.

the half-year mark just concluded. The week-long sales sessions, which are being attended by the homeoffice sales cabinet, district and branch managers, and pubad executives, will be followed by a series of seven district sales meetings. Tomorrow's (Thurs.) session will be devoted to a discussion of promotional plans on the pictures to be released during the first half of the 1957-58 season with v.p. David A. Lipton directing the discussions,

Merchandizers Push Gifts on Todd

Some Weird Commercial Angle-Shooters Jump on '80 Days' Party-Stage Management of Madison Square A Real Problem in Logistics

RV FRED HIFT

Mike Todd, whom some credit with having put the "show" back into show biz, is doing an encore as a party giver tomorrow (Thurs.) night when around 18,000 will crowd into Madison Square Gar-den to mark the first anniversary of the opening of Todd's "Around the World in 80 Days" at the Ri oli Theatre, N.Y.

Sheer size of the preparations gives promise for an elaborate shindig, living up to Todd's concept of the "colossal." It also shapes as the most elaborate giveaway show ever.

The "Little Party" (as it will be billed from the marquee of the Garden tomorrow) has been in the making for some months and it was, in fact, Todd's luck that allowed it to fall on the exact anniversary date. Garden was booked solid for weeks before and after Oct. 17. Nevertheless, with the rodeo bowing out. Todd's crews can only enter the premises at 2 AM tomorrow morning, giving them precious little time for their extensive preparations.

There's the matter of the birthday cake, for instance, It'll be the largest ever baked, and the Swans Down people are doing the job, putting in \$15,000 of contributed cake-mix. Cake will have to be carted into the Garden in sections. There it'll be assembled and iced.

Another huge decoration requiring special preparations is the 24-foot Oscar replica which is being created out of copper-colored chrysanthemums. It'll take 100,000 flowers, each dunking in a water-filled vial, to do the job. In addition, the six-foot base will be made up of flowers being telegraphed in by flower dealers all over the world.

in by flower dealers all over the world.

Garden will look festive, with much bunting, flags of all nations waving from the pressbox, inscribed netting on the ceiling, reminding not only of "80 Days" but also of Todd's upcoming "Don Quixote;" the balloon replica from "80 Days," etc.

Main floor will be kept free for a-continuous show, starting at 8:30 PM and ending around midnight. Hour and a half of it will be televised by CBS over "Playhous 90" from 9:30 to 11. Show will include some film shot by Todd with wife, Elizabeth Taylor. There'll also be dancing on the floor to the music of a 100-piece band. It was originally intended to have Arthur Fiedler and the CBS Symphony, but this may be changed. but this may be changed.

Mostly Cuffo

Mostly Cuffo

Incredible part of all this is that the entire "party" isn't going to cost Todd too much. He's paying around \$12,000 for the Garden and of course he has expenses. But a staggering array of items, from "gifts" to food and transportation, are being contributed by eager merchants angling for a fat plus. Not that Todd couldn't afford to splurge. Info being given out in connection with the anni showathat "80 Days" so far has played 66 U.S. and Canadian and other overseas houses, reaping a gross of over \$17,000,000. It's been seen by some \$,000,000 people.

Adding to the attractions at the Garden tomorrow night will be the presence of the Dancing Waters, also as a contribution.

Prizes-Todd calls them "gifts"-will be awarded via a drawing, using ticket numbers. They've been coming in such numbers, Bill Doll, Todd's p.r. rep has had to store them at a warehouse. Here's a partial rundown of the "gifts" (all contributed):

A Czesna plane (complete with flying lessons) A Czesna plane (complete with flying lessons), this or four automobiles, motor scooters, record players, 100 good cameras, four mink stoles and other furs contributed by Maximilian, 250 bottles of Vodka, 10,000 imported cigars, 100 pairs of ivory chopsticks, ladies' hats, six ladies revolvers (in pastel colors!), 75 Swedish telephones (dial base and earpiece combined), 50 elephant bells from India, Austrian toy bears, 100 cases of Scotch chocolate bulscuits, a rickshaw from Japan, six Olivetti typewriters, 40 Siamese cats (gift from Todd's pal, the King of Siam, who wrote music for "Peep Show"). 1,000 Decca albums, etc.

Food Problems

Food problem also has been partly solved by con tributions, though most people will have to eat in their seats. As a matter of fact, it was discovered only recently that the Garden has no direct passage from the balcony to the main floor. Anyone wanting to come downstairs, will have to go out and come in again.

There'll be no hard liquor served at the shindig. Only champagne ("No Todd party can be complete without that!" says Doll). Todd's been offered 15,-000 hotdogs, 15,000 buns, 200 gallons of vichisoise, a ton of baked beans, 10,000 eggrolls from the Chinese Merchant Assn., pizza pies, 15,000 doughnuts, icecream from the Borden people, doughnuts from the Doughnut Assn., etc.

Todd figures he'll have more press covering than any political convention in history. Wires have gone out to 87 towns where "80 Days" is playing or booked, urging exhibs to bring in their local press people. However, Todd won't pick up the tab.

pie. However, Todd won't pick up the tab.

TWA is flying in the press from the Coast and from London as a gift to Todd. Quantas, the Australian line, dittoes from Australia. Practically every foreign broadcasting web is assignifig men to the affair, as is the Voice of America.

Todd has commissioned Sam Injun to produce a color short on the bash. It'll later be released under the heading: "How to Give a Party."

Vincett Korda sende designer on "Des Ouisides".

der the heading: "How to Give a Party."
Vincent Korda, scenic designer on "Don Quixote," has been brought in by Todd from London to design the Garden decor. Pat Valdo, circus vet, has been brought out of retirement to run the behind-the-scenes part of the show. Sally Pernick, formerly of the stagehands union, is working as Todd's labor relations man. Job became necessary when it turned out that union jurisdictions on the various jobs overlapped.

According to Doll, 9,000 invites have been sent out. He figures there'll be an overflow crowd. About 1,000 members of "the-public" are being "imported" from all over the party. Names are being drawn at the theatres. Todd picks up the tab. He's got a special man working for him to get the required hotel space.

'3 Faces of Eve' Reaps Harvest Of Free Plugs

Minneapolis, Oct. 15

Industry here is expected to watch with more than the usual amount of interest the boxoffice performance of "Three Faces of performance of "Inree Faces of Eve" in consequence of biggest publicity tieup ever engineered here in memory, involving a film and the city's only evening news-paper, the Star.

paper, the Star.

In advance of the serialization in
the Star of the Thigpen-Cleckley
psychiatric book from which the
picture was adapted, the newspaper
is advertising it with daily spreads
that run all the way from a quarter
of a page to full pages.

These ads describe the story vividly and sensationally, utilize illustrations which are identified as from the picture based on the book" and call attention to the film's opening at the State theatre here Oct. 24.

Serialization starts in the Star Oct. 21, three days before the pic-ture's teeoff here.

It's figured that the tieup is

It's ngured that the tieup is yielding both theatre and release many thousands of dollars in gratis advertising. There never before has been anything here before to anywhere approach it as far as exploitation cost-free is concerned.

Another Plot To Dethrone Yates

Hollywood, Oct. 15.

Hollywood, Oct. 15.

Stockholders owning 247,000
shares, or 13% of the total, of
Republic Pictures, and who all are
clients of the Francis I. DuPont
brokerage firm, will seek to wrest
control of the film corporation from
Herbert J. Yates unless Yates relinquishes the company to the
Joseph Harris-Joseph Blau syndicate. Harris- and Blau have been
engaging in on-and-off negotiations
with Yates for some time but as
yet no deal has been made.

Spokesman for the dissident

with Yates for some time but as yet no deal has been made.

Spokesman for the dissident stockholders said they'll engage in a proxy fight preliminary to the annual meeting next April unless Yates gives up the helm.

This places the Rep boss in the middle, for he's having trouble with his fellow stockholders in Associated Motion Picture Industries. Yates owns 20% of this outfit, which in turn owns \$850,000 worth of Rep bonds (16% of the total), 200,000 shares of Rep common (10% of the total) and 50,000 preferred shares (12% of the total). Yates reportedly committed AMPI holdings in a transaction with Harris and Blau based on a sellout price of \$8 per common share. However, other AMPI stockholders balked at this and are said to have forced Yates to walk away from the Harris-Blau agreement. They contend Rep would be worth \$15 per share via liquidation and told Yates to pursue a liquidation program or surrender control.

RKO to Make 2 Pix In Spain This Year

In Spain This Year Madrid, Oct. 8.

RKO will co-produce two features in Spain this year, according to the company's European manager Charles Rosmarin, now here talking budget, cast and director with RKO's partner. Rosmarin denied a report current here that Iberian RKO finances had dwindled to a point where distrib operations were assured for only six months more. He said local organization's money position would not only meet its overhead for many years to come, but would also finance company's upcoming co-production program.

program. Determing co-production program. Production policy here, the RKO topper said, will be one of non-interference with our Spanish associates: RKO will participate in early stages of preparation to suggest and contract U.S. of Continental stars and perhaps a Holly-wood drector for international market values. This accomplished and a budget jointly approved, the Spanish producer will have complete authority and supervision of the project.

New York Sound Track

putting the teenage-singer on a non-exclusive multiple picture contract and the actor-composer on an exclusive pact for another year . . . Budd Boetticher and Randolph Scott set up a partnership to film a biopic of bullfighter Carlos Artusa. . . . Richard Brooks will make Sinclair Lewis "Elmer Gantry" for United Artists release . . Don McGuire and Paramount mutually agreed to tear up his three-picture producer-director-writer contract with two films yet to go because of inability to agree : . . Columbia purchased Francis I. Gwaliney's novel "A Moment of Warmth" and assigned it to Bords. D. Kaplan for production . . Arthur I. Mayer, in London co-producing with Burt Balaban "High Hell" for Paramount release, is trying to arrange his schedule to include a few days in-the States to-make the publicity founds for his upcoming book, "The Movies." Simon & Schutzer's set a Nov. 15 publication date for the copiously illustrated tome, on which Mayer had Richard Griffith as co-author.

Buddy Adler talking new nine-year contract at 20th-Fox, replacing old deal which had two years to go, and which provides him with a straight salary cut but, importantly, a percentage of the 20th income . . Abe Montague and Paul Lazarus went cross-country to see Harry Cohn and come back today (Wed.) after only a two-day visit. Was about the "Pal Joey" and "River Kwai" campaigns.

Metro, via "Les Girls," demonstrated how ad art work can be spicy and attractive without provoking censure by the puritans . . . Mitchell Wolfson, honorary chairman of Theatre Owners of America's 10th anni convention in Miami Beach, Nov. 20-23, says that registrations are running 150% over all previous attendance records. Nominating committee to select new officers will meet at the convention. It consists of Burton I. Jones, chairman, Albert Forman, Paul Krueger, Albert Warner vp. and general manager Harry Kalmine's and exec vp. Samael Rosen addressed a meeting of the company's zone managers and field staffers in N.Y. yesterday (Tues. . . Variety Club of NY. will mak

Yowls Habitual? **Burke Thinks So**

Minneapolis Oct 15 Pointing out that to his knowledge many of this territory's ex hibitors are still making a "good" return on their investments, Tom Burke, pioneer local industry member, insists that, despite television's inroads on the boxoffice showhouses generally still boast a comparatively favorable economic position.

During his 35 years in the film industry, Burke has been an exhibitor film salesman and major distributor branch manager, and now he's head of the territory's largest non-profit buying-group that includes most of the leading Twin Cities' independent theatres

"And there's never been a time in my 35 years when exhibitors and the industry itself haven't had their troubles and problems and when fringe and other theatres could find easy sailing," declares Burke,

"A prominent Minneapolis cir-cuit owner told me back in 1951 that 'we're all through' Since then has taken a substantial amount of money out of his theatre hold-ings and still is doing so."



Science In The Skies! NOT A RE-ISSUE! NEW! UP-TO-THE-MINUTE! M-G-M's nvisible For **SPOTnik** Bookings! Launch Artificial Satellite; Circling Globe 560 Miles Up

400H' CIRCLING GLORE Flasher seart on

SATELLITE SEEN IN ALASKA

SATRLETE PLICHT IS STRP INTO SPACE

"Honestly I didn't do it - but it's great publicity for 'INVISIBLE BOY' the FIRST BIG SHOWMANSHIP PICTURE DRAMATIZING

TODAY'S HEADLINES!"

Never in movie annals such an opportunity to capitalize on the headlines! USE THIS COPY IN ADS:

You've been reading about satellites and rockets that can rule the earth! Here's the first BIG picture that dramatizes the miracles of the war of machines in the sky. You've never uelden 1866in anything inkeith

MAKE UP LOBBY DISPLAY!

Enlarge current headlines with panel of ad copy above! SNIPE POSTERS! USE TRAILER WITH SPECIAL TAG! CAPITALIZE ON TODAY'S HOT NEWS!

M-G-M presents "THE INVISIBLE BOY" starring Richard Eyer Philip Abbott · Diane Brewster · with Harold J. Stone · Robert H. Harris · And ROBBY, THE ROBOT · Screen Play by Cyril Hume • Based on the Story by Edmund Cooper • A Pan Production Directed by Herman Hoffman • Produced by Nicholas Nayfack

U's \$5,000,000 Gamble in Germany, * 'Time to Love,' Rolls as a Blue Chip Entry With Unknowns in Top Parts

By HY HOLLINGER

Berlin, Oct. 8.

What amounts to a \$5,000,000
gamble is currently bring undertaken by Universal in this bomb
scarced city which has been selected as the site for the complete
filming of Erich Maria Remarque's
World War II novel, "A Time to
Love and a Time to Die." The
gamble involves the employment
of two unknown actors — John
Gavin and Lisa Pulver—to essay
the principal role's of Remarque's
best-seller.

The film, which will be released under the title of "There's Always a Time to Love," is the highest-budgeted film in U's history. While Miss Pulver, a Swiss actress, is known to European audiences, Gavin, a former Naval intelligence officer, represents a complete unofficer, represents a complete un-known quantity both in the U.S. and abroad. His previous film ap-pearances have been in inconse-quential supporting roles.

quential supporting roles.

In selecting Gavin to portray the young German soldier who returns from the Russian front during World War II, Universal executives Alfred E. Daff and Edward Minh are hopeful that the Remarque story will provide for Gavin the same springboard that the author's classic of World War I, "All Quiet on the Western Front," provided for the then unknown Lew Ayres. Coincidentally, "A Time to Love" and "All Quiet" were both issued 12 years after the wars they describe.

describe.

"A Time to Love" is unique in another respect. It marks Remarque's debut as an actor. The 60-year-old novelist, who has seen six of his eight novels converted to the screen, is currently here to launch liis new career. He will play the important role of Professor Pohlmann in his own story. Remarque, who wrote the screenplay of "A Time to Love," looks upon his thespian venture as another landmark in his career. "If I'm to write for the movies," he said, "I must learn what it is like to act in a picture.

ture.

Remarque's first day on the set caused more attention than would have the presence of a contingent of first-rank Hollywood stars. He was immediately surrounded by of first-rank Hollywood stars. He was immediately surrounded by groups of German performers—many of whom remember him from the pre-Hitler days. In addition, unit publicist Fred Banker is being swamped with requests from the U.S. and foreign press for interviews with Remarque and for permission to observe the novelist in action as an actor.

While portions of other films have been filmed in West Berlin, the Universal company is not only shooting exteriors, but is employing the CCC Studios for interiors and will develop the picture in Berlin laboratories. Following the Berlin shooting, the company will move to Grafenwohr near the Czech border for Russian battle front sequences.

At this site, Gavin will be "integrated" into an actual native force with several hundred troops of the comparatively new West German Army, the Bundeswehr.

of the comparatively new West German Army, the Bundeswehr. This was arranged by special coor-dination between the Pentagon, U. dination between the Pentagon, U. and the Defense Ministry at Bonn. Since U.S. Army regulations prevent GI's from wearing foreign uniforms while on duty, the Deot. of the Army was unable to ofter American troops for the screen battles. The training ground of NATO troops, however, was opened to director Doug'as Sirk, who will utilize the Bundeswehr soldiers for the film "war." Meanwhile. GI's from the Berlin command are getting leave orders to work in the film so that they will not be discobering the no-foreign-uniforms-while-on-duty "estriction.

L'niversal's "erlin production setup resembles an Army opera-

Universal's Perlin production setup resembles an Army operation. It includes, to a smaller degree, the employment of the logistics required to service and one at an Army unit. A three-story are an Army unit. A three-story are Dr. Irving M. Strosberg, attorney Lewis A. Sumberg, Arthur Green, Ralph E. Bruno, Charles L. the production unit's GHQ. The production unit's GHQ. The init headed by production superations of the crew are: Dr. Irving M. Strosberg, attorney Lewis A. Sumberg, Arthur Green, Ralph E. Bruno, Charles L. althur the production unit's GHQ. The init headed by production superations of the crew are: Dr. Irving M. Strosberg, attorney Lewis A. Sumberg, Arthur Green, Ralph E. Bruno, Charles L. althur the production unit's GHQ. The init headed by production superations of the crew are: Dr. Irving M. Strosberg, attorney Lewis A. Sumberg, Arthur Green, Ralph E. Bruno, Charles L. althur the production unit's GHQ. The init headed by production superations of the crew are: Dr. Irving M. Strosberg, attorney Lewis A. Sumberg, Arthur Green, Ralph E. Bruno, Charles L. althur the production superations of the crew are: Dr. Irving M. Strosberg, attorney Lewis A. Sumberg, Arthur Green, Ralph E. Bruno, Charles L. althur the production superations of the crew are: Dr. Irving M. Strosberg, attorney Lewis A. Sumberg, Arthur Green, Ralph E. Bruno, Charles L. althur the production superations of the crew are: Dr. Irving M. Strosberg, at the production superation of the control of the control

required for producing a picture on foreign soil. An overseas tele-type has been installed to provide direct communication with U's New York and Hollywood offices.

Two Crews

Two Crews
Two complete crews have been hired for the production. For each American in every department, there's a German counterpart. For example, an office in the building is marked "art department" and "architekten," with Al Sweeney and Jurgen Kiebach being in charge of their respective lingual groups. Similarly, there's an American and German press representative, an American and German production supervisor, etc. production supervisor, etc.

production supervisor, etc.

The three-story building contains dressing rooms, press head-quarters, etc. The entire company meets there every day before moving out to a location, "This system," according to Denning, "gives us greater control of the operation." All vehicles are dispatched from the building and all equip-ment and costumes are issued

there.

The vast rebuilding program that has taken place in West Berlin with U.S. ald has, strangely enough, hampered the U operation to some extent. Denning and his crew have had to re-ruin some of the ruins to make them seem as they were during the bombing of Berlin. Four hundred truckloads of rubble have been brought in to recreate the damage of the war years.

West Berliners have been anxious to clear the war damage that Denning and his associates have been having a job of con-vincing the local authorities to let vincing the local authorities to let the damaged buildings remain as they were until the film company has completed its exterior shoot-ing schedule. On the other hand, U is contributing to the clean-up program by blowing up damaged buildings and leaving the clearance of the sites to the local authori-ties

Permission to blow up buildings require numerous clearances. These require numerous clearances. These have been received mainly from foreign governments whose embassies have been seriously damaged by the war bombings. Since the seat 'the West German government's now in Bonn, most of the countries have no immediate plans to rebuild their war-torn embassies and have, as a consequence, given Universal permission to blow up the buildings for scenes for

sies and have, as a consequence, given Universal permission to blow up the buildings for scenes for the picture. In addition, Universal has had to build plaster foregrounds matching pre-war buildings so that the new modern edifices that are springing up throughout West Berlin can be masked out. Actually, East Berlin, where there has been little rebuilding of the war damage would have been more ideally suited for U's production, but the film company was advised by the State Dept. not to go into the eastern sector. However, U has received permission from the East German government to move equipment through the eastern sector to reach Grafenwohr. The task, however, is a gigantic one, for each fiece of equipment must be carefully listed. Us technicians are now working on the income the control of the control

Albany Tent Staffed

Albany, Oct. 15.
New officers of the Albany Variety Club are headed by theatre owner Samuel E. Rosenblatt as chief barker.

ety Club are headed by theatre owner Samuel E. Rosenblatt as chief barker. Elected with him were: Elias Schlenger, Fabian division man-ager, first assistant chief barker; Irwin Ullman, second assistant chief barker; Aaron Winig, proper-ty master; Max Zuckerman, dough

'Paradise' Hits St. Louis

St. Louis, Oct. 15.

"Search for Paradise," the new Cinerama attraction, was launched at the Ambassador Theatre here last Wednesday (10) with customary

last wednesday (10) with customary aplomb. As a benefit for the City House-Barat Hall Endowment Fund, a cursory estimate indicates the charity will net something over \$3,000 for the night, with tickets scaled days from \$10 a head, officials said.

Affair was assellont in the house seating 1,424 according to Managing Director: Divid Brown. The crowd included civic brass, headed by Mayor Raymond Tucker, as well as leaders in many other fields.

On hand for the opening also were Stanley Warner-Cinerama execs, including Frank Upton, regional manager, Irving Margolin, New York, treasurer, and Zeb Epstin, New York, assistant to Lester

Advance sale for the engagement Advance sale for the engagement indicates peak, interest, according to Brown. Revues in the city papers were more than generous. Date here is the sixth in which "Paradise" is now being shown. Record engagement in the house is held by "Seven Wonders of the World," which closed after 76 weeks. which closed after 76 weeks,

PITTSBURGH

PITTSBURGH

Louis DeRochemont named Don Mungello, local exhibitor, to handle distribution in Pennsylvania, Ohio and West Virginia for his "Albert Schweitzer" pic.

Rumba Theatre, operated in local Harlem district by Jake Soltz and his son, Sidney Soltz, for many years, will be torn down soon to make way for the new Public Auditorium deyelopment. Soltz figures on retiring while his son plans to go into food processing business. Bob Suits, ailing for some time, back on job as managing director of Warmer Theatre, where new Cinerama production, "Search for Paradise," opened a run last week.

Paradise," opened a run last week.
Carol M. Blatt admitted to the
practice of law in Pennsylvania.
She's the daughter of Mrs. William
Blatt, of Blatt Brothers circuit.
Joe Wayne, WB salesman, flew
to Mexico City to spend the Jewish
holidays with his parents and
brother, who make their home
there.
Danny McKenna, formerly in
SW Theatres publicity department,
working as a promotion man here
for Forbes Distributors, Brud
Oseroff's record outfit.

3 Courts

Continued from page 7

excerpt from the record of the meeting, Tomlinson's handout attributed Brownell as saying that individual members of the board felt that "if a proper man can be found that a new executive officer of the company should be selected." Transcript is sued by Tomlinson also quotes Vogel as remarking to Brownell, "You say that a committee shall be appointed?"

In summing up the transcript of the meeting, Tomlinson declared that "it is clear to any person readexcerpt from the record of the

Inside Stuff—Pictures

Theory that too much decentralization into independent production could hurt the film industry by destroying studio facilities and discouraging financiers was advanced Sunday (6) by Dore Schary, former production chief at Metro and now an indie himself.

er production chief at Metro and now an indie himself.

Schary appeared with Bosley Crowther, of N.Y. Times, on John
Secordari's "Open Hearing" over ABC television web.

Schary called the film biz "a muscle-bound glant," and he worked hard—for some unfathomable reason—to dispet the notion that Hollywood is in trouble. In fact, neither Schary nor Crowther would allow that a "crisis" exists in the industry, though Crowther at least got around to mentioning the fact that attendance has dipped seriously.

While the picture business is good with the big pictures and faltering the lesser ones, enough in-the-middle product has come on the market of late to justify the opening of many theatres during matinee periods when heretofore they've been dark. Further, numerous situations which had been operating only on weekends are now in business weekday nights as well.

Such diverse areas as St. Louis, Pittsburgh and parts of Long Island, NEX, have been cited by distributor sources for their more active operations.

land, N.Y., hay

This doesn't add up to any newly-found prosperity for either the exhibs or the distribs, although it is an upbeat step. Theatremen who have upped their schedules to the seven-day-a-week basis are changing pictures every day in many instances. But at least they're getting the product and finding it better to stay open than remain dark.

Some spots on Long Island, while offering the customary splitweek program change at nights, are opening their doors with different pictures, with youngster appeal, including reissues, during matinee periods.

Legion of Deceney "Condemned" ratings do hurt a foreign film, particularly when it comes to the type of picture that could be booked into the drive-ins, indie exhib Cy Harvey said last week. He said, on occasions, the ozoners will reach out for an exploitable import but almost invariably they stop short of booking a picture with a "C" rating from the Legion. "They're trying to retain their 'family' appeal," Harvey said.

appeal," Harvey said.

Meanwhile, the Legion last week found only one picture out of five for its A1 (Morally Objectionable for General Patronage) category. Title was "Monolith Monsters." 20th-Fox's "No Down Payment" (with a rape scene) got tagged Unobjectionable for Adults. Ending up with "B" ratings were "Don't Go Near the Water," "Invasion of the Saucer Men" and "I Was a Teenage Werewolf" which, said the Legion, "Tends to give credence to certain philosophical theories whose accceptance can lead to serious moral harm."

David Tannenbaum, prominent film attorney who died Oct. 4 in Beverly Hills, was one of the behind-the-scenes forces in Hollywood who sat in on many of the biggest producer deals. Repping such personalities as Darryl F. Zanuck, Jerry Wald, Don Hartman, Sol C. Siegel, Dore Schary, Arthur Freed, Samuel Engel and Lew Schreiber, he handled legal details in negotiations and conclusion of pacts with studios totalling many millions of dollars. Prior to becoming interested in motion pictures, he was with the Inheritance Tax Dept., of State of California. California.

On the side Tannenbaum was a leader in educational, philanthropic and governmental fields, and in 1953 was named Man of the Year in Beverly Hills by Emanuel Temple. Beverly Hills Chamber of Commerce repeated kudo following year.

If present plans mature, half-hour telepix filmed last week, by Frank Sinatra for his ABC-TV show, guestarring: Bing Crosby, will be distributed theatrically, with part of take earmarked to annual Christinas seal drive. However, plans are contingent on various clearances, especially with unions involved, Sinatra admits. Crosby already has approved idea. Max Youngstein, United Artists veepee, has offered his firm's services for free, to distrib film to theatres. However, Sinatra would like to air the segment for a couple of years on tv, before aiming it at theatres, he says.

Telepic marked Sinatra's debut as a tv director. He also appears in front of cameras with Crosby.

Apart from Okinawa, the U.S. is the biggest customer for Japanese films, reports a Japanese Embassy bulletin, via Hill & Knowlton. The year 1956 saw Japanese films hitting a record in film exports. Total of 2,101 pictures were sold abroad, bringing in \$1,259,895. To the U.S. went 356 films for \$314,135. There are a number of theatres catering to Japanese language groups in California and other western

Largest export w.s to Okinawa, which accounted for 1,456 films (\$524,603). Russia and the Czechs took eight Japanese films each last year. Communist China took 19 and Hong Kong 37. Taiwan absorbed 78 Japanese imports and Brazil 58. India took two.

be appointed?"

In summing up the transcript of the meeting, Tomlinson declared that "it is clear to any person reading the transcript that Brownell and all the other directors present were attempting to carry out their obligations to the stockholders and to the general welfare of the company with all the tack and consideration of general statement of the general welfare of the company with all the tack and consideration of general statement of Florence, Vogel stated: "Thus it would appear, if you include my own vote, that six of the 11 directors present at that meeting did not hold the view that I should be replaced as president as falsely asserted by Tomlinson."

Tomlinson, Vogel said, conspicuously failed in his letter to the investors to deny or answer the charges that he carried on a "calculated plan of harassment to the clusted plan of harassment to the courts detailing the alleged conspiracy remained unanswered.

Tomlinson, in his statement, said he had avoided any comments because he had felt that "it would appear of your detail to the

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Picture Grosses

'JOKER' LOUD \$20,000,

FRISCO; 'COSTELLO' 9G
San Francisco, Oct. 15.
Film biz here currently is spotty, th "Joker Is Wild" socko, "Amaz"Coloseal Man" good and "No 1820,000. Last week," of Coloseal Man" good and "No 1820,000. San Francisco, Oct. 13.

Film bis here currently is spotty, with "Joker Is Wild" socko, "Amazing Colossal Man" good and "No Down Payment" dull. "Story of Esther Costello" shapes slim at St. Francis while "Until They Sail" is dull in third round. "Time of Desire" looms as top arty newcomer.

Estimates for This Week

Estimates for This Week
Golden Gate (RKO) (2,859; 90\$1.25)—"Joker Is Wild" (Par) and
'Checkpoint" (Rank). Smash \$20,900. Last week, "Jet Pilot" (U) and
"That Night" (U) (2d wk), \$13,000.
Fox (FWC) (4,651; \$1.25-\$1.50)—
"No Down Payment" (20th) and
'Hell On Devil's Island" (20th).
ight \$13.00 on close Lest week.

ent" (20th) Island" (2 Light \$11,000 or close. Last week, "Noah's Ark" (Indie) (reissue) and "Under Fire" (20th), \$13,000.

Warfield (Loew) (2,656; 90-\$1,25)
—"Until They Sail" (M-G) (3d wk).
Dull \$6,000. Last week, \$7,000.

Paramount (Par) 1.2,646; 90-\$1.25:—"Amazing Colossal Man" (AI) and "Cat Gril" (AI) Okay \$12,000. Last week, "Helen Mor-gan Story" (WB) and "Johnny Trouble" (WB) (2d wk), \$7,000.

St. Francis (Par) (1.400; 90-\$1.25)

—"Story Esther Costello" (Col) and Woman Of River" (Col). Oke \$9.000. Last week, "Young Don't Cry"
(Col) and "No Time To Be Young"
(Col) \$6,000.

Orpheum (SW-Cinerama) (1,458; \$1.75-82.65)—"Seven Worden

Orpheum (SW-Cinerama) (1,488; 1.75-82.68)—"Seven Wonders of World" (Cinerama) (47th wk). Okay \$14.600, Last week, \$14.800, Last week, \$14.800 (1,-207; 90-\$1.25)—"Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA). Sosos 65,700, Last week, "Chicago Confidential" (UA) and "Street of Sinners" (UA), \$6,000.

Stagedoor (A-R) (440; \$1.25-\$2.20)—"10 Commandments" (Parl 122d wk). Okay \$5,000. Last week, same.

(22d wk). Okay \$5,000. Last week, same.

Larkin 'Rosener' (400; \$1.25)—
"Torero" (100) '3d wk). Good \$4,-600. Last week, \$4,200.

Clay 'Rosener' (400; \$1.25)—
"Wife For Night" (Indie) '12d wk).
Fair \$3,000. Last week, \$3,200.

Vogue (S.F. Theatres) '1364; \$1.25)—
"Time Of Desire" (Indie) '12d wk).
Fine \$4,500. Last week, \$5,500.

Bridge (Schwarz) '1396: \$1.25)—
Bridge (Schwarz) '1396: \$1.25)—

50 500.

Bridge (Schwarz) (396; \$1.25)—
"Naked Eye" (Indie). Nice \$3.500.

Last week, "It Happened In Park"
(Indie) (4th wk), \$2.500.

(Indie) (4th wk), \$2,500.

Coronet (United California) (1,-250; \$1,50-\$3,75)—'Around World In 80 Days' (UA) (42d wk). Fine \$21 000. Last week, \$23,000. Rio (5chwarz) (397; \$1,10)—'If Happened In Park' (Indie). Oke \$2,000. Last week, "White Sheik" (Indie). \$1,200.

Presidio (Hardy-Parsons) (774; \$1,25-\$1,50) — 'Miller's Beantiful Wife" (DCA) (3d wk). Good \$3,000. Last week, \$3,500.

DENVER

(Continued from page 9)

'Continued from page 9)
week, "Pickup Al'ey" (Col) and
"Woman of River" (Col), \$9,000.
Esquire 'Fox) (742; 75-90)—
'Doctor at Large" (U) 42th wk).
Fair \$1,500. Last week, \$2,000.
Orpheum (RKO) (2,600; 70-90)—
'Black Scorpion' (WB) and "Fire
Haidens Outer Space" (Indie).
Modest \$8,000 or near. Last week,
'Jet Pilot' "U) and "Pawnee" (Rep)
(2d wk), \$9,500.
Paramount (Wolfberg) (2,200; 7090)—"Helen Morgan Story" (WB)
and "Black Patch" (WB). Fine \$11,
-000. Last week, "Portland Expose"
(AA) and "Hold Back Night" (AA),
\$11,000.

KANSAS C11 1

(Continued from page 9)
(Indie) (2d wk). Pleasant \$1,800.
Last week, \$2,500.
Roxy (Durwood) (879; 75-90) —
"Until They Sail" (M-G) (2d wk).
Oke \$3,000. Last week, \$5,500.
Tower (Fox Midwest) (1,145; \$12.5-\$2.50) —
"Around World" (UA) (18th wk).
S125-\$21 — "Around World in 80
Days" (UA) (20th wk). Slacking somewhat, but still creditable at \$6,500, and setting a record each week for longevity. Last week, State (Loew) (3,500; 70-90)—"No week for longevity. Last week, State (Loew) (3,500; 70-90)—"No Coll, \$9,000.

Fairway, Granada (Fox Stillman (Loew) (2,700; 70-90)—Stillman (Loew) (2,700; 70-90)—Stillman (Loew) (2,700; 70-90)—Stillman (Loew) (2,700; 70-90)—

\$7.500. Last week, "310 to Yuma" Last week, "Man of Thousand Uptown, Fairway, Granada (Fox (Col), \$8,000. Stillman (Loew) (2,700; 70-80)——"No Down Payment" (20th) and "3:10 to Yuma" (Col) (m.o.) Rout-"("Copper Sky" (20th). Nice \$12,000, time \$5,000. Last week, "Tip on Commandments" (Par) (47th wk). Last week, "Sea Wife" (20th) and Dead Jockey" (M-G) and "Short Stedy at \$3,500. Last week, ditto.

CHICAGO

(SW-Cinerama) (1,484;

\$20,000.

Palace (SW-Cinerama) (1,484; \$1.25-\$3.40)—"Seven Wonders of World" (Cinerama) (43d wk). Sha.p \$27,000. Last week, \$28,000.

Roosevel: (18£K) (1,400; 65-90)—"Quantez" (IV) and "Public Pigcon No. 1" (U) (2d wk). Adequate \$10,-000. Last week, \$17,000.

State-Lake (18£K) (2,400; 90-\$1.50)—"Jet Pilot" (U) (3d wk). So-so \$10,000. Last week, \$16,000.

Surf (H&E Balaban) (685; \$1.25) "Brothers in Law" (Cont) (2d wk).

Nifty \$5,600. Last week, \$6,300.

Todd's Cinestage (Todd) (1,036; 1,75-\$3.50)—"Around World" (UA) (28th wk). Hefty \$25,800. Last week, \$25,600.

United Artists (18.8K) (1,700; 90-\$25.600.

United Artists (B&K) (1,700; 90-\$1.50)-—"Joker Is Wild" (Par) (3d Okay \$9,000. Last week, \$15,000

\$15,000. Woods (Essaness) (1,200; 90-\$1.50)

Woods (Essaness) (1,200; 90-\$1.50)

"Story of Esther Costello" (Col)

12d wk). Moderate \$12,500. Last
week, \$2,000.

World (Indie) (N)6; 90.—"Stella"
Burst) (2d wk). Sock \$5,800. Last
week, \$6,400.

Ziegfeld (Davis) (435; \$1.25-\$1.50)—"Escapade" (Indie). Strong
\$4,400. Last week, "Julietta" (Indie)

1st wk), \$2,800.

LOS ANGELES

(Continued from page 8),
wk, Egyptian; 1st week, Downtown,
Wiltern and "Woman of River"
(Col) (Downtown, Wiltern only).
Hefty \$23,000 or close, Last week,
Egyptian, \$6,600; Downtown with
Iris, "Mister Rock and Roll" (Par)
and "Stowaway Girl" (Par), \$5,400;
Wiltern with Hillstreet, New Fox,
"Jet Pilot" (U) and "Joe Dakota"
(U) (2d wk), \$15,100. t Pilot" (U) and " (2d wk), \$15.100.

Iris (FWC) (956; 90-\$1.50)—"Love Me or Leave Me" (M-G) and "Last Time I Saw Paris" (M-G) (reissues). Pale \$1,700.

Four Star (UATC) (868; 80-\$1.80)
"Story of Esther Costello" (Co")
id wk), Slight \$4,400. Last week,
7,400.

Hillstreet, New Fox (RKO-FWC) (2 752; 965; 90-\$1.50)—"Jet Pilot" (U) and "Joe Dakota" (U) (3d wk). \$8.500.

(1,468; 90-\$1.80)—"Interlude" (U) (4th wk). Thin \$3,800. Last week, \$5,200.

Chinese (FWC) (1.908; \$1.25-\$2.40) — "Sun Also Rises" (20th) (7th wk). Okay \$7,700 in 8 days. Last week, \$8,600.

77th wk). Okay \$7,700 in 8 days.
Last week, \$8,800.

Fine Aris (FWC) (631; 90-\$1.50)

"Perri" (BV) (7th wk). Good \$2,900. Last week, \$3,800.

Warner Hollywood (SW-Cine-rama) (1,384; \$1.0-\$2.65)

Warner Hollywood (SW-Cine-rama). Started 19th week on Sunday (13) after great \$27,200 last week.

Carthay (FWC) (1,138; \$1.75-\$3.50)—"Around World in 80 Days" (UA) (43d wk). Socko \$26,000. Last week, \$25.500.

Crest, Sanset (Lippert-Cohen) (300; \$4.50; \$1.25-\$1.50)—"Mile. Striptease" (Indie). Fine \$8,200.

Last week, "Nana" (Indie) (5th wk), \$4,300.

Vagabond (Rosener) (390; \$1,50)—"The Roots" (Indie). (5th wk), \$4,300.

Canon (Rosener) (533; \$1.50)—"Green Man" (DCA)»" (6th wk).

Great \$3,300. Last week, \$3,900.

CLEVELAND

(AA) and "Hold Back Night" (AA), \$11.000.

Tabor (Fox) (930; \$1.25-\$2.50)—
"Around World in 80 Days" (UA), \$22d wk). Fair \$5,000. Stays on Last week, \$6,000. Stays on Cool \$6,000. Last week. "Death of Scoundrel" (RKO) and "Quantzs week, "Job Cool \$1.000. Last week, "Annow (PCA). (Good \$1.200, Last week, "Don Giovanni" (DCA), \$1,500.

KANSAS CITY
(Continued from page 9)
(Indie) 2d wk). Pleasant \$1,800. Last week, "Lost Continued from page 9)
(Indie) 2d wk). Pleasant \$1,800. Last week, "Lost Community" (DCA). (Song (Durwood) (87; 75-90)—"Street of Shame" (Indie). (Modest \$4,000. Last week, "Young and Passionate" (Indie), \$2,500. Ohio (Loew) (1,244; \$1.25-\$2.50). "Around World" (UA) (18th wk). (Oke \$3,000. Last week, \$5,500. "Around World" (UA) (18th wk). (Song \$1,000. Last week]. (Song \$13,000. Last week]. (Song \$13,000. Last week]. (Song \$13,000. Last week]. (Song \$1,000. Last week].

'Payment' Small 6G. Port.; 'Tammy' Hep 7G

Portland, Ore., Oct. 15. First-run biz is very sluggish here this stanza. One of few excep-tions to this downbeat is "Tammy tions to this downheat is "Tammy and Bachelor," which is nice at Liberty on second time around. "Noah's Ark" also is rated trim at Orpheum while "Around World" shapes sturdy in 26th session at the Broadway. (Parker) "(980; \$2-\$2.50)—"Around World In 80 Days" (UA) '126th wkit. Sturdy \$9,500; Last week, \$9,308.

For (Evergreen 1.56: \$1-\$1.50)

Last week, \$9,309.

Fox (Evergree of 536; \$1-\$1.50)

"No Down Pathems 2 (20th) and Hell On Devil's Biand" (20th). Modest \$6,000. Last week, "Det Pilot" (U) and "Please Murder Me" (DCA) (3d wk), \$8,300.

Guild (Indie) (400; \$1.25)—"Lest Continent" (Indie). Nice \$4,000. Last week, "Game of Love" (Indie) (3d wk), \$2,700.

Liberty, (Hampick) (1,800. 90.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Tammy and Bachelor" (U) on return run) and "Interluct" (U). Nice \$7,000. Last week, "Unfil They Sail" (M-G) and "Decision Against Time" (M-G), \$5,200.

Nganist Iline (Nurs), 83,000; \$1-\$1.50)—"Noah's Ark" (Indie) and "Last of the Desperados" (Indie). Fine, \$7,000. Last week, "Pickup Alley" (Col) and "Brothers Rico" (Col), \$6,200.

(EG), \$6,200.

Paramount (Port-Par) (3,400; 90-\$1.25)—"My Gun Is Quick" (UA) and "Jungle Heat" (UA). Dull \$5,000. Last week, "Cyclops" (Indie) and "Daughter of Dr. Jekyll" (Indie); \$5,000.

MINNEAPOLIS

(Continued from page 8) main pic. Slow \$6,000. week, \$7,500.

main pic. Slow \$6,000. Last week, \$7,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Black Scorpion" (WB). Ads claim it's ultimate in horror films. Well sold but only light \$5,000. Last week, "Fuzzy Pink Nightgown" (UA), \$4,000.

RKO Pan (RKO) (1,800; 65-85)—"Devil's Hairpin" (Par) and "Short Cut to Hell" (Par). Good \$4,500. Last week, "Mister Rock and Roll". Par) and "Stowaway Girl" (Par), \$4,200.

State (Par) (2,300; 85-90)—"Reach for Sky" (Indie). With few exceptions British films, other than Alec Guiness pix, don't draw well here except in nabe arty houses. This is no exception. Mid \$7,000. Last week, "Action of Tiger" (Mr-G), \$5,000 with help of Saturday night sneak preview.

Suburban World (Mann) (800; 85)—"Prince and Showgirl" (WB) 2d run). This ordinarily first-run foreign films house has this along with a number of other nabes in initial uptown showing. Looks lean with \$1,500. "Time of Desire" (Indie) (2d wk), \$1,800.

World (Mann) (400; 85-\$1.25)—"Joker is Wild" (Par). Given big

lean with \$1,500. "Time of Desire" (Indie) (2d wk), \$1,800.
"World (Mann) (400; 85-\$1.25)—
"Joker Is Wild" (Par). Given big ad campaign. Sock \$7,500. Last time, "Green Man" (DCA), \$3,800.

DETROIT

(Continued from page 8)-Here" (UA). Fancy \$12,000 for re-turn date. Last week, "Man of Thousand Faces" (U), \$11,000 in week.

third week.

Broadway-Capitol (UD) (3,500;
90-\$1.25)—"Naked Sun" (UA) and
"Hit and Run" (UA). Average \$12,000. Last week, "Mr. Rock and
Roll" (Par) and "Bop Girl" (UA),
\$11,700

Roll" (Par) and "Bop Girl" (UA), \$11,700, United Artists (UA) (1,687; \$1,25-\$3)—"Around World" (UA) (42d wk)? Girl" (14,1000; 1,135)—"Around World" (UA) (42d wk)? Girl" (M-G) (1,700; 90-\$1,25)—"Adams (1,1000; 1,100) (M-K) (M-K)

TORONTO

(Continued from page 9)

(Continued from page 9)
fidential" (1/4) and "Gun Is Quick" (UA), \$12,500 in 8 days.
Tivoli (FP) (995; \$1.75-\$2.40)—
"Around World in 80 Days" (UA) (9th wk). Still capacity at \$15,000,
Towne (Taylor) (693; \$1)—
"Brothers in Law" (IFD) (5th wk).
Okay \$4,500. Last week, \$5,000,
Uptown (Loew) (2,996; 75-\$1.25)
—"Slim Carter" (U). Fine \$12,500.
Last week, "Man of Thousand Faces" (U) (3d wk), \$9,500 in 9 days.

'Raintree' Fast \$14,000, L'ville; 'Pilot' 9G, 2d

L ville, 1 not 34, 24
Louisville, Oct. 15.
Downtown biz at first-runs is fair to nice with few standouts. Second stanza of "Raintree County" is rated robust. Biz on Sunday (13) night here was nicked by big teleshows. Holdover of "Jet Pilot" at the Rialto is healthy in second round. Warm, summer-like weather continues to cut into grosses. "Man of Thousand Faces" is okay at the Kentucky. of Thousand Kentucky. Estimates for This Week

Estimates for This Week
Brown (Loews - Fourth Ave.)
(1,000; \$1.25-\$2)—"Raintree County" (M-G) (2d wk). Gathered momentum at weekend, with some
sellout shows indicating robust
\$14,000 after teeoff week's \$14,500.
Kentucky (Switow) (1,200; 50-85)
—"Man of 1,000 Faces" (U). Okay
\$6,000. Last week, "Interlude"
(II). same.

\$6,000.- Last week, "Interlude" (U), same. Loew's (Loew-U.A.). (3,000; 50-85)—"Until They Sail" (M-G) and "Hard Gun" (M-G). Likely slow \$5,000. Last week, "Amazing Colos-sal Man" (AI) and "Cat Girl" (AI),

\$8,000.

Mary Anderson (People's) (1,200: 50:85)—"Black Scorpion" (WB) and "James Dean Story" (WB). Average \$6,000. Last week, "Brothers Rico" (Coil and "White Squaw" (Col), \$5,000.

Rialto (Fourth Avenue (3,000; 74:99)—"Jet Pilot" (RKO) (2d wk). Satisfactory \$9,000 after first week's \$12,000.

PHILADELPHIA

(Continued from page 8) \$16,000. Last week, "Melbourne Rendezvous" (Indie) (3d wk),

Rendezwous" (Indie) (ou \$1,800 in 4 days. Viking (Sley) (1,000; 75-\$1.80). "Pride and Passion" (UA) (11th wk). Okay \$4,200. Last week, 66,000

wk). Okay \$7,000.

**Ko,000.

World (Pathe) (599; 99-\$1.49)—
"Spanish Gardner" (Indie). Milde
\$3,300. Last week, "Last Bridge"
(Indie) (3d wk), \$3,000.

Stadio (Goldberg) (456; 94-\$1.49)—
Reautiful Wife" (DCA)

Allied Voice

completed arrangements with Jercoid Electronics Corp. of Philadelphia to bring its equipment to the Concord for a demonstration so that each exhibitor can "learn all he can about the cable theatre." According to Sid Stern, general chairman of the Allied convention, Jerrold will attempt to connect its equipment to the hotel's closed-circuit system so that are wired to the hotel's co-axial system. Milton Shapp, Jerrold prexy, will be on hand to explain the operation of the cable theatre. At the conclusion of the demonstration, there will be an open forum moderated by Herbert Barnett, National Theatre Supply's authority on film and television techniques.

Organizers of the Allied meeting, selecting the Catabill meeting, as selecting the Catabill meeting. Continued from page 15

Organizers of the Allied meeting Organizers of the Allied meeting, in selecting the Catskill resort as the site for the convention, are hopeful of making the three-day session a work and play one. A full program of social events, including activities for the ladies, have been organized.

Minneapelis Gripe
Minneapelis, Oct. 15.
Some exhibitor leaders including Martin Lebedog, the Exhibitor Trade Assn's Twin Cities group chairman, are training their guas again on the Hollywood producers that are releasing their theatre oldies to television. They're urging that these film companies desist from any further extension of the policy.

ing that these num companies uesist from any further extension of the policy.

In their appeal, they're claiming that the tv presentation of so many first-rate pre-1948 theatre features is hurting the boxoffice more than anything else, and the damage has been gaining nomentum.

Lebedoff assails that the sale of these pictures to video has been "shortsighted." He reasons that video-programming, in the aggregate, lacks the stuff without, these feature bictures to satisfy many dyed-in-the-wool movie fans or to lure so many away from the theatres so frequently. In his opinion, the film companies would be realizing much more money from film

the film companies would be realizing much more money from film rentals than their sales to tv have netted.

The fact that most of the pre-1948 tv features boast big stars who still are boxoffice makes them even tougher opposition for the theatres, Lebedoff points out.

Film Reviews

= Continued from page 6 =

Continued from page 6

Taming Sutton's Gall
and routine humor and aimed for
routine small situations.
Producer William J. O'Sullivan
and director Lesley Selander
haven't bothered to make this one
novel in any way. Two scripters—
Thames Williamson and Frederic
Louis Fox—come up with trite
dialog that may irk even some of
the non-sophisticates,
Cast is adequate, grappling with
the unlikely lines and situations.
Gloria Talbott is a looker with a
refreshing personality that comes
across even in this minor entry.
John Lupton is pleasant. As the
heavy, Jack Kelly is wooden and
vicious without clear motive. May
Wynn is supposed to personify
cheap glamor and Verna Felton, as
a cigar-smoking pioneer type, takes
care of the folksy wisdom and humor department.
Story has bank clerk Lupton arriving in the California back country to do some pheasant hunting.
He has a run-in with Kelly and
boards with Miss Telbott and her
aunt, Miss Felton. He and the girl
hit it off, but Miss Wynn starts
making passes at him, which he
rejects. Jealousy eventually makes
her shoot her husband, who believes it was Lupton who did it.
Inevitably, there's a showdown
fight, and then a gun battle. All
ends well in the end.
Selander's direction is barely
adequate in this day-and-age. Jack
Marta's photography has merit.
Tony Martinelli's editing is okay,
it's the kind of simple-minded,
good vs. evil film that'll get by
mostly because theatres need film.

Hift.

The Scamp (BRITISH)

Sentimental, unconvincing do-mestic drama involving excel-lent child actor, but offering only limited appeal to most

Ant mly h.

Audiences.

Lo.

Renown release of a James Lawrie) production. S.
Attenborough. Terence Mors.
(Smiley) Petergen. Dorothy Alis.
Adams. Directed by Wolf rillia Set.
Doy' by Charlotte Hastings; editor, Bernard Gribble; music. Francis Chagrin. At Odeon. Marble Arch. London, Oct. 7, 37.
Charlotte Hastings; editor, Bernard Gribble; music. Francis Chagrin. At Odeon. Marble Arch. London, Oct. 7, 37.
Charlotte Hastings; editor, Bernard Gribble; music. Francis Chagrin. At Odeon. Marble Arch. London, Oct. 7, 37.
Colin Petersen.

Mile Dawson Terence Morgan
Vulle Dawson Terence Morgan
Vulle Dawson Margaretz Scott
David Franks
Geoffrey Keen.

Charles Lloyd Fack.

Charles Lloyd Fack.

Hasting
emerg
'tear

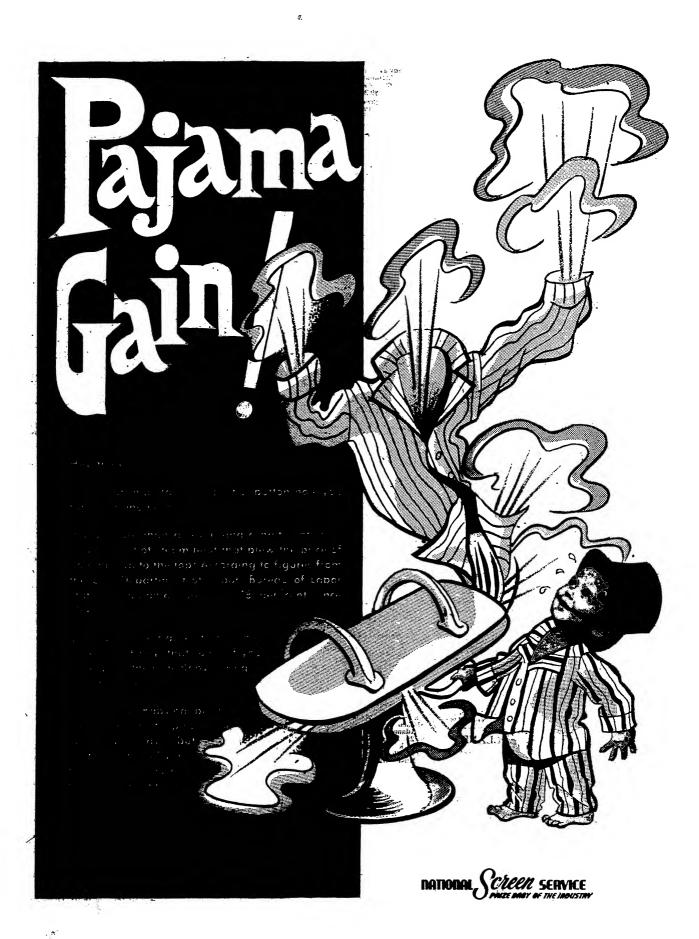
Based on Charlotte Hasting's play, "Uncertain Joy," this emerges as a run-of-mill domestic drama which will serve as a routine booking for minor houses. It has a touch too much of sentimentality and many situations are implausible. Any draw that it may have must be chalked up to a most appealing performance by a child actor, Colin Petersen, who sprang to prominence in the film. to prominence "Smiley." in the

pealing periormance of actor. Colin Petersen, who sprang to prominence in the film, "Smiley"
Richard Attenborough is a schoolmaster, and he and his doctor wife befriend a youngster whose father, a drunken vaude-wille actor, neglects the child and leaves him to rum wild. When he goes on a tour of South America, he reluctantly leaves his son with Attenborough and his wife who try to show the kid a new way of life. But he can't live down his background and despite their kindness he continues to get info scrapes.

One of these is sufficiently serious to get him into trouble with the authorities who order that he should be returned to his father who has returned from tour with a new wife. Little Petersen is again ill-treated, and in self-defense he crowns his drunken father with an ash-tray. Thinking he has killed him, he runs in terror to Attenborough and his wife for a happy ending.

While there is plenty of scope in such a story for a good, meaty the did in an alcoholic fail. So the is adopted by Attenborough and his wife for a happy ending.

While there is plenty of scope in such a story for a good, meaty of the story for a good meaty of the



Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year19 This Date, Last Year19

"NEVER LOVE A STRANGER"
Prod.-Harold Robbins
Dir.-Robert Stevens
John Barrymore Jr., Lita Milan, Robert

Bray (Started Sept. 9)

"THE RAWHIDE BREED"
Prod.—Earle Lyon
Dir.—Robert Gordon
Rex Reason, Nancy Gates, Ann Doran,
Richard Erdman, Rusty Lane, Frank
Chase, Sam Buffington
(Started Oct. 7)

"THE CRY BABY KILLER" Prods.—D. Kramarsky, D. March Dir.—Jus Addiss Carolyn Mitchell, Brett Halsey, Jack Nicholson (Started Oct. 14)

COLUMBIA

Starts, This Year28 This Date, Last Year.....28 "BONJOUR TRISTESSE"

Sucouing in France)
Prod.Dir.—Otto Preminger
David Niven, Deborah Kerr, Jean Se-berg, Mylene Demongeot, Geoffrey
Horne, Juliette Greco, Walter Chiari, Martite Hunt, Ronald Culver, David Oxiex, Jean Kent, Elga Anderson (Started Aug. 1)

"GIDEON'S DAY"
Prod.Dir.—John Ford
(Shooting in London)
Jack Hawkins, Anna, Lee, Dianne Foster,
Ann Massey, John Loder, Ronald
Howard, Andrew Ray
(Started Aug. 12)

"THE 7TH VOYAGE OF SINBAD

snooting in London)
Prod.—Charles Schneer
Dir.—Nathan Juran
Kerwin Mathews, Kathryn Grant, Torin
Thatcher, Eddie Little, Harold Kasket,
Alec Nango, Danny Green, Nana De
Herrera, Virgilio Telxeina, Juan Olaguiyei (Started Aug. 12)

"NO TIME TO DIE" shooting in Libya)
Prod.—Phil C. Samuel
Dir.—Terence Young
Victor Mature, Leo Genn, Bonar Colleano, Anthony Neweley, Seah Kelly,
Kenneth Fortescue, Affred Burke,
Maxwell Shaw, Robert Rietty, Alan
Tilvern, Martin Boddey, George
Tradus David Lodge
(Started Sept. 9)

"THE SNORKEL"
(Shooting in Italy)

Prod.—Michael Carreras Dir.—Gy Green Peter Van Eyck, Betta St. John, Mandy Miller (Started Sept. 9)

SCREAMING MIMI"
Prods.—Harry Joe Brown, Robert Fel-

Prods.—Harry Joe Brown, Robert Fel-lows
Dir.—Gerd Oswald
Anita Ekberg, Phil Carey, Gypsy Rose
Lee, Harry Townes, Alan Giftord,
Red Norvo, Pat Collins, Phil Tully,
Romney Brent, Stephen Elisworth,
Yaughn Taylor, Frank Mariowe, Joe
Quinn, Reed Howes
(Started Sept. 16)

"THE KEY"
(Shooting in England) shooting in England Prod.—Carl Foreman Dir.—Sir Carol Reed William Holden, Sophia Loren, Trevor Howard, Carar Holmoka, Bryan Rorbes, Kieron Moore, Sidney Vivian, Full William, William, Grand Aug. 7)

"LiNE UP"
Prod.—Jaime DeValle
Dir.—Don Siegel
Eli Wallach, Robert Keith, Warner Anderson, Mary La Roche, Richard Jaeckel, Marshall Reed, Raymond Balley,
William Lestle, Vaughn Taylor, Cheryl
Calloway
(Started Sept. 30)

WALT DISNEY Starts, This Year..... 2 This Date, Last Year..... 1

METRO Starts, This Year17 This Date, Last Year19

MERRY ANDREW"
Frod.—Sol C. Siegel
Dir.—Michael Kidd
Danny Kaye, Pier Angell, Baccaloni,
Robert Coote, Patricia Cutts, Noel
Purcell, Rex Evans, Walter Kingsford,
Peter Mamakos, Tommy Rall, Dick
Anderson, Bert May, Gino Bogino
(Started July 1)

GIGI"
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Maurice Chevalier, Leslie Caron, Louis
Jourdan, Eva Gabor, Hermione Gingold
(Started Aug. 1)

BAY THE MOON"
Prod.—Mile France
Diff.—Soze Ferrer
Fore Rowland, Jim Backus.
Joanne Gilbert, Edward Platt, Henny
Backus, Charles Watts, Ricard DeaconDan Morriss
Glarted Sept. 9)

'THE SHEEPMAN"

Prod.—Edmund Grainger

Dir.—George Marshall

Glenn Ford, Shirley MacLaine, Lesli Nielsen, Mickey Shaughnessy, Edga Buchanan, Pedro Gonzales-Ganzales Buchanan, Ped Buzz Henry (Started Sept. 30)

PARAMOUNT Starts, This Year......12 This Date, Last Year.....16

HOUSEBOAT"
Prod.—Jack Rose
Dir.—Mel Shavelson
Cary Grant, Sophla Loren, Mimi Gibson,
Charles Herbert, Paul Petersen,
Harry Guardino, Eduardo Clannelli,
Murray Hamilton
(Started Aug. 12)

FROM AMONGST THE DEAD"
Prod. Dir.—Alfred Hitchcock
James Stewart, Kim Nocak, Barbara Bel
Geddes
(Started Sept. 25)

THE BUCCANEER'
Fred.—Heary Wilcoxon
Dir.—Anthony Guinn
Yul Brynner, Charlton Beston, Charles
Boyer, Claire Bloom, Inger Stevens,
Henry Hull, E. G. Marshall, George
Matthews, Theodora Davitt, Douglass
Dumbrille, Ashley Cowan, Manuel
Rojas, Bruce Gordon, Robert F.
Simon, John Dierkes, Aaron Saxon,
Robin Hughes, Iris Adrian, Leonard
Started Sept. Hartleben
(Started Sept. 30)

ST. LOUIS BLUES"
Prod.—Robert Smith
Drod.—Robert Smith
Drod.—Robert Smith
Not.—King" total
Balley, Cab Calloway, Mahalia Jackson, Ruby Dee, Juano Hernandez, Elia
Filgeruld
(Started Oct. 7)

20th CENTURY-FOX Starts, This Year23 This Date, Last Year24

THE YOUNG LIONS"
Frod.—Al Lichtman
Dir.—Buward Dmytryk
Martin, May Britt, Barbara Rush,
Tony Randall, Joanne Woodward, Arthur Franz.
(Started June 3)

FRAULEIN"
Frod.—Walter Reisch
Dir.—Henry, Koster
Dir.—Henry, Koster
Michaels, Theodore Bikel, Ivan Tiresult, Jack Kruschen, Luis Van
Rooten Rooten (Started Aug. 12)

SOUTH PACIFIC"
Prod.—Buddy Kdler
Prod.—Buddy Kdler
Dir.—Joshua Logan
Merr, Ray Walston, Juanita Hall,
France, Nuyen, Russ Brown, Ken
Clark, Floyd Simmons, Jack Mullaney
(Started Aug. 12).

THE GIFT OF LOVE"
Prod.—Charles Brackett
Dir.—Jean Negulesco
Bracall, Evelyn
Rudle, Alena Murray, Robert Bas-baker, Anne Seymour, Edward Platt,
Charlty Grace
(Slarted Aug. 21)

SINGIN' IDOL"
Prod.—Henry Ephron
Dir.—Henry Ephron
Tommy Sands, Edmond O'Brien, Lill
Gentie, Nick Adams, Jerry Paris,
Dianne Jergens, Tami Conner, Alberto
Morin, Josephine Hutchinson, Milton
Frome, John Gabriel, Buck Class
(Started Sept. 18)

THE LONG HOT SUMM!
Prod.—Jerry Wald
Prod.—Jerry Wald
Joanne Woodward, Orson Welles, Lee
Remick, Sarah Marshall, Val Avery,
Bill Walker, Dick Anderson
(Started Sept. 23)

"HELL BENT KID"
Frod.—Robert Buckner
Dir.—Henry Hathaway
Dennis Hopper, Robert Armstrong,
Chill Wills, Lee Van Cleef, Rud
Acosta, Harry Carey Jr., Jerry Oddo
(Started Sept. 30)

"THE TOWNSEND HARRIS STORY" (Shooting in Japan)
Prod.—Eugene Frenke
Dir.—John Huston
John Wayne
(Started Oct. 14) The state of the s

UNIVERSAL Starts, This Year......28
This Date, Last Year.....30

THERE'S A TIME TO LOVE"

Shooting in Germany)

Prod.—Robert Arthur

Dir.—Douglas Sir.

Erich Maria Remarque, Ann Harding,

Erich Maria Remarque, Keenan Wyna,

Don DeFore, Agnes Windeck, Dorothea Wiesk, Charles Regnier, Thayer

Davis

Clarted Aug. 26)

FOR LOVE OR MONEY"
Prod. Ross Bunter
Prod. Ross Bunter
Prod. Ross Bunter
Bother Revolds, Cart Jurgens, John
Saxon, Alexis Smith, Extelle Winwood,
Mary Astor, Troy Donahue, Hayden
Rorke
Gourted Sept. 26)

TWILIGHT FOR THE GODS"

Prod.—Gordon Kay

Dir.—Joseph Pevney

Rock Hudson, Cyd Charisse, Ernest

Truex, Charles McGraw, Celis Lovsky,

Wallace Ford, Judith Eyelyn

*Started Sept. 30)

"DEATH RIDES THIS TRIAL"

Prod.—John Horton
Dir.—Charles Hass
Will Rogers Jr., Maureen O'Sulliyan,
Will Rogers Jr., Maureen O'Sulliyan,
Will Rogers Jr., Maureen Deane,
Marcdith,
Gray, Troy Denahue, Paul Birch
(Started Oct. 7)

WARNER BROS. Starts, This Year15 This Date, Last Year9

MARJORIE MORNINGSTAR"
Prod.—Mitton Sperling
Prod.—Mitton Sperling
Prod.—Mitton Sperling
Prod.—Mitton Sperling
Vor. Ed. Wynn, Carolyn Jones, Marty
Minos, Edward Byrnes, Everett
Slogn, Jesse White
(Stepted, Algr, 20)

ONION HEAD?"
DIA JULES Schermes
Fred Jules Schermes
Andry Griffith Bar Dailon, Felicla Farr,
Walter Matthaw, Joe Mantell, James
Gregory, Joey Bishop, Claude Akins.
Airsle Pryor
(Stratted Sopt. 23)

INDEPENDENT Starts, This Year116 This Date, Last Year.... 71

"THE BIG COUNTRY"

For UA Release)

Frods—Gregory Peck, William Wyler

Gregory Peck, Jean Simmons, Carroll

Baker, Burl Ives, Charles Bickford,

Chuck Conners, Chariton Heston

(Started July 30)

(Statted July 30)

THUNDER ROAD"

Dir.—Arthur Ripey

Robert Mitchum, Gene Barry, Jacques

Aubuchon, Keely Smith, Sandra

Knight, Randall "Randy" Sparks, Jim

Mitchum, Trevor Bardett

(Started Sept. 3)

(Shooting in England)
Prod.—Ronald Kinnoch
Dir.—Arthur Crabtree
Marshall Thompson
(Started Sept. 3)

OSTATION SOPE, 3)

"WINDERWAYER WARRIOR"

Gor Metro,
Prod.—Ivan Tors
Dir.—Andrew Marton
Dan Dalley, Clairs Kelly, James Gregory,
Ross Martin, Raymond Balley
(Stated Sept., 2)

THE PROUD REBEIN

FOR UA Release)
Frod.—Samuel Goldwyn Jr.
Dir.—Michael Curtix
Alan Ladd, Oliyla de Havilland, Dean
Jagger, David Ladd, Dean Stanton,
Tom Pittman, Yames Westerfield, Eil
Kintel, John Carradine
(Started Sep. 10)

Giarted Sept. 109

GOD'S LITTLE ACRE"

For UA Release)

Frod.—Sidney Harmon
Directifion, Aldo Ray, Tina Louise,
Buddy Hackett, Jack Lord, Fay Spain,
Helen Westcott, Lance Fuller, Michael
Landon, Vic Morrow, Rex Ingram,
Giarted Sept. 110.

Cattle Empire"

Landon, Vic. Morrow, Rex. Ingram, Robert Davis
(Started Sept. 11)

"CATTLE EMPIRE"
(20th For Release)
Frod.—Robert Stabler
Frod.—Robert Stabler
Frod.—Robert Marguin Warren
Joel McCrea, Phyllis Coates, Don Haggerity, Bing Russell, Gloria Talbot,
Charles Gray, Paul. Eninegar
(Started Sept. 12)

"Girl. IN THE WOST.

"Gray For Mandell
Fir.—Tom Ories
Margaret Hayes, Forrest Tucker, Barton
MacLane, Disha Francis, Joyce Compoton, Murvyn Vye, Paul. Landon, Kar

Margaret Hayes, Forrest Tucker, Barton
Margaret Hayes, Forrest Tucker, Barton
Margaret Hayes, Forrest Tucker, Barton
Margaret George Tynn, Joyce Compoton, Murvyn Vye, Paul. Landon, Harry
Klekas
(Started Sept. 23)

"RUM SILENT, RUW DEEP"
(Gray Harold Hecht
Dir.—Robert Wiss.

"Started Sept. 130

"STARS IN THE SACKYARD"

(Started Sept. 130

"STARS IN THE SACKYARD"

(Glupg Lange Fronden, Marchan)

"Started Sept. 23)

"STARS IN THE SACKYARD"

(Glupg Lange Fronden)

"STARS IN THE SACKYARD"

(Glupg Lange Fronden)

GRISTICE SEPT. 239

"STARS IN THE BACKYARD"
(Hugo Haaf Prods.).
Prod. Dir.—Hugo Haas
Carpl. Morris, Marie Windsor, Billy Gilbert, Corline Griffith, Don Sullivan
(Statted Sept. 20)25

Sharred Sopt. 200 25
THE CHER RECHING INVIND"
Venitra Front
Venitra Front
Fron

(George Sherman Prods.)
(UA Release)
Prod. Dir.—George Sherman
Sterling Hayden, Grace Raynor
(Started Oct. 7)

(Started Oct. 7)
"THE MUGGER"
(Barbinon Prods.)
(UA Release)
Prod. Dir.—William Burke
Kent Smith, Nan Martin
(Started Oct. 7)

(Started Oct. 7)

"I WAS A TEENAGE FRANKENSTEIN"
(American Internation Picts.)

Frod.—Herman Cohen
Dir.—Berbert L., Streck
Whit Bissell
(Started Oct. 7)

Whit Bisself
(Started Oxf. 19 | 10 | 10 | 10 | 10 |
(Dor AND LOMELY"
(BOT AND LOMELY"
(BOT AND SUIGEO
(BOT AND

Metro Drive-In First in Europe

13,500 admissions and 4,675 cars, during an 11-day session. The fourth pic, "Slander," kicked off a new three-show policy, made possible by the earlier darkness hour. Business is expected to spurt by garnering a before-dinner crowd, while heretofore, major bix has been at late, after-dinner stanza. Monpets for whome a blayeround

been at late, arter-cunner stanza.

Moppets, for whom a playground
has been rigged up, are-charged
as mall fee, and first show saw
500 kiddies present the second,
630; while the third, "The Little
Hut," had none since "forbidden
to minors."

"Laboutte functional snack-bay

Hut," had none since "forbidden to minors."

Elaborate functional snack-bar concession is also run by the Metro-Valerio partnership, and is showing progressive strength as the snack "habit" grows on Romans—the numerous Yank and other diplomatic contingent showing the way. Rising takes in this sector have so far given a \$350 per evening average, but the figure, a Metro spokesman said, is increasing daily. Hard drinks will soon be added to the current fare, which already includes cokes and soft drinks, coffee, beer, plus warm snacks, sandwiches and hamburgers. About 70% of the food take so far has come from the edibles, with pizzas and rice balls top favorites, followed by sandwiches, cokes, coffee and beer make for the remained 30%. Popcorn sales are surprisingly slow.

Opinion is that it will take some time for Italians to change their eating habits to conform to the

remained 30%. Popcorn sales are surprisingly slow.

Opinion is that it will take some time for Italians to change their eating habits to conform to the drive-in setup. Many are still arriving at a traditional Roman late hour, but feeling is that once acclimatized, they will come earlier and eat on the spot. There seems no resistance to prices, which run from 50c from motorcyclists to \$1.30 for driver and car, plus 80c for each passenger, but here again the novelty factor must be considered. Pointed out also that gas expenses involved in the ride from the center of the city must also be weighed by some motor-ists (Drive-In is going up on the way to Ostia beach area, a much-traveled road in summer, but near deserted in winter.) Opinion here is divided on whether the late summer opening was a good thing. On the one hand, people say that it doesn't brand the spot as a strictly summer affair. On the other, observers opine that bad weather may close in before the ozoner has a chance to become a Roman habit, thus postponing a definite verdict until next spring. Metra intends to be introed into each car during the performances. (According to be introed into each car during the performances, while averaging three fog days annually over same span.)

Time will also tell if a grand-stand for summertime motorscooter trade will be needed. Temporary steel one this year proved overdistant from screen and was torn down.

torn down.

overdistant from screen and was torn down.

Physical plant of Rome's Drive-In is impressively up-to-date and perfectly organized in every detail, from multi-gated entrance to copious ushering system to play area and rest rooms, from approach to exit, from the giant reinforced concrete screen (100 feet by 60) to the much-heralded billingual soundtrack system, certainly the most interesting and important innovation in the entire setup.

Gimmick works on Yank-made pix only, of course, and consists in spectators being able to choose the English - language dialogue (piped in perfect magnetic synch), or locally dubbed print with Italo dialogue, merely by turning a switch on each speaker bait. The sound system on both tracks is exceptionally good, and generally better than many local first-run situations in tone-range effect. System has interesting possibilities in Stateside situations where foreign pix are shown, as well as in similiar European spots, where an English language audience is a factor. (Many foreign cars, and not

some \$10,000. The eight following ing with the time factors during days featured "Friendly Persuasion" (AA), with 16,274 admission Main preoccupation is in intermision 4,585 cars for a \$14,500 total ston times, now being given during gross. (This was first time the normal eating hours to permit unique bilingual soundtrack was snack-bar attendance, 10-20 minused.) "The Little Hut" followed, utes at a stretch. Sometimes, these with a \$12,400 gross registered via have to be extended due to Italo 13,500 admissions and 4,675 cars, intermission habit, to allow more this initial experimental phase, Main prococupation is in intermission times, now being given during normal eating hours to permit snack-bar attendance, 10-20 minutes at a stretch. Sometimes, these have to be extended due to Italo intermission habit, to allow more time for eating, chatting, etc. While music is currently being piped in during these gaps, Metro may later project ads and publicity trailers, such as is the custom in other Italo houses. Current shows consist of the main pic, two (Metro) trailers, a Metro cartoon (rarely seen elsewhere), an Italian documentary and a newsreel. This, added to -lengthy intermission times, makes for a long show, but this is no deterrent here, at least according to early indications.

One local habit the drive-in topper to currb turning it into a

cording to early indications.

One local habit the drive-in hopes to curb, turning it into a further come-on, is tipping. Signs are currently being posted that no itps will be accepted, and staff has been warned not to accept the traditional pourboires. The feeling is that steep prices and various tippable services rendered (wiping windshield, placing of cars, bar service, etc.) could discourage even a free-tipping customer from future visits.

One further factor which her

One further factor which One further factor which has not been considered and studied as yet in its application to the local drive-in situation is the sociological one, mostly meaning-will the local young set adopt the drive-in habit as a legitimate 'petting arena?' As with many other stillify factors connected with the pace-setting local showcase, an updated and efficient model of its kind, only time will tell.

'Sputnik Is Here' Slant Puts 'Space' Into 4,100-Seater

Minneapolis, Oct. 15.

Vast newspaper front page, tele vision and radio publicity attendant upon the launching of the ant upon the igunching of the Russian satellite is putting new life into the "it Came from Outer Space" oldie and making it an unexpected new valuable box-office-property for Ediversal here which immediately reissued it and now is lending numerous repeat bookings for it throughout the territory.

In Minneapolis United Para-nount lost no time In Minneapolis United Paramount lost no time in trying to-capitalize on the development by setting it in along with the sec-ond week of "The Helen Morgan Story" at the 4,100-seat flagship house, Radio City here. The theatre's newspaper ads play if up high

This is the first time that any reissue or twin bill has been booked into Radio City.

Ads ask if the satelli'e "has opened up a new era from outer space" and what's now "in store for this world in the age of satellites." They also call the picture "fantastic" and "awesome" and state in the second state in the smallest possible type it's a "re-release."

it's a "re-release."

'Following the lead of Radio City which is presenting. "It Came From Outer Space" as an added attraction during the current second week of "The Helen Morgan Story," other local theatres are in a scramble to try to capitalize on the Russian satellite publicity by bringing back science fiction features that already have gone the rounds.

The Yolk Bres. Nile and Camden

already have gone, the rounds.

The Volk Bres. Nile and Camden hurriedly changed their bookings and set in a twis hill, "Flight to Mars" and "World Without End," starting Sunday (13).

Wait Disney's "lifan in Space," which illustrates how a satellite "would be" lauselied and which, like the others, negy in-being re-issued and paired up with Disney's new "Perri" and they've been set into the RKO Orpheum, starting to-morrow (16).

Local Disney branch claims that

similar European spots, where an English language audience is a factor. (Many foreign cars, and not only American-plated, were noted at the Rome Drive-In.)

Showcase's execs are still toy-

Pete Martin's Self-Torture Plan

In Pete Martin's current Satevepost closeup on Clark Gable, including a frank and interesting detail on how long it took for Metro publicist Howard Strickling to "agent" the interview, there is this personal memoir by the author which should ever be a reminder to all byliners who may slight the importance of the medium which backs up their identity:

"I once told my editor, Tve got an idea. Why don't you insert a notice that I've been fired in the Coast motion picture trade publications as well as the weekly Variety; then send me out to Hollywood and let me find out how many people will s'ill be my friends and let me find out how many people will s'ill be my friends and let me into their houses and studios? It would make an interesting personal-experience story. Nothing, came of the idea. My editor said, 'I wouldn't do that to you. That's a grisly notion. You're the sen' invental type. It would kill you. You're sen' sen' invental type. It would kill you. You're sen' sen' invental type. It would kill you. You're the sen' invental t

Vogel Wins—But Not Entirely

charged that the opposition's atfempts were another "calculated
scheme to prevent the stockholders
from having their say." He read
the N.Y. Supreme Court order
which enjoined Tomilinson and his
group from interfering with the
holding of the meeting, Following
Nizer's remarks, the two lawyers
from Simpson, Thacher & Bartlett
dropped the quorum question and
discussion started on the resolution to enlarge the board. —

The opening of the floor to discussion started a series of charges,
counter-charges, explanations and
rebuttals relating to the fight, between Vogel and the Tomilinson
forces. All the charges made in
affidavits and letters issued by both
factions were reiterated and rehashed. By the time the meeting
adjourned for lunch at 12:30 p.m.,
the 1,200 stockholders assembled
in Loew's State Theatre heard
Vogel, Nizer, Tomilinson, Stanley
Meyer, George L. Killion and William A. Parker. In addition to
those intimately involved in the
struggle, there were addresses by
individual stockholders — some of
them perfinent, others on vague
issues not connected with the
issues on hand.

Constant Harrassing
Killion, who made the resolution
for enlargement of the board, gave

issues on hand.

Constant Harrassing
Killion, who made the resolution
or enlargement of the board, gave
his version of the "constant harassment" and tactics of the Tomlinson
group. Parker, another Vogel supporter, on the board seconded his
motion and termed the harassment
as "contemptible." Killion, in
answer to a stockholder's query,
gave an explanation of why four
mombers of the board had resigned.
He said that Frank Pace Jr., Ogden
R. Reid and Fred Floreince, because of the press of duties,
"couldn't afford the time to wrestle
with the conditions that prevalled." "couldn't afford the time to wrestle" (George A. Brownell, Killion sa'd, resigned because of a conflict of interest since his faw firm represented Loew's in a number of matters and he did not wish to take a position in a divided board. However, Killion stressed that all four directors who had resigned had urged that a special meeting of the stockholders be held to decide the issues.

Number of Directors

The question of whether 10 of

Number of Directors

The question of whether 10 of
the 11 directors at the July board
meeting on the Coast favored the
removal of Vogel was introduced at
the meeting. Vogel said it was absolutely untrue and he was supported
in this contention by Killion. Killion explained that as he understood a committee was named, not
to find a successor to Vogel but to
help him in obtaining additional

stood a committee was baned, not to find a successor to Vogel but to help him in obtaining additional executive help for the company. "The majority." he stressed, "was not in favor of removing Vogel, but were in favor of helping him."

Although the question of Vogel's removal was not on the agenda and therefore could not be legally discussed at the meeting, Killion charged that Louis Johnson, a supporter of L. B. Mayer and Tominson, took over the meeting as if he were president and proceeded to appoint a committee of four whose job was to uncoyer a new executive chief of Loew's, Killionsaie this committee met to study the situation, but nothing ever came of it.

the situation, but the came of it.

Tomlinson stated that he had lived up to the promise he made at the company's annual meeting at

Ass't. Prod.-Dir.

European Film and TV Frod. exp. 2 Ph.D's, Yale and Sorbonne—
Major Hollywood Studio exp.—
36 Years Old.

P.O. Box 282, Autonia Station, New York 23

charged that the opporition's at which he was elected a director fempts were another "calculated scheme to prevent the stockholders from having their say." He read Vogel who started it." Tomlinson Vogel who started it." Tomilinson then proceeded to reiterate the charges about the board's efforts to remove Vogel at the Coast meeting and he cited the transcript statements of Brownell and the oral report made by Heller & Associates, the management consultant firm which at first recommended that Vogel be removed and then switched and said Vogel was the best man for the job if he had the support of a majority of the board.

the best man for the job it ac had be support of a majority of the board.

Tomlinson then attempted to place some of the blame for the poor showing of Metro pictures on Vogel. Yogel, he said, had been attributing most of the recent flops to the prior regime but that he believed that some of them were made "under Vogels' jurtsdiction. He cited "Until They Sail," currently at Loew's State, as being a jicture possibly made under Vogel. Harry Brandt, chairman of the Loew's Stockholders Protective Committee, charged. Tomlinson with being unaware of the pictures made during the period he had been serving as a director.

Tomlinson came to the defense of L. B. Mayer. He stated that most of the revenue Loew's was receiving was coming from pictures leased to television and which were made under Mayer's direction. "I may have made mistakes," Tomlinson said, "but the biggest mistake I made was when I bought stock in this company." Tomlinson stated that Vogel was trying to take credit for removing former prexy Nicholas M. Schenck, vp. and treasurer

that-Vogel was trying to take credit for removing former prexy Nicho-las M. Schenck, v.p. and treasurer Charles C. Moskowitz and produc-tion chief Dore-Schary, He empha-sized that Vogel had done this be-cause of "pressure" placed on him to do 30."

Ne Power For Self"

"I don't want to control this com-any." Tomlinson said. "I don't "I don't want to conuot use company." Tomilinson said. "I don't want a job in the company. I want nething but good management. We're entitled to it and we won't get it until all of the old guard is removed." He declared that "Yogel can't do." He complained that there were still people at the studio "making the same pictures as Schary."

Tomlinson charged that Yogel

'making the same pictures as Schary."

Tominson charged that Vogel had lied when he told the stockholders at the last annual meeting that he was receiving \$3,000 a week, the same salary he received as president of Loew's Theatres. He claimed that Vogel had received as new contract, cailing for \$3,000 a week Plus an additional deferred apment of another \$1,000, making his weekly salary \$4,000 a week. He "most overpaid executives in this industry or any industry." He hammered again at Loew's controversial pension fund.

Yogel, in replying to Tomlinson's charges, said that every court has answered the allegations of Tomlinson and that all of the legal bodies had ruled that it was up to the stockholders to make the final decision. The Loew's topper reviewed the conspiracy charges made against Tomlinson and Stan-law Mayer "If think Tomlinson and Stan-

decision. The Loew's topper reviewed the conspiracy charges made against Tomlinson and Stanley Meyer. "I think Tomlinson has been used," said Vogel, intimating that he had been taken in as a tool by L. B. Mayer and Stanley Meyer. He said he had entered into an agreement in good faith with the Tomlinson faction after the February annual meeting but while Tomlinson on the floor of the meeting was speaking of cooperation, he immediately joined with Meyer in an attempt to remove Vogel from office.

important business was to be trans-acted by the so-called "lame duck" board which ruled the com-pany before the election of the Tomlinson group to the board, He said, however, that Vogel had failed to live up to the agreement and the "lame duck" board elimifalled to live up to the agreement and the "lame duck" board eliminated the office of chairman of the board, disposed of the company's shorts subjects, bought an interest in a tv station, budgeted "Ben Hur" at \$8,000,000, and made a deal with William Wyler.

He said Tomlinson and himself had acted on their rights as stock-budger in a sking it occurrents.

had acted on their rights as stock-holders in asking to examine the books and records of the company. "We found things that have been substantiated," he said. "And what we found was not right." Meyer also defended L. B. Mayer, point-ing out that he had been offered the presidency of Loew's by Ogden R. Reid, but had turned it down. Nizer took the floor to correct what he called a "distorted mir-ror." He reviewed the conspiracy charges made against Tomlinson, Meyer and Mayer; Stanley Mayer's alleged confession, and pointed out that despite the sworn affidavits,

that despite the sworn affidavits, Tomlinson and Meyer have never dealed the charges,

Divorcement

prevent a recurrence of the abuses" which led to the 1948 Supreme Court decision.
Other exhibitors felt the divorced circuit's should have premptive rights only in designated showcase theatres in large cities. Finally, Harry Arthur, of L.A., said he believed "there is a great shortage of product and any means to increase it should be encouraged." But he added that he was "apprehensive over any pre-empshortage or product and any means to increase it should be encouraged." But he added that he was "apprehensive over any pre-emptive rights." Arthur raised the point that pre-emptive rights might discourage, rather than encourage, overall production volume. He said divorced circuits with pre-emptive rights would slough off films of existing studios from their first-run houses, thus causing old line producers to reduce production.

When John Vertero, general counsel for National Theatres, claimed the majors turned out only 255 pictures in 1956, compared with 379 in 1950, a producer spokesman immediately challenged. He pointed out that the 255 pictures was for information and that the full figure for 1956 was 340 films produced.

Vertero said National has 14,000 shareholders and \$50,000,000 in properties. He said his company needs other sources, of revenue to solve its problems. 24th-Fox, from which National was divorced, went along solidly in sppedition to production by the circuits.

The producers and distributors said (a) there is no shortage of

along solidly in specifion to production by the circuits.

The producers and distributors said (a) there is no shortage of quality product, the only kind that brings business to theatrees; and (b) that the present producers would be badly hurt by production and pre-emptive rights for the divorced circuits.

When Julius Gordon, president of Allied States Assa, commented drilly that it was ambled spectaries to the divorced circuits arguing any change in the ridecree they fought so, hard, Abbe Montague, of Columbia, snapped back:

"It is equally odd that the some individuals who formerly favored divorcement are now in favor of the former affiliated circuits going back into production."

Louis Pallips, of Paramount, added: "And the fellows who formerly argued for the anti-trust decree now want to eliminate it."

formerly argued for the anti-trust decree now want to eliminate it."
Charles Feldman, general sales manager for. Universal, claimed that the reduction in product volume was caused by eliminating cheap, black and white Westerns and similar B product. He said the industry is furning out more quality pictures today than ever before but that "there are never enough quality pictures for the enough quality pictures for the market."

market."

At another point, Abe Mon'ague in an attempt to remove yogel from office.

Stanley Meyer, who had so far remained silent, took the floor. He referred to himself as the "man in their own theatres.

the black suit having the tails and the horns." He said he took the job of director with "great responsibility" and he didn't care to be "a rubber stamp or controversial." Meyer reviewed his career and said he was the only one on the hoard besides Vogel who had motion picture experience. He charged that an agreement had been made with Vogel and that no important business was to be transacted by the so-called "lame duck" heard which ruled the com-Patrons, Rising Costs, Admish Tax Cited by CEA as 4 Top Problems.

A detailed analysis of the future prospects for Britain's picture industry, about 5,000 words long, has been prepared by the Finance and Management Committee of the Cinematograph Exhibitors Assn. Report was inspired by two papers read to the association's summer conference last May by John Davis and Clifford Barclay.

The report suggests that the industry has to face four urgent problems. First is shortage of Hollywood product. The second is falling attendance. Third problem is listed as rising costs while the admission tax takes the rap as the fourth problem.

It admits that a substantial cut

taxation would have little direct effect on falling attendance or rising costs, but would increase the depleted revenue now left with exhibitors. It would also yield a greater return to the producer and could have the effect of raising the level of production.

Because British production has been maintained on a constant level, the report puts the blame for the existing shortage on Hollywood. It believes that this is due firstly to divorcement and secondly to the effect of tele. On the type of film currently available the committee believes that greater concern should be shown by Hollywood in making films for world market rather than the purely domestic one. It was cited that many U.S. pix seem to be aimed at bringing back Yank tele addicts into American theatres, which meant that many of them were less suitable for British audiences.

Cités Sordid Films

The report also stresses the importance of a greater selection of 'U" films (the censor's seal which admits members of the public of all ages without restriction) and warns that too many sordid and unpleasant "X" films (to which under-16's are not admitted) can damage the reputation of the whole

trade.

Without appearing defeatist, the report recognizes that with increasing outlets for money and the hot competition for leisure time, a fall in attendance compared with immediate postwar levels must be accepted. Whether patronage will eventually settle at approximately a prewar level of 990,000,000 or a bit higher remained to be seen. However, it was clearly the duty of the trade to do all in its power to arrest the decline.

arrest the decline.

The committee recognizes rising costs as an accepted part of an inflated economy and has examined the problem by considering where other sections of the industry could effect echannies by re-organization. It's suggested that producers are best able to deal with the problem themselves, but makes this proposal; while exhibitors find this proposal; while exhibitors find visits to studios both interesting and instructive, reciprocal visits by producers to cinemas, not solely in the capacity of audience members, might be even more beneficial.

Backs Up Star System

The report believes the star system justifies its cost as a necessary part of show business, but opines that it would spileve better results part of snow business, but opines that it would achieve better results if stars were more consistently type-cast instead of jumping from one role to another, and thereby gaining no particular following.

On distribution, the committee believes there's room for economy, but does not feel qualified to make but does not feel qualified to make detailed suggestions. It draws attention, however, to a number of existing, customs which militate against maximum revenue being obtained. Among these are the delays in making threeday bookings, an item which had been discussed separately at the council meeting. The committee believes that on the exhibiting side costs have been held down to a greater extent than

In more general terms, the report takes a slam at the proposed European trade area, if that were to result in an increase of subtitled and dubbed foreign films. Further, it observes that any sug-Further, it observes that any sug-gestion that exhibitors should be called upon to show this type of film under some form of quota sys-tem would receive strong opposi-tion. The committee would welcome the free trade project if it resulted in an increase in the supply of acceptable films made under some co-production arrangement.

According to the analysis, one of the urgent problems facing the industry is to save the large number of theatres which, for economic reasons, are threatened with closure. The committee has rejected a redundancy scheme which was advanced at the summer conference, but feels that some theatres could be saved if distributors cut their rental terms.

Instead of the present minimum According to the analysis, one of

their rental terms.

Instead of the present minimum hire charge of 25%, the committee proposes that distribs should make their product available at a figure only slightly in excess of the bare cost of servicing. It is recognized that acceptance of this principle would involve a "greater degree of mutual trust between distributor and exhibitor than now exists."

WB Rubs Out

Continued from page 7 operation. In WB's official hand-out, Taplinger stated that there will also be a reduction of publi-city personnel at the studio. At the homeoffice, additional lopoffs of secretarial and clerical help are ex-pected to make later this week.

Alarm Spreads

Alarm Spreads

News of Warner move spread
like panic throughout the film
business in Gotham and staffers at
other companies became apprehensive that similar steps will be taken at their shops. Generally anticipated is a complete realignment
of the pub-ad setup throughout the
industry in light of recent business
conditions and in the curtailment
of the number of pictures produced annually. The increase in stature of the indie, producer, it's believed, has contributed greatly to
the changes that are expected in
pub-ad operations. It's figured that
freelance staffs will be hired for
indie pictures rather than maintaining full staffs on the payroll
during periods of light production
and releases.

The WB decision resulted in a

and releases.

The WB decision resulted in a series of emergency meetings of the unions involved. The Warner unit met early in the afternoon and an executive meeting of the Screen Publicists Guild was held Monday night. What action the union can take is still undecided since under its contract with WB since under its contract with WB. since under its contract with WB the film company has a right to cut its staff for economy reasons.

WB's official announcement, is-Wh's official announcement, issued under Jack L. Warner's name, said the streamlining move was taken "to maintain and strengthen the company's position of leadership in the industry. It further stated that the company, which has \$85,000,000 invested in film properties, "will devote careful pre-production analysis to every individual story in the interests of maximum entertainment values, and is creating brand new merchadising concepts to secure the highest potential of boxoffice returns."

New York Theatre

RADIO CITY MUSIC HALL. Rockefeller Center - 01 GENE KELLY • MITZI GAYNOR KAY KENDALL • TAMA ELG A H-O H Febru in CHEMICONER

'Gotta Be Topical' Keys Houseman's '7 Lively Arts' 'Formatless Format'

legit producer, is moving into tele-vision for the first time with an unusual advantage over his preunusual advantage over his pre-decessors—he's a man without a format, and likes the idea. The "formatless" format, of course, is the CBS-TV "Seven Lively Arts," which bows on Nov. 3.

which bows on Nov. 3.

If there's no format to the show, there is a point of view, however. Houseman feels all the shows, while dealing with the lively arts, must be "hot" items of current interest. "The Proclaimers," the upcoming show on evangelism, might have been thought of for the series if there were no Billy Graham, but in light of Graham's record-breaking New York "crusade," it's a must on the agenda. Similarly, the current high interest in jazz is responsible for the hour on current jazz to be produced later in the season. Ditto "Hollywood Abroad," an examination of the raison d'etre of the trend toward overseas location filming.

This emphasis on the current,

overseas location filming.

This emphasis on the current, along with the one-topic per-show format, comprise the principal differences from "Omnibus," the older "formatless" format. But to Houseman, this is an important difference. He sees the show as an "in depth" treatment of what's current saw and exciting in the non-"in depth" treatment of what's current, new and exciting in the popular arts field; example is last week's Page One banner in Variety about the sex-appeal-less film stars, a situation to be treated on in the opening show, S. J. Perelman's "The Changing Ways of Love."

Love."
Houseman hopes that this topicality, along with the variety of themes, will compensate for his intellectual ghetto" position on Sunday 5 to 6 p. m. slot. He's not at all sure he's unhappy with the slotting to begin with; "after all," got something like 14,000,000 viewers more than have seen the players. more than have seen the play in all its history, even though in (Continued on page 60)

RCA & Ampex In Tape Swap

week agreed upon an exchange of patents covering video tape record-ing. While neither company would ing. While neither company wound particularize on the exchange, it's understood Ampex turned over patents on its monochrome recording technique while RCA in turn gave Ampex patents on its color technique and the record of the

ing technique while RCA in turn gave Ampex patents on its color tape advances.

Ampex had beaten RCA to the punch on perfecting a black-and-white tape recorder a year and a half ago, when it pulled a surprise unveiling of its recorder at the NARTB convention in Chicago. RCA since has been concentrating on a color tape process, since Ampex had already begun to put the black-and-white recorder into production. So while RCA had made little progress with b-w while Ampex was dominating the field, it had progressed strongly in the color field, in which it was ahead of Ampex. Hence the decision by both parties to exchange patents.

ABC-TV DICKERS FOR CBS' 'HARBOURMASTER

ABC-TV is understood to be bidding for "Harbourmaster," the R. J. Reynolds telefilm made by Ziv that is now appearing on CBS-TV
Thursdays opposite ABC's "Zorro."
ABC would like the half-hour stanza for the Sunday 8:30 anchorage,
between "Maverick" and the upcoming Sid Ceasar-Imogene Coca
half-hour

Apparently the basis for the bid Apparently the basis for the bid is that it's being mauled badly by "Zorro." The CBS-based show was the one that suffered when Walt Disney's "Zorro" preemed on Thursday (10) at 8 p.m.

on Thursday (10) at 8 p.m.

The network seems to prefer a filmed show after "Maverick," but it is also vying for the services of Orson Welles in a live half-hour dramatic affair for Sundays at 8:30. The network seems to prefer a special so to MSC. This order with Linkletter, who's packaging of Orson Welles in a live half-hour dramatic affair for Sundays at 8:30. If "Harbourmaster" is brought over by Reynolds, chances are Welles repping Canada Dry. The specual be moved to any one of a chalf-dozen other spots in the ABC lineup.

Oops, Wrong Network
WRCA, the NBC Radio flagship in N. Y., is used by now
to giving away \$1,000 a week
via its weekly "Finders-Seekvia its weekly "Finders-Seekly "Finders-S

Hailey's 3-Part, 3-Hr. TV Drama On Atom Bomb

Arthur Hailey, English - born Toronto p.r.-adman and author of "Flight Into Danger," has an assignment from CBS-TV that will reportedly bring him one of the largest fees ever paid for a single

Assignment is to write a threepart, three-hour drama on the history of the atom bomb. He leaves Thursday (17) for N. Y. to finalize details with his agent Maeve Southgate and sign the contract. Then he starts researching across U. S. and Canada.

Hailey got the job as result of his two-part, two-hour script for "Studio One," skedded for Dec. 9-Working title is "The Pathologist. For it he lived incognito for a week in a Pittsburgh hospital, working under a senior patholworking unter a senior particular ogist. Latter, only person in the know, was away for a couple of days and, Hailey says, returned just in time to get him off the hook. One of the other doctors had asked him for his diagnosis of a tumor case they'd been studying. studying.

studying.

"Flight Into Danger," done twice in both Canada and U. S., has been made into a film, "Zero Hour," starring Dana Andrews, by indie producer Hall Bartlett. His third, "Time Lock," film adapted in England by Romulus Films, has already been released there to rave reviews. Both, along with his second, "Shadow of Suspicion," and fourth, "Course for Collision," have been sold in Canada, U. S. and Britain. His fifth, and first non-suspenser, a comedy called "The Change In Chester," has been done only in U. S.

There's Lotsa Linkletter Sparkle for Canada Dry; Bids for More 'Specials'

The buying season for those giant television specials isn't over yet. In the works is a deal between Canada Dry and CBS-TV for the purchase of at least three of the projected Art Linkletter "People and Places."

ple and Places."

Deal is still in the negotiating stage, principally because the CBS agenda is so crowded at the moment that the web has to find time slots for the shows. Originally, Canada Dry and CBS were talking in terms of five of the specials, but the web has found that it can't clear for that many and is going back to the softdrink firm with the idea of doing fewer, possibly three of them. Web's lineup at this point-is so crowded that it had to let the Bell Telephone science specials go to NBC.

Web is working out the deal



And His Orchestra Now swinging and swaying at Hotel Roosevelt Grill, New York City. ED SULLIVAN SHOW, Sunday, oct. 20, CBS-TV. SUNDAY SERENADE - ABC-Radio.

Radio.
Columbia Records currently "Ha'.
Ha'. Ha!" b/w "You'd Be Surprised." Columbia Album: "Album of Popular American Waltzes."

Tonight' Picks Up Steam; Audience, Biz, Affils Upbeat

with ABC reportedly set to pick up options on Jack Paar's contract through next June, along with increasing audience and affiliate acceptance of the new Paar "Tonight" format, the show is beginning to pick up steam on both the sales end and the station clearance

Last week alone, the show picked up some \$225,000 in new business, with a fat 21-participation order from Webcor, 10 spots from Prestone Antifreeze, eight from Seven-Up and six from Evinrude outboard motors.

rude outboard motors.

At the same time, the web's other participating program, "To-day," is also increasing its sales via solo buys plus combination deals with "Tonight." Example is Prestone, which bought 10 spots on "Today" as well; another is Evinrude, which earlier had bought 40 "Today" participations. A solo buy on "Today" last week was the Northeast Ski Assn., which took 17 participations on "Today," for about \$57,000. Total commercial business on "Tonight" is now 46% ahead of July, when the new forbusiness on "Tonight" is now 40% ahead of July, when the new for-

ahead of July, when the new format started.

Station lineup for "Tonight," at the same time, has now reached the highest point ever, with a total of 76 stations carrying the show. Since the Paar format got underway, NBC has added 10 stations to its lineup. Last week, the web picked up the following: WSOC-TV, Charlotte; WINR-TV, Birstol, Va-Tenni, WCYB-TV, Erie; WLEX, Lexington, KV, and WTVO, Rockford. Earlier, web had picked up WSM-TV, Nashville; KSD-TV, St. Louis and WHDH-TV, Boston.

Lexestone deal last week, which for both shows added up to over \$100,000, was one of those overnight. Operations which only the participating format allows in terms of speed. Esty agency called NBC late Thursday afternoon, and on Friday morning participating program sales chief Jim Hergens was over at Esty, where he cleared the deal by phone and got the contracts in the works.

Prince Philip Film Set For ABC-TV on Sun. (20)

A BBC-TV film starring Prince Philip, Duke of Edinburgh, will run on ABC-TV Sunday (20). Called "The Restless Sphere," the 60-minute telefilm has been shown in Creat Buttern

Runaway Ratings for Sunday's Specs

Last Sunday's (13) "million-dollar" programming night was also a million-dollar rating night, so far as the three specials were concerned. All three easily topped their competition and racked up standout Trendex scores.

up standout Trendex scores.

Best showing was made by "The Edsel Show," with Bing Crosby, Frank Sinatra & Co, racking up a 40.8 rating for the 8 to 9 hour, and at one point capturing a 70% share of audience. Steve Allen averaged out to a respectable 14.5, while "Maverick" got a 13.9 and "Bowling Stars," a 2.5 on ABC, "Maverick," incidentally, again topped Allen in the 8 to 8:30 segment, latter getting a 13.1. High point for the Edsel display was the second half, where it posted a 46.3 rating.

topped Allen in the 8 to 8:30 segment, latter getting a 13.1. High point for the Edsel display was the second half, where it posted a 46.3 rating.

The Standard Oil 75th Anniversary show copped a 32.4 on the 90-minute average, at its best point better than doubling its CBS competition. At 9, the SO display drew a 30.9 vs. 20.8 for "General Electric Theatre" and a 4.5 for ABC's "Open Hearing." At 9:30, the SO show jumped to its high mark, a 37.1, with 18.3 for "Alfred Hitchcock Presents," and at 10, the SO entry-dropped to 29.2, against 17.3 for "\$64,000 Challenge."

Earlier, at 6:30 to 7:30, "Pinocchio" averaged out to a solid 24.6. First half hour score was 23.3 vs. 10.1 for "You Are There." and at 7, "Pinocchio" hit 25.8 as against 13.3 for "Lassie and 9.3 for "You Asked for It."

'TV's Carrie Nation' On the March

WCTU Exec Calls for National Tuneoffs On 'Booze Peddling' Shows

WABC-TV has gone SRO on its "Housewives' Special," low-budget selling plan that the New York station implemented six-weeks ago for its pre-5 p.m. film shows. Take in firm contracts now stands at 333,399, which represents 398 spots a week sold by the ABC-TV key.

Originally SBO Take In More than 100 per peddling on the ar was hit by Mrs. T. Roy Jarrett, recording secretary of the National Woman's Christian Temperance Union at a meeting of the Mass. WCTU at Park Street Church Wednesday (9).

Mrs. Jarrett, who also is prexy of the Virginia WCTU, urged most for the property of the Virginia WCTU, urged most for the property of the Virginia WCTU, urged most for the property of the Virginia WCTU, urged most for the property of the Virginia WCTU, urged most for the property of the Mass. WCTU at Park Street Church Wednesday (9).

key.
Originally, SRO would have been
377 spots, but Robert Stone, WABGTV veep, bought the "Beulah" reruns for a 9 to 9:30' strip, begin ning Monday (21). Adult strip, to open time for 21 new spots, cuts
back the time now being held by
the juve "Tinkertoons," running

\$21,000,000 **Spot** Repping at Stake For CBS and NBC

The tv station reps are licking their chops and smiling gleefully over the Barrow report which rec-ommends that webs be prohibited from repping stations other than their o&o outlets in national spot

saies.

If the study is adopted by the FCC, NBC Spot Sales and CBS Spot Sales can virtually fold their tents for each of these reps will lose over half of their listings in key markets around the country.

In the case of CBS over \$14,000,-000 will go down the drain and the NBC reppery will be tossing an estimated \$7,000,000 back to their trade brothers.

trade brothers.

As it stands now, CBS Spot Sales will lose WCAU-TV, Philly, \$4,700,000 billings; WTOP-TV, Washington, \$2,100,000; WBTU-TV, Charlotte, \$2,400,000; WBTW-TV, Florence, \$250,000; WMBR-TV, Jacksonville, \$1,200,000; KGUL-(Continued on page 57)

7th N.Y. Cerebral Palsy Telethon This Weekend: \$2,600,000 Mark To Date

The United Cerebral Palsy Telethon, to be telecast Saturday (19) and Sunday (20) for the seventh year on WOR-TV, has a record of fund-raising hard to

beat.
To date, covering the six previous telethons, the annual array of talent has brought in \$2,600,000 for UCP. Ninety percent of the pledges in the past have been fulfilled. UCP board chairman is Leonard Goldenson, prev of American Broadcasting-Paramount Theatrae.

Called "The Restless Sphere," the 60-minute telefilm has been shown in Great Britain.

"Sphere," to be seen here from 9 to 10 p.m., is a special on the International Geophysical Year, with the Duke discussing the scientific aspects of the earth satellite. Show was made prior to the Show was made prior to the Jaunching of the Russian Sputnik Kaye Orch, George Kirby and a lost of others.

at a meeting of the Mass. Wolfo
(9).

Mrs. Jarrett, who also is prexy
of the Virginia WCTU, urged motiers to "march" against the "new
attempts" of the alcoholic beverage
industry by "marching" to the radio
and tv sets, "turn them off and
keep them turned off until they
stop programs that 'beg' our children to drink."

She said: "Distillers, wine makers, and brewers have dedicated
themselves" to sales and advertising campaigns "to increase home
drinking and drinking by teenagers." She stressed that "these
new attempts" are d ir e c t ed
specifically at women in the home.

"I do not mean," she said, "that
mothers should march in the
streets . . . but we can march to
the radio and television, turn them
off and keep them turned off ..."
Mrs. Jarrett said that, as a result
of the alcoholic beverage industry's
campaign to urge women to drink,
"nearly 1,000,000 of the 4,500,000
alcoholics currently are women and
one fifth of the 138,608 alcoholics
committed to mental institutions in
the last three years were women."

one fifth of the 139,608 alcoholics committed to mental institutions in the last three years were women." (Responsible surveys," she added,, "show children starting to drink at 14," and she said that "67,000,000 of the 85,000,000 barrels of beer sold annually are sold in packages to take home."

Ball Clubs Throw Curb at Sponsors

The Braves have hatcheted the Yankees; the Giants have left the Polo Grounds in search for gold; and the Flatbush bums are packing their bags leaving the F&M Schaefer Brewing Co. with about \$600,000 advertising money in the bat rack and no place to spend it.

The brewers have shelved the Dodgers and are taking a spring training look to see whether the metropolis can lure another nine to the big city.

Meanwhile, back in the dugout, the American Tobacco Co. is still interested in the radio and telecasts of the Dodger games but unlike Lou Burdette, don't want to go the full nine innings alone. They are interested in a relief hurler and best prospects outside of Eddie Roebuck looks like the San Francisco Brewing Co. for its Burgermeister beer or the Wildroot Co. for half of the Dodger games.

You can't accuse Schaefer of throwing a spitball but they are tight-lipped about future plans. Company is looking for hard throwing sports package.

Carlos Franco to Forjoe

Forjoe, radio-tv station reps, have added Carlos Franco to head up the tv staff. Franco is a veteran agency man. First move was to split up the Forjoe sales division; one sales staff for radio and another for tv.

DECLINE & FALL OF THE EAST

Kintner: A Year Later

It was one year ago last Thursday (10) that Bob Kintner was "voted out" as ABC prexy by Leonard Goldenson and the parent AB-PT board of directors. In the interval, since assuming the program-sales stewardship at NBC, he has surrounded himself with most of the key associates that served under him at

As one half of the Bob & Bob (Sarnoff and Kintner) team heading up the NBC operation, Kintner's role in spraying the tv network with some Trendex stardust this semester is hardly an industry secret. A year ago NBC was struggling to maintain No. 2 position over ABC. Thus far this season the "Bob & Bob" combo has moved NBC into a s rong competitive position with Columbia.

Between Fishing, Robt. Sarnoff Talks of Pay-TV, Tint, New Season

Houston, Oct. 15.

Pay television is a threat to free television, lack of competition has kept color tv from moving faster than it has, and the current tv season should be the medium's most exciting ever. This according to Robert W. Sarnoff, NBC president, a visitor here, who was on a fishing trip at Aransas Pass.

The fishing this way acceptional

trip at Aransas Pass.

The fishing trip was combined with an informal meeting with the heads of the four NBC Texas affiliates, Jack Harris, of KPRC-TV here; Hugh Halfi Jr., of WOAL-TV, San Antonio; Harold Hough of WBAP-TV, Fort Worth, and T. Frank Smith of KRIS-TV, Corpus Christi.

"We don't think free tv and pay tv can survive side by side." Sar-noff said. And pay-tv, he believes, would be the survivor, if the two joined battle. Pay-tv, he said, has promised many things which free tv already is providing.

tv already is providing.

"Last week you had the World Series, the Michigan football game, Perry Como . . And CBS had some big shows, too. All free. I think that would be no longer free" tif there were a way of charging for programs of this sorp).

Of color television, Sarnoff said: "NBC is doing everything humanly possible for color. if some other manufacturer would start manufacturing sets, it would move faster. We have always had to go it alone. We would more than welcome competition."

We would more than welcome competition."

Sarnoff believes that color television would take hold if more people were able to see it and therefore be impressed by it. The two main problems, he said, are giving viewers a chance to see color telecasts and getting more manufacturers to make color receivers.

"NBC already has more than enough programming to justify an individual buying color set," he said. And there is no point in waiting for a cheaper color tv set.

"It will be a long time before the price comes down," he said emphatically. "In fact, it may go up. Costs are increasing."

On the current season:

'I think it's going to end up be-(Continued on page 57)

'Strike It Rich' To **End Six-Year Run**

20 More for Keystone

Chicago, Oct. 15.
Keystone Broadcasting System, a "network" for grassroots radio stations, enlisted 20 new rural affiliate last week in 11 states.
KBS affils now total 1,020.

'Relief' Sponsors Are Back Again For 2d Season

well underway and the sponsor-ship patterns finally settled, the shorterm "relief" deals are beshorterm "relief" deals are beginning to pop up again. These
are the two-or-three-week arrangements under which a sponsor with
limited coin moves in to take over
the alternate-week sponsorship of
a show from the regular bankroller, who may seek budget relief.
The "relief" pattern began to
emerge last season for the first
time.

emerge last season for the first time.

Last week, North American Philips Co. (Norelco shavers) worked out a deal under which it will pick up sponsorship of "\$64,000 Challenge" on Nov. 26 and Dec. 10, relieving Revlon. In a smilar situation, Seven-Up bought one-time half-sponsorship of "Wagon Train" on Dec. 11. And Van Heusen shirts is negotiating to take on three alternate-week "Restless Gun" segments on NBC. In the latter case, deal isn't assured, since Warner-Lambert has expanded its sponsorship on the show from alternate weeks to every week through January.

Most of the relief deals are sea-

every week through January.

Most of the relief deals are seasonal, -with advertisers who depend on the Christmas trade (such as Norelco) trying to get in with short'ermers during the shopping season. Similarly, the heavy Christmas advertisers who are on a regular sponsorship basis usually welcome relief after the first of the year. Hence the possibility that Florida Citrus Commission will take over Remington Rand's "What's My Line" slot for two or three shows in January, when Remington sales usually slacken off.

'STUDIO NONE' STATUS OF N.Y.

New York - berthed execs are inclined some ominous portents of the cision of CBS-TV and Westinghouse to move the "Studio One" Monday night

ominous portents of the control of t

Granted that in two live areas Granted that in two live areas—the gimmick shows (quitzes, panels, etc.) and the so-called egghead & cultural entries ("Omnibus," "Seven Lively Arts," etc.) New York is still master of all it surveys. But the two "basics" of network ty, have been and still are in the area of drama and variety shows. In regard to the former, the shift of "Studio One" to the Coast will leave but a single weekly hour live entry remaining in New hour live entry remaining in New York—"Kraft TV Theatre" (which, coincidentally, incepted the pattern of 60-minute live dramas 10 years

coincidentally, incepted the pattern of 60-minute live dramas 10 years ago).

CBS has now seen fit to orighnate all its major live drama entries from Hollywood. In addition to "Studio One," there's also the back to-back brace- of Thursday night dramas, "Playhouse 90" and "Climax." All three are "house" shows, over which the network has own plete Santrol. True, the network has own plete Santrol. True, the network has the alternating Wednesday night hour live series "U.S. Steel Hour" and "Armstrong Theatre," but these are "outside" properties, the former produced by the Theatre Guid and the latter off the David Susskind beltline. In the final analysis it's an all-out victory for "Hollywood thinking."

The Babe Ruths of the variety field, in terms of coin expended for guest talent and multiple bookings of top names, are the Perry Como Show, Steve Allen Show, Ed Sullivan Show and "The Big Record." All four are berthed in Manhattan. But even here the argument has been advanced as to the ultimate wisdom of shifting their point of origination from east to west. (There has, incidentally been some (Continued on page 561)

Aubrey's Upped Status in ABC-TV Shuffle; Financial Veepee Exits; Speculate on Treyz as Web Prez

Trendex Top 10

(Week of Oct. 1-7) -

Reflecting its new-found au-dience strength, NBC has placed four shows in the Top 10 Trendex list for October, its 10 Trendex list for October, its best showing in two years (it placed only one last October). CBS grabbed off the other six, with a surprise entry being the Danny Thomas show in the No. 3 spot. Ratings cover the one live broadcast the week of Oct. 1-7:

Bob Hope, NBC	35.2
Ed Sullivan, CBS	29.5
Danny Thomas, CBS	27.8
What's My Line, CBS	26.7
Perry Como, NBC	26.6
Twenty-One, NBC	25.7
This Is Your Life. NBC,	25.1
Jack Benny, CBS	24.9
Line-Up, CBS	
Red Skelton, CBS	24.3

Trendex Tossed For Network Loss In Service Cutback

races appear to be over. NBC-TV last week cut back on its usage of the overnight service sharply, and now matches both CBS and ABC limited use of the service. Overall result is that except for specials, some weekend programming and new show premieres, none of the webs will be taking Trendexes on an overnight basis for the rest of

James Aubrey, ABC-TV program veep, is on the verge of assuming a more important share of the duties more important share of the duties at the network. His rising star is reflected in a series of top execu-tive shuffles that have gone on in the last few days or that are in the cards in the not-too-distant future.

future.

Aubrey is shopping for his own replacement. Should he find another program boss and the plan goes according to expectations, he'll become a major administrative factotum. In part, he'll probably be handling some of the peripheral duties that fell under the aegis of Jason (Jay) Rabinovitz, who was finished officially as a financial veep this week, and he'll tetain final control in the program area—hew veep or not.

Consensus within is that Aubrey's

veep or not.

Consensus within is that Aubrey's relevated position will not affect Oliver Treyz as veep in charge of ABC-TV. There has been talk that Aubrey will become exec veep. If that becomes a fact, it has been said by certain high authorities at the network, then Treyz will become president, a post not now filled.

In any event

In any event, it shapes this way:
Treyz as "Mr. Outside" for ABCTV—the salesman and point of contact for all toplevel outsiders, and
Aubrey, whom Treyz hired away
from the Coast CBS operation less
than a year ago, as ABC's "Mr.
Inside."

Riddleberger Upped

Riddleberger Upped
When Rabinovitz and the network
separated, Stephen Riddleberger,
Rabinovitz's radio network counterpart, was given a new title and
moved into the tv network. Both
he and Rabinovitz, though simply
labeled as administrative veeps,
were primarily interested in the
finances of their respective webs.
Riddleberger becomes veep and
controller of ABC division. Technically, that puts him over both
radio and tv finances, but he will
basically york in tv, only helping
(Continued on page 56)

(Continued on page 56)

McAvity Ankles NBC for McC-E

Tom McAvity, who has been sit-ting out a longterm contract at NBC-TV, has finally turned in his NBC-TV, has finally turned in his resignation, a move which hardly comes as a surprise in view of his inactive status at the network. He's returning to his former area of operation—the ad agencies, joining McCann-Erickson as an exec in the radio-ty dept. Only the formality of a signature remains.

Until the moveout of Pat Weaver and the move-in of Bob Kintner as program-sales factotum at the network, McAvity was exec veepee in charge of programming. Under the "new administration" McAvity M

work, McAvity was exec veepee in charge of programming. Under the "new administration" McAvity stayed on, to all intents operating in the area of program development, but actually doing little else but collect his pay check. He's one of the last of the "Weaver gang" to depart. Lone "survivor" is veepee Mike Dann, but the latter has continued to play a key role in sales in the area of network "specials."

Colgate and its multiple agencies are expected to decide the fate of "Strike it Rich" by the end of the week, with the likelihood that the show will be dropped within a couple of weeks after a six-year run or CBS-TV. Replacement will be chosen at the same time, with the likelist successor being an Entertainment Productions Inc.-CBS joint package going under the two working titles of "Lucky Dollar" and "Top Dollar".

Another possibility as a replacement, though more remote, is a daytime version of "Name That Tune" which one of the Colgate agencies favors for the "Rich" solt. But there's no kinescope of a daytime version of "Tune," which conce of the Colgate customarily insists upon before making a program decision, and there's a legal question in volved as well. CBS of Bd da kinnie of "Dollar" last July, when the of "Do

Like the Film Industry Before It, **Vidpix Distribution Settles Down** Mainly to 'Battle of the Giants'

In contrast to the horse trading of years ago, when syndication firms went in and out of business and when product was switched back and forth among a variety of firms, vidpix distribution has settled down, evolving into a pattern of major distribs and some smaller firms.

er firms.

The development is all the more remarkable when the time factor of the comparatively few years is considered, commercial tv in the U. S. being only 11 years old. The telescoped development in the vidpix field parallels that of the motion picture industry, now characterized by the major and minor distribs, of limited number but accounting for most of the revenues. counting for most of the revenues.

Mainly in the past two years the major new vidpix firms entertne major new viopix limis enter-ing and developing has stemmed from the distribution of feature films, National Telefilm Associ-ates, Associated Artists Produc-tions, Metro TV, United Artists TV, to name the major big ones.

Columbia's Screen Gems subsid also has been a mushrooming op-eration, with its acquisition of the Universal library, as well as its distribution of Columbia plx, with its absorption of Hygo-Unity and the latter's pix library and per-sonnel

In the half-hour telefilm field, expansion of such outfits as Ziv, Television Programs of American and Official Films is the order of

In the same two-year span, in the half-hour distrib field, only a few new outfits have been formed, all operating on a smaller scale. They include Gross-Krasne, the new Bernard Schubert-Sy Weintraub vidfilmery Telestar Films. formed when Weintraub departed from Flamingo Films. Taking over the properties of Flamingo was a new telefilm sales company, headed by Herman Rush, formerly sales v.p. of Official Films, and Ira Gottlieb, Flamingo Films sales manager. New company is being operated under a similar handle, Flamingo Telefilm Sales.

In the 24-month time span, the

Flamingo Telefilm Sales.

In the 24-month time span, the RKO Television syndication division has slowed down considerably, with the accent now on trying to sell national network vehicles. Besides the absorption of Hygo-Unity by Screen Gems, the only other major acquisition during the two-year period was the purchase of Charles Amory's UM&M, consisting mainly of the Paramount shorts library, by NTA for \$4.500,-000, Guild Films also has acquired the 1,200 RKO Pictures shorts for tv distribution from Matty Fox's C&C Television.

Contributing to the development

C&C Television.

Contributing to the development of the vidpix distribution giants are the factors of the growing need for specialization in a competitive field: sales execs and personnel who know the various markets, type of

(Continued on page 57)

'Sea Hawk' Rolls At Bermuda Studio

Hamilton, Bermuda, Oct. 15.
Studio at Darrells Island, leased
from Bermuda Government by
Film Studios 'Bermuda' Ltd., will
relight Oct. 28 with filming of 39
episode series, "The Adventures
of the Sea Hawk" produced by
Brewster Morgan and Eugene Solow. TV series, with estimated
budget of \$1,500,000, will be directed by Pennington Richards and
co-star British actors John Howard
and John Lee. Other leads will be
British with bits handled by local Hamilton, Bermuda, Oct. 15 British with bits handled by local

Major portion of series will be filmed in and around Bermuda with possible locations in Turks Island and farther south. Series, for which pilot was made last year with George O'Brien, concerns mystery schooner loaded with latest electronic gear. No info on sale of finished product but local interests hope for another "Crunch & Des" which helped to publicize the Islands.

GE's Live-to-Film

Schenectady, Oct. 15.

WRGB. General Electric's pioneer station which at one time led nationally in live programming and which long outdistanced the area field in this category, will take a major turn in the road Nov. 4.

Effective that date, it will eliminate the biggest and costliest instudio show hereabouts, "TV Showcase," "S.S. Glendora," a late-afternoon children show and Brian

ernoon children show and Brian MacFarlane's sports roundup will cut the 11 p. m. newscast from 15 to five-minutes.

The changes are being made to make room for films, the number of which WRGB is increasing to meet the competition from WCDA, and, to a lesser extent, from WTRI, and to get the jump on both before the Albany stations shift from UFH to VHF.

WCDA, a CBS outlet, hopes to get on the air with VHF around Dec. 1; WTRI, probably sometime in the early part of 1958.

Fremantle's Latino Shift to Mex City

rremantie Overseas Radio & Television is moving the administration of its entire Latin American telefilm distribution biz to Mexico City. Simultaneously, the company, which deals exclusively in the sale of product outside the U.S., has added two execs to the Mex operation.

Alex Duncan, formerly distrib in Alex Duncan, formerly distrib in Mexico for British electronic manufacturers, and Sean O'Donghue, an Associated Press correspondent, will handle Latin American sales. They'll report to Rene Anselmo, who continues as head of Fremantle Radio y TV, S. A., the Fremantle subsid south of the border.

At present, Fremantle is dubbing "Hopalong Cassidy" into Spanish, and expects to dub others shortly. Dubbing operation is also centered in M. C.

Turning the Latin American ter-ritory over to the Anselmo office is in line with Fremantle's policy of giving greater autonomy to over-seas offices.

MINUTE OF PRAYER' INTO 50 MARKETS

"A Minute of Prayer," series of 365 filmed prayers, distributed by C&C TV Corp., has been sold in more than 50 markets.

more than 50 markets.

Most s'ations already telecasting the films are in the south and west. Distribution in the east is scheduled for November and December leading up to the Christmas holiday season. Producer Lew Kerner, also slated to a feature based on "Studs Lonigan" trilogy, who is in the east in connection with the distribution of the "prayer" films, is due to return to the er" films, is due to return to the Coast shortly.

Coast shortly.

Among stations which hought
the 365 "Prayer" Minute epsidoes
are WMCT, Memphis; WBAP, Dallas; WDSU, New Orleans; and
KGEO, Oklahoma City.



JIMMY NELSON

DANNY O'DAY and FARFEL With HUMPHREY HIGSBYE Management—Mercury Artists Corp. 730 Fifth Ave., New York: JU 6—6500

WPIX Film Skeins **Put Client Accent On Participations**

WPIX, N. Y., one of the most heavily prgorammed stations with syndicated product in the U. S., is experiencing a shift of emphasis from sponsorship of first-run product to hefty participation buying.

from sponsorship of first-run product to hefty participation buying.

Station, currently enjoying tiptop biz with a 36.4% rise in net profits before taxes for the first nine months of the year compared to the same period last year, has bought the largest number of first-run syndicated product in the New York market. It is this array which is credited with bringing in the participation coln. More recent buys include R. J. Reynolds for Winston, Libby McNeill, Ford Truck Division, Schick, and Form Fit. Others include National Biscuit and Procter & Gamble.

Program renewals include General Cigar on "Public Defender" and R. J. Reynolds for Winston on "Whirlybirds." But other than "Mama," participation coin is riding or is slated to ride on such shows as "Decoy," "Gray Ghost," "Tomahawk" and "Kingdom of the Sea." With, WPIX's baseball commitments delaying the start of its fall lineup of shows, there still may be other program buys. But compared to last year, the emphasis appears to be on participations at this stage.

Spot check among a few station reps on the question of whether there is more participation by of

reps on the question of whether there is more participation buys of syndicated properties as opposed to program buys, brought the re-sponse that the situation varies from market to market and the par-ticular advertising approach of the

The New York Daily News muchas a firm contract through the end of the year with the NTA Film Network on "Premiere Performance." NTA Film Network probably will switch to WATY, recently purchased by parent Na-The New York Daily News indie

probably will switch to WATV, re-cently purchased by parent Na-tional Telefilm Associates, when the WPIX contract expires. The Madison Square Garden telecasts of WPIX, N. Y., which for the past seven years has been sold on a program sponsorship basis, is now being sold on a participa-tion basis, with R. J. Reynolds To-bacco Co. for Winston Cigarets and Ruppert Brewing for Knicker-bocker Beer picking up the first tabs. Each bought two participa-tions:

Colgate's 'Everybody's a Critic'

Metro TV, in association with Colgate-Palmolive, is frying to measure the public's attitude on "Thin Man" with other than rating information. (Last Friday (4) night Trendex put NBC-TV's "Thin Man" behind CBS-TV's "Schlitz Playhouse" 19.5 to 16.2.) Plan, which went into operation prior to the fall bow of the series, spelled the distribution of a detailed questionnaire to 20,000 members of 500 civic and social organizations in more than 100 cities throughout the country. Questionnaire asked viewers to see one or all of the first four shows and asked for their critical comment regarding the script, acting, direction, camera technique and overall production, and of course whether they did or did not like the show.

like the show.

Although returns have been coming in, there aren't a sufficient number yet to make any generalizations, according to Metro TV. Charles (Bud) Barry, Metro TV v.p., says he could change future shows, not yet in the can, if enough people respond on a particular maint.

point.

But whatever the outcome—one of the few attempts to open up lines of communication between the producer and the public—the project should serve as a promotional stunt. The show is being brought to the attention of thousands of viewers, many of whom may be flattered into turning critic.

Rival Animation Unions in Coast Flareup; SCG Charges IA Pressure

Food Fair Features

Philadelphia, Oct. 15.
Food Fair, one of the country's largest chains, with headquarters in Philly, is the first food chain local area to sponsor first-run feature films.

feature films.

The once-a-month series on WCAU-TV will feature station's recently acquired United Artists post-1952 package, including "African Queen," "Purple Plain," "Red River" and "Adventures of Robinson Crusoe."

Cooperating in the bankrolling will be several of the chain's name brand suppliers.

Antell's Coin Box LuresTop Distribs

Baltimore, Oct. 15.
Three major distributors now are negotiating with Charles Antell, Inc., and its agency Paul Venze, for the licensing of telefilm, feature and cartoon properties. Among those distribs with whom talks have taken place are Official Films, NBC Film Sales and Television Programs of America.

Antell, which has bought a large stockpile of telefilm properties in the past utilizing them for bartered spofs on stations, currently has deals in 100 markets. Many telefilm companies, which normally shy away from barter deals, prefer the Antell arrangement for the cosmetic house makes a deal for the properties and then follows through with a barter arrangement with the stations. Other barter deals involve the distribution organization in the station deal, too.

Further Antell plans include

Further Antell plans include Further Antell plans include production and ownership of its own series and a possible network show in 1958. Antell, which is listed 25th in the rundown of leading television spot advertisers, claims annual billings of \$3,000,000. Sidney Barbet, former consultant, is no longer associated with Paul Venze Associates.

Toni Participation Coin On Shirley Temple Pix

The Toni division of Gillette Co. has bought a one-minute par-ticipation in the four Shirley Temple features, scheduled as holiday specials by NTA Film Network. One-third sponsorship on the spe-cials, to be telecast on a limited 65-market net, has been bought by Ideal Toy.

Tie-up is a natural, with the kiddie permanent Tonette peing pitched.

WPIX Ups Langley

Frank Langley, for the past year assistant to the publicity and public relations manager at WPIX, N. Y., Leslie A. Hollingsworth, has been appointed supervisor of pub-licity.

Prior to joining WPIX in Oc-tober, 1956, Langley had been as-sistant to the director of publicity at WOR-TV, and had previously served on the publicity staff of the DuMont-Television Network.

Long-smoldering jurisdictional

feud in animation field between indie Screen Cartoonists Guild and LATSE Motion Picture Screen Cartoonists Local 839 broke into the open last week Flareup occurred after Local 839 filed with National Labor Relations Board to rep employees at TV Spots Inc., makers of "Crusader Rabbit" series and a longtime SCG stronghold. SCG execs, in reply, hurled charges that IA was pressuring indie producers with threats of secondary boycott. feud in animation field between

one producers with threats of secondary boycott.

According to Lawrence Kilty, biz agent of SCG, Guild pactees have been told that unless they sign with Local 839, IA theatre projectionists will not show their product, and labs, cameramen and editors will refuse to handle their footage. Kilty flatly charged this, although he admitted he had no direct evidence, since producers are reportedly reluctant to tangle directly with the IA. Also, he adds, despite threats, no overt action has been taken by IA in current campaign. But filing at TV Spots marks the beginning of open warfare against the Guild by the IA, he charges.

Shull Bonsall, TV Spots prexy,

Shull Bonsall, TV Spots prexy, Shull Bonsall, TV Spots prexy, also denied pressures from IA. However, other indie producers privately admitted to VANIETY that such threats have been made in the past, especially after Local 839 broke off from parent SCG in 1951.

Don Hillary, biz agent of Local 839, flatly denied the "pressure" charges. IA's filing for TV Spots employees came about at employ-ees own request, he stated.

ees' own request, ne stateu.

Traditional dividing line in Hollywood has given SCG most twork IA most "entertainment"
(i.e. theatrical) cartooning. However, in significant moves, more and more, Local 839 has been signing up teleblurb producers on SCG's side of the line.

SCG's side of the line.

Last week, for instance, Local
839 pacted two such firms. First
was H-B Inc., cartoonery formed
by George Stevens, Bill Hanna and
Joe Barbert; latter two the former
MGM cartoon toppers. Pact covers teleblumb production, with 16
employees involved.

Also, IA union last week signed up Top-Cel Inc., a teleblurb inkand-paint service.

UA-TV Preps New Feature Package

United Artists TV, which has grown from a three-man sales organization to a staff of 11, under John Leo's aegis, is prepping another feature package, as well as scouting the half-hour telefilm field.

field.

Outhit's current package of 52, all post-48's, have been sold in about 75 markets for a gross in the neighborhood of \$4,00,000. Recent deals include Louisville, Ky, and Bangor, Me. UA-TV, which split its package in New York between WCBS-TV and WRCA-TV, sold the remaining two pix to WOR-TV. The features are "Romeo and Juliet" and "King's Rhapsody," latter starring Errol Flynn,

Hazards of Location Shooting

Shooting in New York for location footage can have its headaches, as attested by Dick Irving, Revue Productions producerdirector on MCA-TV's "Mickey Spillane's Mike Hammer."

With the series accented on rough and-tough private eye meller
stuff, there were a number of instances of brushes with the real
life gendarmes and passerbys who thought they were witnessing
the real thing. One woman in the downtown area screamed murder when she saw a parked passenger car being held up; teenage
girls in another area ran for the cops when they saw some extras
roughing it up in a parking lot; New York's Finest stopped a number of requisitioned cars with phony license plates; etc.

All of which probably accounted for two boners in the footage.
In one scene, a girl extra called for police, only instead of using a
police call box, she made the call on a fire box. In another shot, a
New York police car is tagged with New Jersey plates.

Producer director Irving has left for the Coast for some editing

—and studio shooting:

CHI'S HOT CINEMATIC SCRAP

Horror Pix for Webs a Poser

Socko ratings registered by Screen Gems' horror features in the past two weeks will almost certainly be reflected on the network level next spring as the new horror series production cycle reaches full bloom. As of the moment, there are four such thriller series in the works, "Baron Frankenstein," being done in London, "Tales of Frankenstein," starring Boris Karloff and out of the Screen Gems hopper, an "Invisible Man" series being prepped by Screen Gems, and a series based on Madame Tussaud's Wax Museum and Chamber of Horrors by Robert Siodmak. As word gets around on the ratings pulled down by the horror features, there will undoubtedly be additional series entries.

While sponsorship acceptance on the Screen Gems "Shock" features has been good, national sponsorship poses some unique questions. Namely, the horror films would first of all violate the Television Code if produced in traditional thriller fashion, and secondly, would arouse the various to "policing" groups who normally object to violence.

If sponsors do buy the made-for-tv horror stuff, the result will be watered-down versions, thematically inclined to horror stuff but in specific footage eschewing the scare scenes. What this may do, however, is to so weaken the programs themselves as to destroy their uniqueness, and make the anticipated horror cycle one of the shorter trends in television annals. Socko ratings registered by Screen Gems' horror features in the

Westinghouse Deal Puts Metro TV **Over \$50,000,000 Mark on Features**

With the sale of the remaining three of the top 10 markets of the Metro feature library, Metro TV has about reached the \$50,000,000 mark, with Leo the Lion pix now licensed in 71 markets.

licensed in 71 markets.

Deal with Westinghouse for Cleveland and Pittsburgh osc's represents the culmination of a years negotiations. Westinghouse was edged out of the San Francisco market when ABC osc, KGO, made a better offer. Deals for Cleveland and San Francisco are for the entire library, while Westinghouse's KDKA, in Pittsburgh, bought a package of 100 pix, with an option for two additional packages of 100 clinematics.

cinematics.

Library deals also have been made in Greenville, S. C., Cedar Rapids, Ia., and El Paso, Tex., with Durham, N. C., and "Odessa, Tex., picking up a package of 100 Metro pix. Loew's prexy Joseph R. Vogel reported the status of the feature library sales to yesterday's (Tues.) stockholders meeting.

On the telefilm front. Charles

stockholders meeting.

On the telefilm front, Charles (Bud) Barry has received the pilot of "Min and Bill" and is pitching for a January start. Pilot of "Northwest Passage," done in color, is due in New York for showing next month, Both have a sufficient backlog of scripts to start shooting upon a sale.

45-Market 'Decoy' Sales Put at 950G

Official Films' "Decoy," on a selling spurt since its syndication launching about seven weeks ago, has chalked up about 45 markets for about \$950,000, representing the recoupement of close to 75% of its negative costs.

of its negative costs.

Some of the new markets include WTCN-TV, Minneagolis; KFJZ-TV, Dalas; WISN-TV, Minwaukee; WFBM-TV, Indianapolis; WDSU-TV, New Orleans, WKRC-TV, Mobile, Ala; KDAL-TV, Duluth, and KTSM-TV, Et Paso. Sponsors riding the show in various markets include Hamms Brewing, Schilitz Beer, Blue Plate Foods, Colgate, Wilson, Clairoll, Brill-creem, Anaein and General Cigar. Bulk of the sales, though, has been direct to stations.

"Decoy" is the series in which a station group bought a participation, similar to the deal on Screen Gems' "Casey Jones."

Miesegaes Bowing Out As Prexy of Transfilm

AS ITEM, UI Translating william Miesegaes is giving up his post as president of Transalim to Walter Lowendahl. Miesegaes, who founded the blurb and industrial film company, will remain active board chairman.

Michael Palma, treasurer, was named exec veep, Loyendahl's for-mer job. staring Laros Phyric

Revisit to the Moon

Hollywood, Oct. 15. Russian satellite moon has even had repercussions on local tv scene.

cal tv scene.

KTTV, which airs Ziv
"Science Fiction Theatre," hastily dusted off a previouslyrun segment, "The Last Barrier," which deals with first
U. S. satellite moon, for airing last Saturday (12).

Film Directors In N. Y. Gain Sanction Of Producers Org

The newly-organized film directors of New York have been rec-

The newly-organized film directors of New York have been recognized by Gotham producers. Film Producers Assn. of New York has agreed to negotiate shortly with the new Screen Directors International Guild.

A spokesman for the Guild, which claims a membership of 260 directors (all but an estimated 10% of New York directors, according to the SDIG), said that both sides are formulating their demands and that their respective lawyers are already meeting to do preliminary work.

SDIG was formed as an independent union on Sept. 7 this year, after months and months of negotiating with Screen Directors Guild on the Coast and the Radio-TV Directors Guild here. Group's spokesmen also investigated the possibility of joining other unions. It wasn't until shortly before Sept. 7 that it was clearly decided to go ahead without the support of an established union.

New York film directors have never before be en organized. Though indie, SDIG is going to pattern many of its demands along the lines of the SDG contract on the Coast. A minimum of \$150 a day for freelances will be asked of FFA, whose 32 member companies primarily make commercials and industrial films.

Michaelby's 'Murietta' Set as Telepix Series

Hollywood, Oct. 15.

Screenwriter Oscar Brodney and film promotion man Sol Dolgin have acquired to rights to Robert Michaelby's "The Life and Adventures of Joaquin Murietta," and plan to lens property as a syndicated telepix series. Wenture will mark pair's debut in video field.

Shooting is slated to get under-way at California studios as soon as lead is set. At least 39 segments will be lensed in first batch, ac-cording to Brodney and Dolsin, 1

SUN. NITE BRAWL TOP HEADLINER

Chick to Oct. 15. ground for testure films—Sunday night — experienced its hottest fracas yet this past weekend (18) when WNBQ unleashed its heavy film artillery for the first time against the blockbusters of WGN-TV and WBBM-TV, which hereto-fore this year have been cutting up the ratings pie two ways in the period

the ratings pie two ways in the period.

WNBQ, the NBC-TV outlet here, dealt from the top of its newly-acquired United Artists package with "African Queen," the Humphrey Bogart-Katharine Hepburn starrer. Against it, Jim Moran's "Courtesy Theatre" on WGN-TV (which once had Sunday evening all to itself and was then the high-est-rated show in town) pitted another Bogart biggie, "Casablanca." WBBM-TV, deeming it wastfull to go with a blockbuster against these odds, essayed a sleeper play with a Bela Lugosi chiller, "Mark of Vampire," with which it hoped to skim off a fair share of the morbid and curious. And WBKB pitched in a tuner of 1944 vintage, "Something For the Boys," with Perry Como's name on the marquee.

There were several reasons why There were several reasons why this was a momentous scrap locally: (1) it occurred on a rating week; (2) it tested the potency of high powered, high priced firstrun firm against top-rated network and local shows; and (3) it happened on the so-touted "biggest viewing night in tv history," with three and a half earlier hours of spectaculars promising to increase drastically the sets in use.

Stations hope to learn other

promising to increase drastically the sets in use.

Stations hope to learn other things from the Sunday night showdown when all the ratings are in. For instance, WNBQ, which showed "African Queen" in color, may learn how much an asset tint may or may not be in the film wars. From WBBM-TV's chiller, the stations may get an Index to the value of Screen Gems "Shock" and AAP's "Horrors" packages, which are still up for sale in this market. And in coming weeks, the Sunday night film brawls should settle the question of whether or not the three (and sometimes four) way battle of blockbusters will increase sets in use or whether the stations will merely be divying up the same audience more ways.

To WNBQ the past Sunday's applications with the stations will merely be divying up the same audience more ways.

To WNBQ the past Sunday's showing could have other, private consequences. The NBC-TV outlet's "Movie 5," a spot carrier, is now sold out for the first time since it began last Feb. 17. Sta-

(Continued on page 57)

'SUNNYBROOK FARM' STILL PACKS 'EM IN

STILL PACKS 'EM IN

Pittsburgh, Occ. 18.

If there's any doubt, about, the drawing power of Suriey, Temple, the Sunday (124 teleast of the drawing power of Suriey, Temple, the Sunday (124 teleast of the Sunday Suriey Temple feature of NTA's Film Network, kicked off the holiday Shirley Temple feature specials one week earlier than other affiliates the past Sabbath. It hit an average American Research Bureau rating of 35.0 and a 1.1 share of audience, for the hour and a half telecast, beginning at 4 p.m. on the basis of a special coincidental phone survey. The top competition for the other stations in the market was 0.8 for "Wide, Wide, World" on WIIC and 1.7 for a western on the Steubenville station; WSTV.

Ridning as sponsors for the four holiday Shirley Temple features are Ideal Toy, which bought one-third sponsorship, and Tonette.

Other TV-Film News On Page 52

Late Nite Chiller-Diller Ratings **Open Up Whole New Vistas for TV**

Not Enuf Good Villains Hollywood, Oct. 15.

They just ain't making villains like they used to, feels "Superman" telepix producer Whitney Ellsworth. "There is a dearth of good experienced villains," he states.

Ellsworth and casting director Buh Miley have been interviewing heavies for currentlyrolling batch of "Superman" telepix. With lack of capable meanies, they've been forced to rely on veterans in the sneer-and-mustache twisting field, such as Ben Welden, Milton Frome, George Khoury and Jack Littlefield, out of some two dozen applicants interviewed.

In Frome's case, he's a four-threat man. He can and has been mean with or without a hairpiece, and with-out a moustache.

Bishop Sheen Segs Into Syndication; 2-Way Chi Ride

Chicago, Oct. 15.

Chicago, Oct. 15.

Reruns from Bishop Fulton J.
Sheen's five-year-running "Life is
Worth Living" series are now being
readled for syndication by Society
for Propogation of the Faith in
New York under the banner, "Best
of Bishop Sheen." Series of 26,
gleaned from kinnies of the former
DuMont and ABC-TV network telecasts, will be sold on a sliding scale
determined by the size of the market, with the major market price
being about \$900 per installment.
First to buy the series for an

being about \$900 per installment. First to buy the series for an Oct. 28 starting date is Magikist Cleaning Service in Chi, which had sponsored the regular ABC-TV series locally last year. In fact, it was Bill Gage, Magikist prez, who convinced Sheen to syndicate a rerun package a few weeks ago when the Catholic clergyman was last in the Windy City on a speaking engagement.

D. A. Greenwood ad agency of

nergagement.

D. A. Greenwood ad agency of Cicero, III., which originated the Magikist account, has made a rather unusual purchase on ABC-TV's WBKB here for the series. It's being shown twice a week on the station, once on Monday nights in Class A time (7 p.m.) and repeated on Friday mornings at 11 a.m.; The Monday right half hour is the slot normality reserved on the web this term for "Guy Mitchell Show," bit at Spokinson Max Factor's Tegnest "Mitchell's stanza will be delayed to 9:30 in this market.

Sheen tittris over all his tele-

delayed to 9:30 in this market.

"Sheen" titrins over all his tele"islon' revealue to the Society for
Propogation of the Faiths, which
he heads and which owns the kinnies of his "Life" shows going
back to 1952 when it began on
DuMont. Society, under supervision
of Monsignor Edward T. O'Mears,
is now in the process of selecting
the 26 rerun titles.

Autry 'Melody Ranch' For CBS Syndication

Hollywood, Oct. 15.

Hollywood, Oct. 15.
Gene Autry's "Melody Ranch," which had a long run on CBS Radio under Wrigley sponsorship, is being revived by CBS Film Sales syndicate for spot tv sales.
Paired with Autry will be Gail Davis, star of the filmed "Annie Cakley" series now in re-run. Format of a western with music will be retained.

Horror pictures have hit television with much the same audience impact as the star-studded features of the major studio backlogs did just a year ago, posing the possibility of a fullscale revolution in feature film packaging, selling and programming.

feature film packaging, programming.

In their first two weeks on the air, the thrillers, represented thus far by "Frankenstein" and "Dracufar," have turned local rating pictures topsy-turyy, boosted latela," have turned local rating pictures topsy-turvy, boosted latenight sets-in-use to well nigh -unbelievable levels and made some top star-name feature film programming look like kid stuff. In New York alone, one showing of "Dracula" lifted the station's rating by 1,225% over the previous months.

"Dracula" litted the station's rating by 1,2255% over the previous month's.

Though N. Y.'s WABC-TV didn't register the highest ratings in the five premiere-rated markets, its results are indicative of the "boxe office" potential of the chillers. A month ago, running good feature product (also out of Screen Gems, which distributes the 52 - film "Shock" horror package), station was sixth in the market at 11:15 p.m. to 12:45 a.m., with a 1.6 ARB rating. First showing of "Dracula" found it first in the market, with an 3.8 Trendex, ahead of WCBS-TV's toprated "Late Show." Second of the three-night showings of "Dracula" produced a 10.6 rating, second to "Late Show's" 14.0 (with "Honky Tonk") but 1,2255 over WABC's 0.8 rating for the same slot a month before.

Last week, WABC-TV ran "Frankenstein," to its jubilation found itself on Thursday and Friday (10, 11) with an 11.5 and a 10.5, and though third on Saturday (behind "Late Show's" colorcast of "Moulin Rouge" and a Randolph Scott firstrun western on WRCA-TV) scoring a 12.0 on the third exposure: Both the station, which traditionally has occupied an also-ran position in the late evening in

TV) scoring a 12.0 on the third exposure: Both the station, which traditionally has occupied an alsoran position in the late evening in the Gotham market, and Screen Gem believe the horror films will give the outlet a firm late-night status, particularly since the first two weeks were weak ABC network nights, with the new programs like Frank Sinatra still due to preem and provide stronger leadins.

Elsewhere in Country

In other markets the shorterm

Elsewhere In Conntry
In other markets, the shorterm effects were even more spectacular. In San Francisco, KRON-TV scored a 24.5 with "Frankenstein" at 10;30 to midnight, boosting the station's rating in the time period by 807% from the previous month. In San Antonio, "Frankenstein hit a 41.8 Trendex on KENS in this 10 to 11:30 p.m. bow, up from a 7.5 from the month previous. And in Los Angeles, in a situation similar to N. Y., "Frankenstein" lifted KTLA from its No. 7 position the month before some 339% to the No. 2 spot (just behind KRCA-TV, whose Bob Cummings show rates strongly in L. A.), giving it a 10.1 rating.

No. 1855 2 major factor is the

rating.

No less a major factor is the sharp upbeat in late-night viewing (Continued on page 60)

\$2,000,000 Pix Sale to CKLW-TV

One of the largest sales made by AAP Inc., since first assuming the tv rights to the Warner backlog, was closed last week with CKLW-TV, Detroit. Station paid \$2,000,000 to the distrib for the entire 740-some-odd Warner features and cartoons and the "Popeye" cartoons.

cartoons and the "Popeye" cartoons.

The "Popeye" deal was closed with the Detroiter a few weeks ago, but comes under the \$2,000,00 price tag. Meanwhile, AAP made lesser deals last week with two other stations—WCBS-TV, N. Y., and WJAR-TV, Providence. Both stations, having bought Warner product earlier, returned for limited additional packages.

McAndrew, Kintner Overseas Trips **Keyed to Buildup of NBC News**

As part of the continuing build-up for the NBC News operation invoked by Bob Kintner early last summer, news director Bill McAn-drew leaves for London at the end of the month for meetings with his European and mid-East bureau chiefs, to be followed later in No-vember by Kintner himself, who'll make a bureau-by-bureau tour for huddles with the web's correspond-ents.

No specifics are intended in the No specifics are intended in the McAndrew-Kintner huddles with the correspondents, with the exception of planning for the web's year-end "Projection '58" wrapup, but the meetings are designed as a sounding-board at which the bureau chiefs can unburden themselves of their local problems and at the same time an offer ideas for improved news gathering on a regular basis plus ideas for special news programming.

ideas for special news programming.

McAndrew leaves Oct. 29 and will stay in London through Nov. 7, with the correspondents from all bureaus coming into London for the meetings. Huddles will chiefly concern their U.S. trip at the end of the year, both for the appearance on the special show, plus a big promotional campaign built up around it, involving appearances on other NBC shows by the correspondents, plus a group junket to Washington, etc.

Kintner, an ex-newspaperman himself (Washington columnist for the N. Y. Herald-Tribune in the '30s), will follow up McAndrews' visit at the end of November with personal visits to each of the bureaus, to sound out the correspondents as the top echelon rep at NBC. Kintner, as exec v.p., in charge of programming & sales, is directly responsible for the news operation, and it was he who split it off from public affairs in the early part of the summer.

Sommers, Nelson Claim CBS-TV 'Bachelor Father' Illegally Appropriated

Los Angeles, Oct. 15.

Los Angeles, Oct. 15.

Unauthorized appropriation of the property "Bachelor Father" was charged to MCA, Revue Productions, Bachelor Productions, Bachelor Productions, CBS and American Tobacco in a \$200,000 Superior Court suit filed by writers Jay Sommers and Don Nelson. Action also seeks declaratory relief and an accounting.

Sommers and Nelson contend they submitted a "Bachelor Father" script to MCA which was to act as their agents. Subsequently, according to the complaint, MCA assigned it to Rovue and the series was made and sold to CBS for American Tobacco sponsorship.

Complaint alleges that the original script involved a wealthy young bachelor and the manner in which his "unfettered" life is changed by the arrival in his household of a 14-year-old girl.

FIVE FILM ENTRIES FOR 'PLAYHOUSE 90'

FOR 'PLAYHOUSE 90' I Hollywood, Oct. 15.

CBS-TV will film five programs for this season's "Playhouse 90."
Last semester eight were spooled five by Screen Gems and three by Filmasters. Three of the five stories chosen are, "Log the Ship Lost." "The Dungeon." an original by David Swift, and "No Time At All," to be adapted by Swift.

Studios to which the filming will be farmed out have not yet been picked by Robert Sparks, will be farmed out have not yet been picked by Robert Sparks, executive producer of CBS-TV films, but the main consideration will be facilities. Purpose of filming, according to Sparks, is for summer reruns and the world ticatrical market although the three made last season by CBS via Filmasters have not been offered yet for theatrical release overseas.

Five shows will have TV running time of 72 minutes but can be extended to feature length for theatres.

That 'Secret Pitch'

Washington, Oct. 15.

Washington, Oct. 15.
Federal Communications
Commission is studying the
public interest questions involved in "subliminal perception," or SP, as tv's newest advertising technique is being
called. Disclosure of the
agency's concern with SP was
revealed last week by Rep, William A. Dawson (R-Utah) who
had previously written the
Commission to take "an official
look" at the implications of the
development. development.

development.

In rēply to Dawson's letter,
FCC Chairman John C. Doerfer told the Congressman he
has referred the "problem" of
SP to the staff "to determine
whether this method of advertising may be adapted for use
on tv under our present rules
and, if so, what futher action
on the part of the Commission
may be necessary or advisable."

Dawson had written FCC

Dawson had written FCC that if SP is as effective as claimed its unregulated usage could have dangerous political implications and is unfair to the customer "who has a right to know he is being advertised

The letters SP, says Rept. Dawson, could also stand for "secret pitch."

Kate Smith Back, Set for Daytime **Strip Show on MBS**

tirement, returning to network radio under a deal inked by Mutual

radio under a deal inked by Mutual for a 25-minute daytime strip show. Deal, inked by Kate Smith's long-time manager Ted Collins, runs for five years, with its option provisions. Format of the show is being worked out now, but loosely it will have Kate Smith playing her own records and disks of others, doing interviews, reviewing books and films, and rendering household hints. Program is due to bow in January, but it may begin earlier.

Show, repping an expansion for the net in the programming area, will be pitched for national spon-sorship. Net, which sounded out affiliates before inking Miss Smith, now is in the process of clearing time.

time.

Last Kate Smith radio network show was with Mutual which went off the air in 1951. She also did a tv series which ended in 1953. Since then, she's done occasional guest shots on tv programs and is scheduled to do a number of guestar appearances this current season.

Manie Sacks in Hosp

Manie Sacks, NBC-TV programming & talent veep, got bitten by the Asian flu bug over the weekend and is in Albert Eidstein Hospitalin Philadelphia for treatment. Sacks came down with the flu while visiting his mother in Philly, and rather than endangers her; moved into the hospital.

Hub's Pied Piper Ankles WMEX in Hassle Over Station's Music Format

Station's Music Format

Boston, Oct. 15.

Disk jock Jay McMaster, with
WMEX for 17 years, qulet this week
in a hassle over station's music
format. WMEX was sold recently
to Mack and Robert Richmond of
Boston and Washington, D. C..

McMaster in his swan song on
the spot he had held for 10 of his
17 years with the sation told listeners: "Fof over 10 years I have,
been visiting with you on this station every afternoon. I regret to
say that today is the last time the
Pied Piper will be heard on the
new WMEX. Although I agree that
the new owners of the station have
the right to change the music format on their station I cannot continue to go along with them in
their operations. Personally, I feel
many of the songs on the top 60
are musically in poor taste and do
not, in my opinion, make for good
listening. So—until we meet again,
some time, some place, somewhere—
this is the Pied Piper saying 'So
long for a while."

McMaster said he refused to play
"rock 'n' roll and other junk."

Kellogg ABC-TV Strip Appetizing As Trendex Fare

ABC-TV's new 5-5:30 p.m. Kellogg telefilm strip is way ahead on the Trendexes. Network garnered a 35.6 average share of audi-

nered a 35.6 average share of audience from Monday through Friday, giving it a 51% lead over CBS and a 48% margin over NBC-TV.

ABC is even beating "Mickey Mouse Club" returns of last year, when the Walt Disney show began at 5 instead of the new 5:30 time. The average 5-5:30 rating is 7.4 for Kellogg's telefilms, mostly reruns. "MMC" did a season-long 7.0. But, just the same, Kellogg's share of audience is slightly lower, at 35.6%, than was "MMC's" at 38.5%. 35.6%, 38.5%.

35.6%, than was "MMC's" at 38.5%.

ABC's 7.4 stacks up against CBS' 4.9 and NBC's 5, while last year the same strip went 7 for ABC, 1.7 for CBS and.5.4 for NBC.
The shortened 5:30-6 "MMC" is also doing well, with a 10.1 rating versus CBS' (using various programs, either local or network) 5.9 and NBC's (on same program basis) 4.3. Both NBC and CBS have improved slightly over last semester, while "MMC" on ABC has remained essentially at the same addience level.
"American Bandstand," on ABC from 3 to 4:30 is shead of the competition, by nearly one full rating-point. However, the 4:30 to 5 strip on ABC, "Do You Trust Your Wife?" is n.s.g.

No Prostie Pix For KNXT, Yank WB Oldie

Hollywood, Oct. 15.

KNXT has no room for dramas about prostitution. Local CBS-TV outlet yanked scheduled "Marked Woman," Warner's oldie starring Bette Davis, Saturday night because it didn't meet station or NARTB standards.

Another Davis vintage film, "Dangerous," was shown instead. Editor Wes Elliott had eyed first that of Maria Market of it just before airtime and nixed it.

Not Only Beautiful But Rich

Hottest television property of the year is a strictly-from the-left-field event, the annual Miss America pagean. As of last week no less than three major advertising agencies were making inquiries as to how they could get television rights to the event. Answer, of course is that they can't, since Philoc Corp. has the rights locked up air ight under a longterm pact, but the interested agencies haven't given up on the possibility of competing for it yet.

Reason for all the excitement, of course, is the rating the page in pulled down on CBS-TV, drawing a 42.6 ARB rating, some 15-6 9 homes and 40,000,000 actual viewers. Pageant has been to for some years now, but until this past summer via Ak. V, with satisfactory but unspectacular results. The first time on WCBS-TV, it wowed 'em in terms of audience.

One advertiser highly interested in acquiring full rights is Pepsi-Cola, which already has a tie-in with the pageant and the Mrs America promotional tours. Another interested advertiser is the Toni Co., never at a loss in making shrewd cost-per-thousand buys. In the third case, a large agency has been making quiet inquiries for an unnamed client.

Canadian TV Network's Fall Schedule

SUNDAI
4:00-4:30-You Are There Prudential Insurance Co.
Of America.
4:30-5:00—Lassie
Nestle (Canada) Ltd.
6:00-6:30—Burns & Allen Carnation Co. Ltd.
General Mills (Canada) Ltd.
6:30-7:00 Father Knows BestImperial Tobacco Sales
Co. of Canada Ltd.
Du Pont Co. of Canada (1956) Ltd.
7:00-7:30 December Bride General Foods Ltd.
8:00-9:00 Ed Sullivan Ford Motor Co. of Canada Ltd.,
Mercury-Lincoln-Meteor Div.
Canadian Kodak Co. Ltd.
9:00-9:30—The Stories of John Bristol-Myers Co. of
Nesbitt Canada Ltd.
Singer Sewing Machine Co.
9:30-10:00 Showtime Canadian General Electric Co. Ltd.
•
DECEMBER AND

MONDAY
8:00-8:30—The Millionaire Colgate-Palmolive Ltd. 8:30-9:00—On Camera General Foods Ltd. Max Factor & Co.
9:00-9:30—I Love Lucy
9:30-10:00—The Adventures ofLever Bros. Ltd. Tugboat Annie
0:00-11:00—Studio One
TUESDAY

Challenge	
8:30-9:00-Dragnet	General Foods Ltd.
	S.C. Johnson & Son Ltd.
9:00-10:00-G.M. Theatre	General Motors Products
	of Canada Ltd.
,	

WEDNESDAY 5:30-6:00—Rin Tin Tin . 7:30-8:30—Disneyland Kellogg Co. of Canada Ltd. ... Swift Canadian Co. Ltd. Canadian Kodak Co. Ltd.

Procter & Gamble Co.	
of Canada Ltd.	
Walt Disney Production	s In
8:30-9:00-The Life & Legend Campbell Soup Co. Ltd.	
of Wyatt Earp Standard Brands Ltd.	
9:00-10:00—Kraft Theatre Kraft Foods Ltd.	
10:00-11:00-Chevy ShowGeneral Motors Product	5
of Canada Ltd.	

THURSDAY

5:30-6:00—The Lone Ranger General Mills (Canada) Ltd.
Nestle (Canada) Ltd.
8:00-8:30-Meet McGraw Procter & Gamble Co. of
Canada Ltd.
8:30-9:30—Climax
9:30-10:00—Music Makers '58Sunbeam Corp. (Canada) Ltd. Chesebrough-Ponds (Canada) Ltd.
Chesebrough-Ponds (Canada) Ltd

FRIDAY

5:30-6:00—Mighty Mouse Playhouse	General Foods Ltd.
8:00-8:30-The Last of The	Thomas J. Lipton Ltd.
Mohicans	Harold F. Ritchie & Co.
	(1954) Ltd.
8:30-9:00-The Plouffe Family .	
9:00-9:30-Patrice Munsel	
alternating with	of Canada Ltd.
The Big Record	

9:30-10:00—Country Hoedown ... Robin Hood Flour Mills Ltd.
Procter & Gamble Co. of
of Canada Ltd.
10:00-10:45—Gillette Calvalcade
of Sports ... Gillette Safety Razor Co.
of Canada Ltd.

SATURDAY 1:00-4:30-Big Four Football Shell Oil Co. of Canada Ltd.

	Canadian Tabacofina Ltd.
30-6:00-Wild Bill Hickok	Kellogg Co. of Canada Ltd.
30-8:00-Holiday Ranch	Adams Brands Ltd.
	Nabisco Foods Ltd.
00-9:00-Perry Como	Kimberly-Clark Products Ltd.
• • • •	Noxema Chemical Co. of
	Canada Ltd.
`	RCA Victor Co. Ltd.
	Lever Bros. Ltd.
	Sunbeam Corp. (Canada) Ltd.
	Kno Mark Manufacturing Co.

Standard Cut.

Standard Cut.

Kno Mark Manufacturing Co. Ltd.

Rno Mark Manufacturing Co. Ltd.

Rno

WHDH-TV Defers Bow

Boston, Oct. 15. Boston's new ty station, WHDH-

Boston's new tv station, WHDH-TV, Channel 5, has deferred its air debut date of Nov. 3, because of an accident at the site of the transmitter in which equipment failure caused a small section of the tower to collapse.

New date of Nov. 17 was set by William B. McGrath, weep and mng dr. McGrath said WHDH-TV will hring Hub the first all color local programming. Shows originating from the Boston studies wil be transmitted in compatible tint.

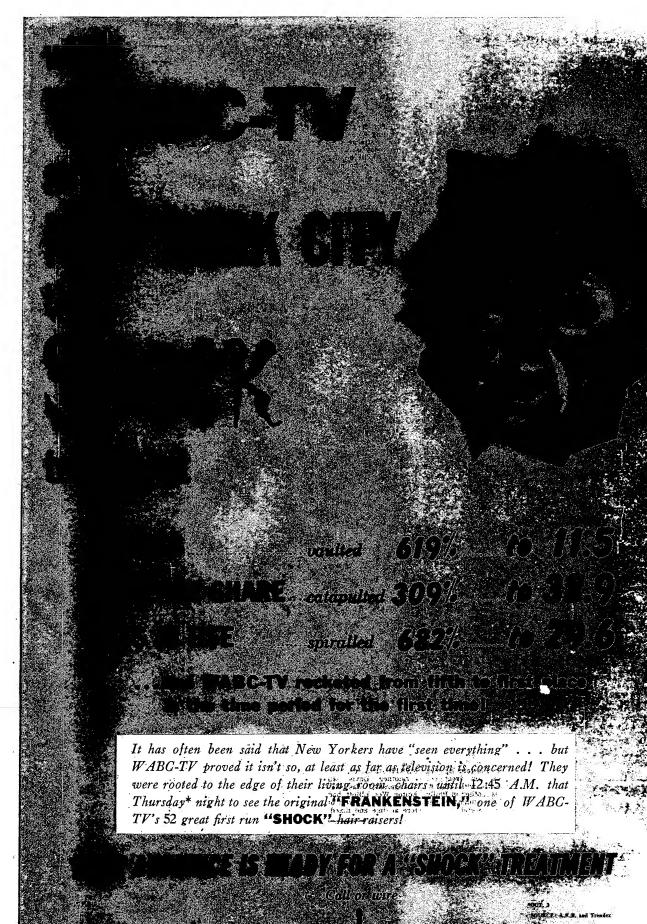
WHDH-TV will carry ABC full sked and features of NBC and CBS. Station has nabbed the 1958 Red Sox games for tv.

Out Hollywood Way The Talk's About Fee-TV

· Hollywood, Oct. 15. Speakers lined up for two meetings to be held over next couple of weeks indicates growing interest of Hollywood in fee-ty. -Entire membership meeting

Friday (18) of Hollywood chapter, American Federation of TV and Radio Artists, will be devoted to subject, with panel of speakers repping both sides of issue.

Next Tuesday, local chapter of Academy of TV Arts & Sciences will hear prexy Matty Fox and v.p. Doff, who will explain workings of Skiatron system.



WOOD . HEW ORLEA!



RATINGS. AUDIENCE SHARE SETS IN USE

.. boomed 207% zoomed

...... bloomed 147%

Everyone stayed up that Thursday, and KRON-TV leaped up when it premiered the first of its 52 first run "Shock" features ... the original "FRANKENSTEIN"!

The rating history; an an chainels, for the 10:30 to midnight time fel of was lompletely re-written ... and KRON-TV jumped to first place by a wide margin?

Call or wire

DETROIT . CHICAGO .

Television Silve Dary of Columbia Pictures





COUNCES: ... galloped 457% to 41.8

AUDIENCESUARE shat up 197% to 69.7

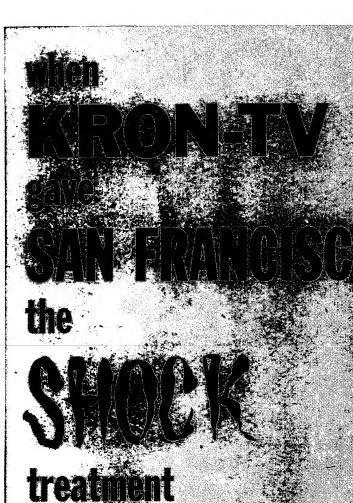
SEISKINUSE "sparred 105% to 60.0

The section of part at every ranch, that Pridey' night, who will have been and the section and section

The fit correlects biggest less night addience and the fit of the

SCT. 4. SOURCE: A.R.B. and Trumber.

STATE - MINT ON THE



RATINGS ... boomed :807% AUDIENCE SHARE ... zoomed :267%

SETS IN USE bloomed 147%.....

Everyone stayed up that Thursday, and KRON-TV leaped up when it premiered the first of its 52 first rule. "Shock" features in the original "FRANKENSTEIN"!

Acceptable

The rating history in the thornels, for the 10:30 to mudnight time parties to historyletely re-written... and KRON-TV jumped to first place by a wide margin.

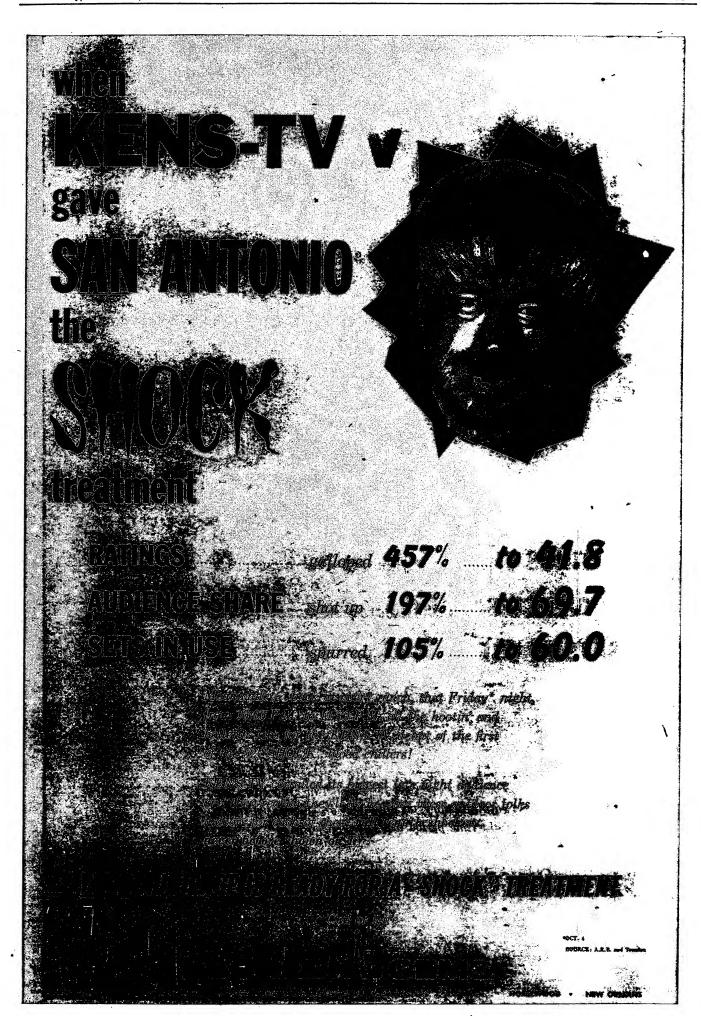
YOUR AUDIENCE IS READY FOR A SHOEK AT REATMENT

Call or wire

SCREENVICENS

Telephone of Columbia Petros Marie Con

Marin Mari





Then

Save
PRILADERINA

the

Cracker

treatment



.*:jumped: **45**%

AUDIENCE SHAPE

SETS IN USE

itespecial (286. *** de

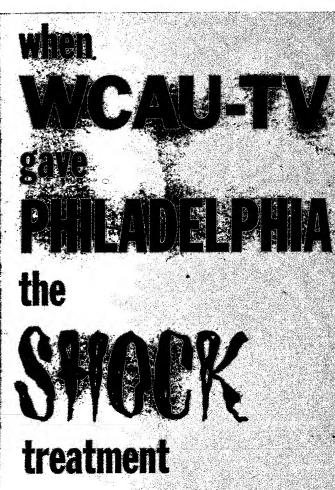
That's the amazing Philadelphia story's, about "SHOCK" membered on a normally prieveniful thread right from 11:15,75% to 12:46 A 48.

WCAU-932, the topological starting making time of peak now with the starting of the starting of the starting of the thinks peak the starting of the starting o

YOUR AUDIENCE ISANEED AND REALEST

NEW YOUR . DETECT







RATINGS.....

jumped 85%

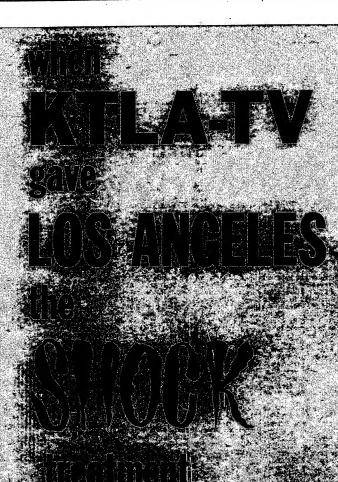
AUDIENCE SHARE spaned

SETS IN USE

That's the amazing Philadelphia story ..., when "SHOCK" premiered on a normally aneventful Taesda right from 11:15 PM to 12:45 AMC

WCAU-TH, the top reded station in this time period; ficht on is ballashi rayshowide of the greatest full-

YOUR AUDIENCE IS ARADY FOR ASSE



TAMBLES.

Spirited 389%

365% - 10:251

wand KTLATV achieved to shighest rating in this

A TV star mas borg ditet Tuesday" mefu when KRLA-TV prompted the property of SHQCK" sharer shows.
From physical display Like shallong roots were deserted

Holls resort graffs vinc looked take Chestolite

n Thomas Unit was ambara southwest in that it is the Leading test of

DRAMINES SUSTINICA A SUCCESSION OF THE

Cultural & Educ'l TV Projects in 3-Way Bow Under META Auspices

Without much fanfare and hosanahs, the Metropolitan Educational Television Assn., is providing a unique service to the New York community, with its four-and-a-half hours weekly live programming schedule, soon to be expanded another half hour.

The programs being offered are "Problems of Everyday Living," the title explaining the nature of the panel show; "The Living Blackboard," aimed at enriching the school curriculum of children of varied age levels; and "META Presents" designed to acquaint New Yorkers with many of the city's cultural and educational centers.

META PRESENTS
With Robert Riley, host; Sally Victor, Vicki Van Hagen, Carl. Fox,
others
Producer-director: Frank Jacoby
30 Mins., Tues., 11:30 a.m.
WPIX, N.Y.

A sampling of each of the shows evidenced interesting form ats, knowledgeable participants, good technical craftsmanship, and a spirit of inquiry, all in all, qualities which are in the best traditions of public service programming. The nature and the quality of the programming should redound to the benefit of WPIX, the New York Dally News indic which is lending its tv facilities, going on the air earlier in order to accommodate META.

Not that there weren't wesk-

META.

Not that there weren't weaknesses in each of the shows sampled; some parts were too static, a. few of the participants could have handled themselves better. But the faults that were in evidence were minor compared to the overall impression, the presentation of interesting material for adults as well as children, in an interesting manner.

THE LIVING BLACKBOARD
(Spotlight on Asia)
With Jean Eicks, host; Toshiro
Shimanouchi and his wife, others,

guests
Exec Producer: Florence Monroe
Director: Ed King
30 Mins., Mon.-thru-Fri., 11 a.m.
WPIX, N.Y.

Richard D. Heffner, host of the networked "Open Mind" show, is program director for META, a non-profit organization endowed private funds from foundations and contibutions, and established to bring educational tv to the New York Metropolitan area. Outfit, which now has its own studios in midtown Manhattan, cooperates with the city's board of education and other educational bodies in its programming.

the city's board of equeation and other educational bodies in its programming.

Hefiner also is host on "Problems of Everyday Living," telecast Mondays, Wednesdays and Fridays at 11:30 a.m. On show caught, (9), the spotlight was on pre-school and kindergarten children, their fears in relation to going to school, in leaving their parents, in encountering bullies, etc. Panelists included Dr. Rose Franzblau, columnist and psychiatrist; Lawrence Goldstein, school psychologist with the board of ed, and a PTA mother. The flow of ideas were kept at a lively pace, the talk was down to earth, and the content could be used to advantage by any mother. The participants handled themselves ably.

PROBLEMS OF EVERYDAY

PROBLEMS OF EVERYDAY

LIVING
With Richard D. Heffner, host;
Rose Framblau, Lawrence Goldstein, Minna Payser, guests
Producer: Yanna Kroyt Branet
Director: Frank Jacoby
30 Mins., Mon., Wed., Fri., 11:30

"META Presents," offered week-ly Tuesday mornings, on its preem telecast (8) concerned itself with the Brooklyn Museum. That could be a deadly tour on tv. But a wise choice of the guestar Sally Victor,

(Continued on page 38)

Tele Follow-Up Comment

U.S. Steel Hour
A sprightly score by Anne Croswell and Lee Pockriss converted Oscar Wilde's "The Importance of Being Earnest" into a pleasant musical on "U.S. Steel Hour" last week. The musical had its short-comings—primarily because in the hour's length, there was little room for anything but bare plot and the musical numbers—but within its limitations it proved an enjoyable hour.

ilimitations it proved an enjoyable hour.

Miss Croswell's adaptation, as aforenoted, left little time for anything but the plot outlines, leading to the conclusion that the treatment might have been better for a 90-minute show than for the one-hour route. But her sharp and lively lyrics compensated in part for the Wilde wit omitted from the adaptation and Pockriss' tunes were lively and melodic, fitting the mood and setting of the play.

Best of the numbers was "A Wicked Man," the showcase tune for Dorothy Collins which she handled in fine style. Martyn Green and Nydia Westman had a fine comic number (that could have been expanded or reprised) in "Metaphorically Speaking," and Miss Collins and Louise Troy had a lively patter number in "My Very First Impression."

Unfortunately, the performances

al lively patter number in "My Very First Impression."

Unfortunately, the performances weren't up to the musical par of the show. Edward Mulhare was fine in his speaking role as Algernon, but his singing and acting end—this stint should open more doors for her in ty for dramatic and musicomedy roles. David Atkinson and Miss Troy, as Worthing and Gwendolyn, were too subdued, Miss Westman as Miss Prism was fine and Green as the vicar had too small a role to do him credit.

David Alexander's direction of the action and music was surefooted and firm, guiding the show evenly and quickly; if his direction of the performances had been as good, "Who's Earnest?" would have had more of a hit quality. Other production credits, particularly the conducting of Ralph Norman Wilkinson, who let the singers sig their piece without sacrificing the impact of the accompaniment, were fine.

Youth Wants to Know

Youth Wants to Know "Youth Wants to Know" and Mike Todd sure told them this past Sunday over NBC-TV in pure Mike Todd. No subtleties. It was straight-from-shoulder stuff in a curious blend of Lindy's-Brown Derby - Brill Bldg. - Romanoff's patois. Everything was a "script"—the American way of life to Russo relations.

Todd's pride as a showman was ever to the fore and there was no equivocating on certain platforms, such as the query, "What single element do you think the most important in a show or production?" Without hesitation Todd summed it up in one word: "Entertainment." He had views on budgetitus, card-carrying writers and such; "color crit get in the way" of a film production, "don't stay too long with anything till it gets chronic" din answer to his split away from Cinerana); "the very nature of show business is change". "like Samuel Goldwyn I'm never through with a show" (referring to its followup selling", on writers relations, "with me it's always better if the authors are dead," in reference to his balloon intrusion into the Jules Verne "30 Days" classic; his gala parties which have a habit of "sneaking out into the press"; from the Reds to comediennes to scandal mags if was pure, unhibited Mike Todd. On "producing what you like versus commercialism," Todd observed, "if you do what you like wersus commercialism," Todd observed, "if you do what you like wersus commercialism," Todd observed, "if you do what you like mad it comes out how and he told 'em in not-so-purist language but they and the NSC lookers rarely had as bouncy a half-hour.

Steve McCormick was moderator of this marathon-run Theodore Cranik Sunday afternoon stint and could have telephoned his stuff over—Todd was in command all the way and the kids seemingly ate it up, including when asked "what age for showmen?" and he tobserved, "Some of you might be too late and some of you are too young yet." The showman doubled that night as stand-in for Dorothy Kingallen on "What's My Line?" while the N. Y. Journal-American staffer was "covering"

drama and just about wrecks a family that befriended her. Such a dish was served up by CBS-TV's "Climax" with all the sinister trimmings and in the idiom of this series must have passed muster with the home viewers. It had moments of high drama that were skillfully controlled by Pau'l Nickell's direction. The psychological shadings tensed teation and gripped the interest.

Play opened with a melodramatic suddenness, a piercing scream and a sock on the Jaw that set up the ensuing action and main-springed the entire movement. Steve Forrest, a rugged-type Tab Hunter, delivered what he believed to be a lethal blow and took upon himself the responsibility of caring for the victim's widow confined to a wheel chair. Talk about stirring up a hornet's nest. With the diabolic cunning of abject frustration, Jan Sterling dragged the dregs of her bitterness to vent it upon Forrest and his wife, Nita Talbot, after dispatching her husband to a tragic death.

When her attention are spurned was participating in a luau (transwap a participa

death.

When her attention are spurned by Forrest, she proceeds to wreak her vengeance. To turn him against his wife, she even sought to poison herself and shift the blame on Miss Talbot. When that didn't work she weakened a railing and sent Miss Talbot sprawling to an almost fatal drop. Still in madened rage she makes one last attempt to win over Forrest but a little investigation on the side by Paul Stewart dooms her little game. It finally dawns on Forrest that it was the fall downstairs that killed Sterling's husband, Herbert Patterson, and not the blow when he drukenly barged into his wife's bedroom. The police took her away and that ended her orgy of crime. From Miss Sterling and Forrest was drawn sensitive acting of opposite types by Nickell's direction. Miss Talbot and Stewart were able abettors and the four star-sharers gave John McGreevey's tight script a bursting head of steam. To work up such a hate for Miss Sterling is the plus that belongs to Nickell. When her attention are spurned

Playhouse 90
Tad Mosel's "The Playroom" on "Playhouse 90" last week was a confusing exploration into the subconsciousness of its various characters, a talky drama which held only spasmodic interest. Trouble with Mosel's story is all his characters seemed to be bewitched, bothered and bewildered; the Freudian maze crisscrossed so often it was impossible to comprehend the characters.

and bewildered; the Freudian maze crisscrossed so often it was impossible to comprehend the characters.

"Playroom" has a deceptively simple beginning. A Connecticut widow is picked by a mag äs mother of the year, and to celebrate she has a family reunion. One son is a w.k. criminal attorney; the other an educator; a daughter, an actress. The attorrey, it develops, is a bitter, cynical rat whose idea of good clean fun is to verbally jab at everyone, including mom. And he's not above making a pass at brother's wife, a onetime gf. Daughter is a mixed-up gal who thinks she's killed her husband in a fight, until he shows up alive. Educator son seems fairly normal, but he's rightfully concerned about his wife and brother. Eventually it evolves that the lawyer-son is suffering from a bad case of momism, and when he and a murderess he has freed eventually discover they love each other, lawyer makes clear he wants her mainly as a mother. So the femme arranges a car ride in which she and the heel are killed. News of son's death comes to mom as she's receiving her award at a banquet, and she tearfully toasts her kids.

"Playroom" contained so me corny dialog as well as implausible

she's receiving her award at a banquet, and she tearfully toasts her kids.
"Playroom" contained so me corny dialog as well as implausible characters, and while it was all supposed to symbolize something or other, to the viewer it only symbolized confusion. Tony Randall coped as best he could with the unrealistic characterization of a w.k. lawyer who wants his momma; Nina Foch drifted in and out of the fog as the murderess; Patricia Neal was good in her actress role; Marilyn Erskine, Charles Drake and Mildred Dunnock performed well within the confines of the soggy script. Direction by Franklin Schaffner was stymied by the story.

Steve Allen Show

Steve Allen Show
It was "Hawaiian Night" for the
Steve Allen show Sunday (13), but
this NBC-TV hour-long variety laybeth in Ottawa. Abel.

Climax

An invalided blonde with a mania for murder down beats this only natural that the guest talent

an authentic contrast to such entertainers as Tom Poston, Skitch Henderson and Allen himself.
Topical note was provided by presence of Milwaukee ballplayers. Lew Burdette and Hank Aaron. They were adeptly interviewed by Allen whilst the entire company was participating in a luau (translated, that's an Hawaiian feast). Overall physical backgrounds of the show rate a bow. Island setting, with swaying palms, tropic pools, etc. had everything except Diamond Head and Pall pass. It must have been fabulous in color, Tab on this outing, incidentally, was picked up by alternate sponsor Johnson's Wax on behalf of its Stride, Pride, Jubilee, Glade Wick and Beautifloor. Allen did a smooth job on the plugs. With all his water routines, it may be safely said that he's ty's first amphibitous emcee. Island accent was even carried through the credits via adding Hawaiian suffixes on staffers' names.

Staffers' names.

Val Parnell's

Saturday Spectacular

Val Parnell's "Saturday Spectacular" is the top vaudeo weekend feature aired from London and the latest edition, with a cast headed by Allan Jones and including Leo de Lyon, was up to the familar standard.

Jones devoted a large slice of his air time to a reprise of a selection of the hit songs from Rodgers and Hammerstein's "Carousel" and provided a narrative link to explain the sequence. Although admitting to a heavy cold, he was in good voice and did ample justice to a number of other songs, ending inevitably with "Donkey Serenade."

Leo de Lyon, now also headlin-

inevitably with "Donkey Serenade."

Leo de Lyon, now also headlining in Savoy cabaret, made a smash
impact with his incredible vocal
powers which permitted a simultaneous rendering, of "Humoresque" and "Swanee River." Zany
comedy biz at the plano added to
the unusual nature of the performance.

Saveen, one of London's best
known ventriloquists, had another
socko act using his famous character Daisy May and a live dog.
Shirley Eaton, a blonde looker who
divides her time between screen
acting and vaudeville, made a modest impression in a solo slot, but
doubled nicely in one number with
the headliner. Joe Baker and Jack
Douglas, a duo of slapstick comics,
were par. The resident dancing
line provided a touch of color to
the opening and closing scenes and
Jack Parnell's resident orch backed
the show in virile style. Myro.

Chelsea At Nine

Jack Parnell's resident orch backed
the show in virile style. Myro.

Chelsea At Nine
This program is fast forming a
strong character of its own. On
first impressions it looked set to
become another televaude offering,
but Granada TV which has become
associated with cultural airings has
injected this approach into "Chelsea At Nine," with a fair amount
of success, and without loss of entertainment value. International
personalities such as Yehudi Menuhin, Anton Dolin and Charles
Laughton made a hefty highbrow
contribution to this show (8), but
did not overwhelm the artists who
performed in lighter vein.

Originally intended to headline
this program was Jeannie Carson,
but she had to bow out due to
Asian 'flu. Peter Sellers, a top
British zany, aided by another w.k.
radio and tv comedian, Kenneth
Conner, subbed for her. Sellers,
rigged out as Richard III, and Conner, as a tv technician, injected
lot of humor into a sketch about a
transmission breakdown during the
delivery of the Shakespearean
lines.

Menuhin and Laughton overdid

lines.
Menuhin and Laughton overdid
the mutual appreciation just a
little. Laughton, who emceed the
show for this occasion, gave the
violinist his entitled big buildup
and then turned on the schmaltz
(Continued on page 38)

KEEP IT IN THE FAMILY With Bill Nimmo, Johnny Olsen, guests Producer: Art Stark

Producer: Art. Stark Director: Mickey Trenner Writers: Art. Stark, Leonard Stern 30 Mins., Sat., 7:30 p.m. ABC-TV, from New York

"Keep It In The Family" is a manufacturer's delight. For a donation of "prize merchandise," the manufacturer gets the kind of high-powered plug that will mini-mize his cost-per-thousand if the quizzer grabs an audience. This, however, is doubtful.

however, is doubtful.

Format of the show pits a family of five against another family of the same number. The families bid for the question and if each member of the family answers correctly the loot is won. When 350 points are accumulated (from the number of bids) one family is Eliminated and other comes up for a try at the prizes. It's a simple gimmick but it doesn't attract much viewer interest unless the overlong blurbs on the loot have some appeal.

Before the oka period begins

Before the q&a period begins there's some folksy chitchat with the contestants. It's corny and strained.

strained.

Bill Nimmo plays the host with synthetic exuberance and Johnny Olsen shouts out the praises of the cuffo product in a way that's sure to please all the donors.

to please all the donors.

Keefe Brasselle, incidentally, was originally slotted for the host's seat. He bowed out because of "previous commitments." He must have known something. Gros.

TALENT TREND
With Dick Clark
Producer: Shipper Dawes
Director: John Hohan
30 Mins., Sat. 7 p.m.
PUREX CO.
WFIL-TV, Philadelphia
Dick Clark, "Bandstand" host,

emcees new local talent hunt—a type session not seen on station for

emces new local talent hunt—a type session not seep on station for years and never missed.

Program promises winner a Hecht-Hill-Lancaster screen test; but read winner is bankroller; with "Talent Trend," the Trend to Trendlit sung by a fresh, wide-eyed and scared young lady. Packages of Trend (a detergent) in the background seemed nailed to Clark's head. This is in addition to several filmed commercials with rows of product in supermarket. Extra plugs were given hotels where auditions are held. TWA also got lengthy mention.

Several of the performers had more assurance than talent. One contestant, a dental technician, performed a modern jazz ballet with the intent concentration of the amateur. A vocalist who had been with the Valley Forge Music Fair this summer sang "Mother Machree" in good voice and style. A planist and a vocal combo completed the lineup.

Program adds nothing new, but Clark is pleasant and abilifies dis-

A plants and a recompleted the lineup.

Program adds nothing new, but Clark is pleasant and abilities displayed were about 50% okay. There is the writein vote gimmick to test stanza's pull. Skipper Dawes, one of Eddie Fisher's early discoverers, screens the tyros.

Gagh*.

Hottelet's Early Morning Newscast Gets Sponsor

United Motors has bought into CBS-TV's early morning lineup, picking up a 10-minute Friday segment of the 8:45 p.m. Richard Hottelet newcast. It's the web's first piece of business for the Hottelet news strips.

Hottelet news strips.

Deal was set via D. P. Brother, which reps Oldsmobile, and the idea behind the buy was to take advantage of CBS' station-hours discount structure, which permits an alternate-week nighttime advertiser to buy into daytime on the skip-week and earn up to 10% discount on his nighttime buy. Olds has alternate-week half-hours on "The Big Record," and the discount is being allowed on the basis of United and Olds operating under the same corporate ownership, that of General Motors.

AFTRA Ups Palash

Hollywood, Oct. 15.
Harvey Palash, field rep with
American Federation of TV and
Radio Artists here, has been upped
to assistant to exec secretary
Claude McCue, vice Dave Tytherleigh, who recently shifted to Detroit to head chapter there.

Richard Herrman, recent UCLA economics grad, has been named field rep to succeed Palash.

ALGERIA AFLAME With Eric Sevareld, Frank Kearns, David Schoenbrun and Larry La-

Wednesday, October 16, 1957

seur Producer: Edwin P. Hoyt Director: Bob Quinn Editor: Frank De Felitta Cameras: Yousef Masraff, George

Markman

60 Mins., Sun. (13), 5 p.m.

CBS-TV, from N. Y.

Considering the basic issues which the struggle between the French and the nationalists in Algeria poses for the United States, this whole area has been given insufficient attention on the air.

CBS-TV, coming up with the kind of searching reporting rarely found filled the void last Sunday (13) when it presented "Algeria Aflame."

when it presented "Algeria Aflame."

Hour-long report, replete with on-the-spot footage and commentary by CBS newsmen, brought the Algerian fighting down to the understandable, human level. It was as fair as such a program can be, everyone being scrupulously concerned with retaining the property balance. Yet, despite the obvious role of the "neutral," CBS' commentators managed to make some salient points and, if anything, they helped to point up the difficult position of the U.S. which, as Eric Sevareid observed, has no position.

The Algerian war is costing the French \$3,000,000 a day. It has already cost vast number of casualties, both civilian and military. It is a war that seems to defy solution. And, as one Arab on the program warned, if it is allowed to go on for too long, the Soviets may well take a hand.

well take a hand.

Some of the footage obtained for this show, particularly by Frank Kearns and cameraman Yousef Maraff, who spent considerable time with the rebels, watching them being trained and seeing them go into action, was nothing short of sensational and helped bring alive the kind of personalities involved, and the reasons for their being there. there.

there. David Schoenbrun gave a good picture of life in Algeria under this undeclared war. He showed people going about their daily tasks, knowing that any moment terrorists may toss a bomb; he showed a cafe bombed out, and how French farmers turn their farms into forts. But perhaps most revealing was his final short interview with Robert La Coste, the French minister general, in which the latter asserted that the vast mass of Algerians do not wish in dependence and would make a mess of it if they had it.

mass of Algerians do not wish independence and would make a
mess of it if they had it.

In this respect, the show lacked
one facet. It did not come through
with what the average Frenchman
thinks of Algeria and whether he
considers it worth fighting for; nor
did the Sevareid commentary ever
bother to mention the reaction in
France to the statement by Sen.
Kennedy of Massachusetts, in
which he called on the French to
give Algeria its independence. Algeria was of course, the foeal point
of the report, but it can't be divorced from the rest of the world,
and a short French, or even U.S.,
reaction would have been helpful.
A great deal of careful work
went into this well put together
and smoothly paced show. Perhaps, there was quite a lot of
Kearns' footage just showing Algerian nationalists going through
various routines and climbing in
and out of ravines, but considering
the trouble 'Kearns went to get
the shots in the first place, this
is certainly logical.

A lot of credit must go to producer Edwin P. Hoyt and his various assistants for making this more
than a mere pletorial report with
sensational angles. With the films
went sound, inclsive commentary,
For once, television expressed opinions, founded on the facts discovered by the reporters. Thus, it was
interesting to hear Kearns say
that, to the 'Algerians, the U.S. is
in a way in the conflict. They
are shot at by the French, but with
American guns and otten from
American guns and otten from
American planes. Few Soviet weapons are among those captured by
the French or spotted by Kearns.

"Algeria Allame" represented
public service. Shown like this not
only, make the American viewer a
participant in werld affairs, the
they help create an informed public and they pay rick dividends in
they help create an informed public and they pay rick dividends in
they help create an informed public and itsey pay rick dividends in
they help create an informed pub-

GE's Turkey Trot

WHAT'S IT FOR?
With Hal March, emcee; Betsy Palmer, Abe Burrows, Cornella Otis Skinner, Hans Conreid Producer: Ed Jurist Director: Seymour Robbie 30 Mins., Sat., 10 p.m.
GERIFOL NBC-TV, from New York
(Parkson)

If panel shows are to be perpetu-If panel shows are to be perpetu-ated, they should at least have the excuse of being slightly inventive or origin al. Unfortunately, "What's it For." which premiered Saturday (12) night on NBC-TV in-the 10 p.m. (opposite "Gunsmoke") slot, was neither. In fact it was a downright bore, with little excuse for its existence.

or its existence.

It takes up precisely where "What's My Line" wouldn't be caught dead. All the carbon elements are there—panel of formenee, the panel "targets" and the same brand of interrogation, except that instead of sitting the occupation, the panel is supposed to determine the uses for offbeat patented inventions. If the panel inventions is the panel is supposed to the inventions of the panel is supposed to the panel is upon the part of the panel is supposed to the panel is part of the panel is panel is panel in the panel in the panel is pane

\$1,000,000 for its patience.
\$1,000,000 for its patience.
Among the watchamacallits up for display were a pair of half-slacks (for undraped dolls with mink throwarounds to suggest that they're fully clothed); a fruit picker's jacket, and a janitor's alarm bed (when the heat in the building gets low it dumps him out). The inventions weren't provocative, funny or sufficiently intriguing to inspire the kind of give & take among the panellsts for which the prgorams was obviously designed. Panel comprises Abe Burrows, Cornelia Otis Skinner, Betsy Palmer and Hans Conreid. Reading from left to right, it's a good one. Under suitable auspices, Burrows can match wits with the best of them. Both Miss Skinner and Conreid are erudite show people who know their way with a line or a given situation. One could only sympathize with their plight on Saturday's preem.

Saturday's preem. Rose.

Saturday's preem. Rose.

ZORRO
Witk Guy Williams, Britt Lomond,
Gene Sheldon, George J. Lewis,
Than Wyenn, others
Producer: Watt Disney
Director: Norman Foster
Writers: Norman Foster, Bob Wehling (based on Johnston McCulley stories)
30 Mins, Thurs., 3 p.m.
AC SPARK PLUG, SEVEN-UP
ABC-TV (film)
(D. P. Brother, J. Watter
Thompson)
Walt Disney's "Zorro" is not another adult western, although at
first it seemed as if that were the
direction Disney was going to take.
It is strictly for kids—the "Lone
Ranger" with a cape and sword—and, as usual, Disney plays it perfectly for the moppet mart.
The initial half-hour telepic,
"Presenting Senor Zorro," was a
jam-up of vim, vigor and dash. It's
no-girl horseplay in the grand
tradition of the C westerns. It's
got a flashy hero in Guy Williams
and a shiny black horse, called
Tornado, and two clowns, Gene
Sheldon—and Henry Calvin. Program also has a leering villain
Britt Lomond, the Spanish captain
who, with the express wish to get
rich off the peons and dons alke,
wilf undoubtedly be around indefinitely to oppress the goodies
and impress the kids.

The obvious tactic is to get the
gradeschoolers in control of that

and impress the kids.

The obvious tactic is to get the gradeschoolers in control of that set. Thursday nights at 8. AC Spark Plug is riding for half, along with Seven-Up, on the calculated idea that because the kids will control the screen the parents will have to watch too. But, as much flash and dash as the show has, parents should find the competing Groucho Marx humor more palatable than the masked man's farce, not that there's much they can do about it.

'Anatomy of a Layoff' To Get 'Outlook' Probing

NBC-TV's "Outlook" will spot-light the cutbacks in defense spending next Sunday (20) by concentrating on the town of Farmingdale, Long Island, where 2,600 Republic Aviation workers were laid off last week. Show will be tittled "The Anatomy of a Layoft."

"Outlook". producer Reuven Frank has assigned a camera crew

ABC-TV again will do the Bain-berger's (Newarth). Thankagiving Frank has assigned a camera crew Eve Parade. Show goes on Nov. 27 and a staff of reporters to Farmform 7 to 7:30 p.m. for the 20th ingdie and other Nassau and Suffolk County locals to interview workers, bankers, merchants, governmentary. Young & Rubleam placed the half-hour program order for off on the economics of a community.

PINOCCHIO
With Mickey Rooney, Walter
Slezak, Fran Allison, Stubby
Kaye, Jerry Colonna, Martyn
Green, Mata & Hari, Sondra
Lee, Matt Mattox, Imelda De
Martin, Paul Jung, Tim Herbert,
Elaine Eldridge, others; music,
Alec Wilder; lyrics, William Engvick; conductor, Glenn Osser;
choreographer, Hanya Holm
Exce Producer: David Susskind
Producer: Herbert M. Moss
Director: Paul Bogart
Writer-stager; Yasha Frank
60 Mins, Sun. (13), 630 p.m.
REXALL DRUGS
NBC-TV, from N.Y.
(BBDO) (BBDO)

The secret for success in tele-vising fairy tales is to do them as fairy tales, without giving them "adult" treatments. "Pinocchio," "adult" treatments. the Talent Associates production which kicked off Sunday's (13)

ago on the "Ford Jubilee" show.

This time it was a tandem of Bing Crosby and Frank Sinatra, two savuy pros who were at the top of their form. For Crosby, it was his best tv showing to date and, for those who remember live radio way back when, Der Bingle "nerated the same easy charm that was responsible for his long merun on the A.M. kilocycles. Sinatra, likewise, displayed a finesse and a sureness that bespeaks his multi-faceted show biz experience. In addition, the one-hour stanza showcased, among others, another veteran performer. Louis Armstrong, in some nifty routines.

But basically it was Crosby and

THE EDSEL SHOW
With Bing Crosby, Frank Sinatra,
Bob Hope, Rosemary Clooney,
Louis Armstrong, Lindssy
Crouse, The Four Preps, Mr.
Conna Mr. Mann, Norman Luboff Choir
Producer-Writer: Bill Morrow
Director: Seymour Berns
Musical Director: Toots Camarata
60 Mins., Sun. (13), 8 p.m.
EDSEL
CBS-TV, from Hollywood

STANDARD OIL (N.J.)
75TH ANNIVERSARY
With Tyrone Power, host; Jane
Powell, Jimmy Durante, Bert
Lahr, Marge and Gower Champion, Eddie Mayehoff, Donald
O'Connor and Sidney Miller,
Duke Ellington, Brandon De
Wilde, Kay Thompson, Ronald
Searle; George Bassman, musical
coordinator
Producers: Terry Clyne, George
Halght

Musical Director: Toots Camada and 60 Mins., Sun. (13), 8 p.m. EDSEL CBS-TV, from Hollywood (Foot.), Cone & Belding)

"The Edsel Show," a special kickoff for Ford's new line of cars on ty, was a smooth, fast ride all the way. In fact, without even seeming to try, it shaped up as one of video's top musical offerings. in the same class as the Mary Martin-Ethel Merman layout several years ago on the "Ford Jubllee" show, This time it was a tandem of Bing Crosby and Frank Sinatra, two savy pros who were at the top of their form. For Crosby, it was his best tv showing to date and, for those who remember live radio way back when, Der Bingle granerated the same easy charm that was responsible for his long mer run on the A.M. kilocycles. Sinatra, tikewise, displayed a finesse in and a sureness that bespeaks his multi-faceted show biz experience. In addition, the one-hour stanzal showcased, among others, another veteran performer, Louis Arm-

the Talent Associates production which kicked off Sunday's (13) "million-dollar night" of special programming, stuck to that concept and despite some weaknesses semerged as a charming and reward. It is the series of the series of the series of the story, along with a score by Ales Wilder and William Engylek, and a suremens that thespeaks his Wilder and William Engylek, and a suremens that the speaks his millifaceted show his coperines. It is the story, along with a score by Ales as cast headed by Mickey Rooney Wilder and William Engylek, and a suremens that thespeaks his millifaceted show his coperines. It is the story along with a score by Ales as cast headed by Mickey Rooney Laborators of the sketchines of the should be a surement of the story, along with a score by Ales as a cast headed by Mickey Rooney Laborators of the sketchines of the sketchines of the sketchines and thinness of the sketchiness of the sketchiness of the sketchiness of the sketchin

tracing the history of energy up to and including, naturally, oil.

Yet for the most part this \$500,000 production added up to pedestrian fare. The Mayehoff "management consultant" report, despite all the standard Mayehoffisms, didn't quite make it; the Champions offered little in the way of refreshing or novel choreography; the Durante-Bert Lahr teamup, which should have been the show's standout comedy segment, suffered from lack of appropriate material; Duke Ellington was too concerned with selling his Shakespearean-themed "Such Sweet Thunder" album; Jane Powell's Paristan turn (with a brief intro by columnist Art Buchwald, who was flown over from Peris for the 60-second quickle), was more distinctive from the scenic designers' viewpoint than the star's contrib. Brandon De Wilde was given a few words. Television is still faced with the dilemma of finding a "format" for birthday paries.

SIMONIZ PULLS OUT

OF CBS-TV SHOWS

Simoniz Co. last week dropped its two weekly quarter-hours on CBS-TV, letting its pacts expire on the Arthur Godfrey show and the Art Linkletter "House Party"

the Art Linkletter "House Party" after a year's run on each.
Web has already signed Carnation to replace Simoniz on the Linkletter show, and is negotiating with a couple of Godfrey's present clients to expand their holdings and take over the Simoniz seg-

Twice within a week two toprated tv shows indulged in fallacious experiments. Last week it
was Jack Benny's "contestant" try
on the "\$64,000 Question" and the
week before it was Vincent
Tracey's pitch on the Ralph Edde wards "This Is Your Life" Both
pointed up a show biz axiom,
"Don't rewrite a hit."

In an era, particularly in the
video medium, when even "nervous" hits have been so few and
top ratings far between, it makes
the observer wonder why and how
all the forces, usually so finely attuned, to public attitudes, couldn't
at least have done some soulsearching on two such obviously
basic shoals. The prime appeal of
the CBS packages has been its
amazing cavalcade of wiz kids,
young and old, whose fund of
knowledge has run the gamut
from mugg stuff (sports) to egghead genius. Edwards' "surprise"
show, forgetting some of the "rehearsed ad libs" that must go with
the smooth proceedings of a halfhour (commercials' 'n' all), has
been keynoled by a consistent note
of sincerity.

On "\$64,000" Jack Benny, a
prime comedian, seemingly thought
it was worth traveling 6,000 miles
LA-to-N.Y. and back just to do a
comedy "spot" of exaggerated pecuniary—a stock in trade of course
—and quitting at the \$64 initial

More Television Reviews

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The prime and the
More Television Reviews
On Page 38

The prime and the
More Television Reviews
On page 38

The prime one defined the prime page
of the CBS sunday night values (Allen
and Sullivan have recently packdut "trailer" stuff. And maybe
these, being new entries, aged upcoming personalities in a
and Sullivan have recently packthe hypo by full-range exposure
on both high-rated video varieties.
But neither Benny nor the EPIpackaged quizzer need this hypo.

Visual did idid achieve the prime negative effect of injecting a theatrical
tivity that militates against the
vexposed" his real-life subject in
defice Cantor was one such
serious aura of the show.

As for Edwards, it is true that
the observed his hypowas few feel of engent with the observed

What's in there?

"Just about the most important business in America ... the education of the future citizen."-United States Department of Health, Education & Welfare.

The NBC Owned Radio and Television Stations are now engaged in a 6-week know your schools project, exploring on an unprecedented scale the educational needs of their home communities.

Essentially a local level operation, with active support from school boards, Parent-Teacher Associations, colleges, and other local organizations, KNOW YOUR SCHOOLS is also receiving full cooperation from the U.S. Department of Health, Education and Welfare, the U.S. Office of Education, the National Education Association, and other national groups.

The NBC Owned Stations are using their highly successful IMPACT PUBLIC SERVICE technique to probe problems like: overcrowded schools, underpaid teachers, inadequate financing, deficient curricula.

They are developing special programming: panel shows, interviews, talks, feature events, contests, and documentary dramas.

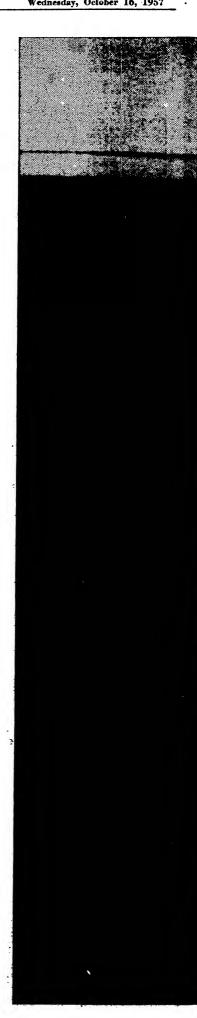
They are contributing talent, facilities, and a total of \$1,000,000 in air-time - 200 program hours, 3,000 public service announcements.

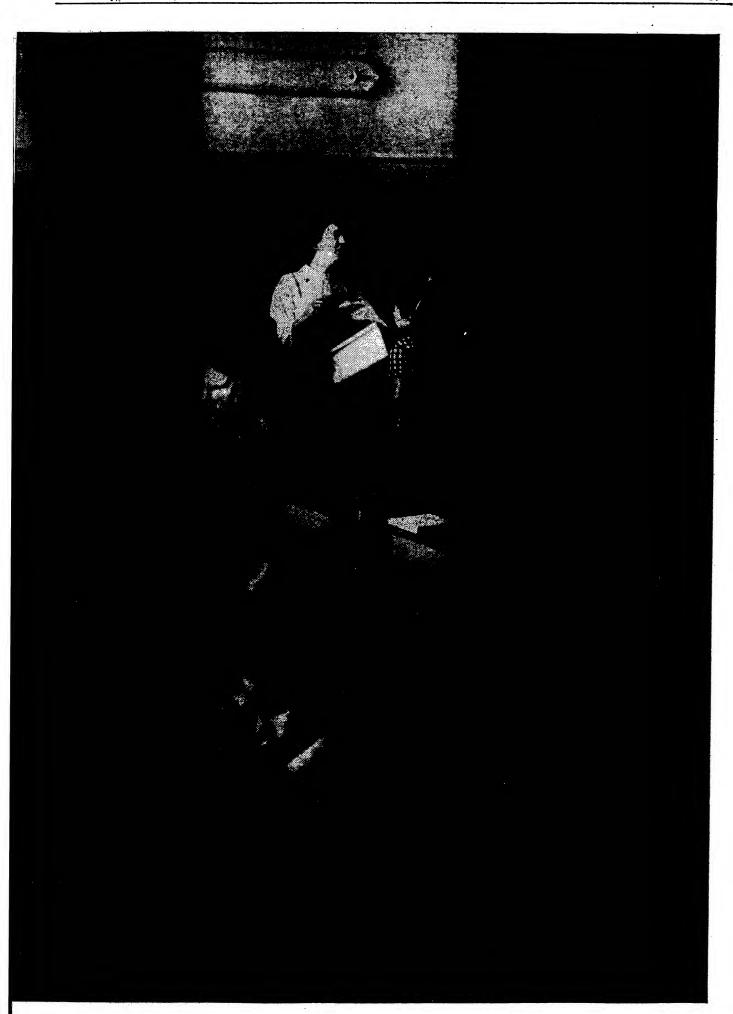
The objective, in the words of Marion B. Folsom, Secretary of Health, Education and Welfare: to stimulate "better citizen understanding of the schools." And, beyond that: to foster productive solutions, and to inspire concrete community action.

When this six-week project ends during American Education Week in mid-November, NBC will make a full report, documenting the techniques employed and the results obtained. NBC hopes its know YOUR SCHOOLS project will serve as a blueprint by which local stations in other communities will help solve one of America's most fundamental problems.

NBC Owned Stations

WRCA, WRCA-TV, NEW YORK . WRCV, WRCV-TV, PHILADELPHIA WRC, WRC-TV, WASHINGTON . WNBC, WKNB, HARTFORD-NEW BRITAIN • WMAQ, WNBQ, CHICAGO • WBUF, BUFFALO • KRCA, LOS ANGELES . KNBC, SAN FRANCISCO





ALL STAR GOLF
With Jim Britt, Julius Boros, Ed
(Porky) Oliver, others
Exce Producer: Peter De Met
Producer-director: Sid Goltz
60 Mins.; Sat., 5 p.m.
MILLER HIGH LIFE, WILDROOT
ABC-TV (film)

(Mathisson, BBD&O)

How general will be the acceptance of non-tournament golf on tv should be indexed by this series after it has run a while. On the face of it, the guess is good that the game's growing number of aficianados will get their off-season kicks vicariously from it, and even the non-addicted should find it fascinating the way the pros make golf look easy. As for viewers golf look easy. As for viewers who've never tried the sport, the game's objective is simple enough,

game's objective is simple enough, the playing easy to follow, and certainly the atmosphere and scenic decor of the links are pleasanter than the gridiron, diamond or bowling alley.

These plus factors loom even bigger in the production excellence of this series. It's a neat trick to squeeze 18 holes of golf into the space of an hour without making it seem hurried or crammed, and the film editing even availed time for interviews with the players. The camera work could hardly be better considering it's virtually impossible to follow a golf ball in flight from the tee.

Chicago auto dealer Pete De

possible to follow a golf ball in flight from the tee.

Chicago auto dealer Pete De Met, who started in television as a sponsor of local shows and became a producer of tv films three years ago with the "Championship Bowling" series, has produced these 28 golf episodes at a reported cost of \$750,000. It's evident De Met hasn't stinted on the footage, although the talent comes cheaply enough, considering it's a network show. Winner of each match gets \$2,000 and the loser \$1,000. Bonus of \$500 is paid for an eagle (there were none in the initialer), and \$10,000 is the reward for a hole-in-one, but these aren't likely to occur often in the series.

Opening match pitted Ed (Porky) Oliver against Julius Boros and found the latter shooting a fancy 63, three under par, yet not good enough to beat Oliver's 62 which broke the competitive course record at Phoenix Country Club where the starter-offer was played. It was a break for De Met's series that the first match was such a beaut Oliver becomes defending champ in the second chapter. Jim Britt's narration was lucid and never overly dramatic, and it gave insight into the players' techniques and golfing styles. Game moved quickly, averaging about two minutes per hole. Limitations of the camera were commensated for in diagrams of each hole, showing the distances and handicaps of each and the positions of the balls after teeoff. Director Sid Goltz diled the cameras in for extra curricular color, facial expressions of the players, their measuring of the green, and attitudes of the onlover. Withal, a solid Saturday afternoon bet.

Miller High Life picks up the er. noon

afternoon bet.

Miller High Life picks up the tab for the first half hour each week and Wildroot has alternate weeks of the second half, leaving one quarter unsold. Supering the blurb slides on the picture was anoying when it occurred in the tenser moments, and it made the snonsor seem over-anxious to get in his pitch.

Les.

META

Continued from page 31 =

manouchi (he is first-secretary of the Japanese Embassy) and a young Japanese college girl attending Columbia U. What they said about their country, people and customs was of moment and of interest.

"Blackboard" has a variety of producers, all employed in the radio department of the board of a clucation, each handling a different type show. On Mondays, Barbara Wanowski produces "Science Corner"; Tuesday's, Jean Eicks, "Spotlight on Asia"; Wednesdays, Milton Horowitz, "Biology 1," aimed at handicapped high school students forced to stay at home; Thursdays, producer Ethel Burns, "Tune Up Time," which introduces the various instruments; and Fridays, producer Ethel Burns, "Earn While You Learn," designed to help the working junior high and high school students. META has also made a deal with WCBS, N.Y., to present four one hour shows, one being the Budapest String Quartet in their first ty appearance, The organization appears to be covering a lot of territory and indiging from shows caught, it's filling a programming void with distinction.

Foreign Television Reviews

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THUNDER ON SYCAMORE

THUNDER ON SYCAMURE
STREET
With Peter Dyneley, Gareth Jones,
Earl Cameron, Robin Brown,
Ardith Pelton, Helen Horton,
Redmond Phillips, Charles Rolfe,
Patricia Laffan, Dudley Hunte,
Sylvia Wynter, Constance Smith,
Janet Brandes
Director: Silvio Narizzano
Writer: Reginald Rose
60 Mins; Fri. 9 p.m.
Granda-TV, from London
With the events in Little Rock
still making headline news, "Thunder on Sycamore Street" by Reginald Rose, made powerful topical
drama. Networked by Granada
TV on Television Playhouse, it
emerged as one of the most adult
and serious plays yet presented on
the commercial web. Direction by
Silvio Marizzano maintained a constant level of suspense and tension.
"Thunder on Sycamore Street"
is an essay on mob law and, according to the author, was inspired
after seeing newsreel pictures of
white residents stoning Negroes in
front of their homes on a new
housing estate near Chicago.
The play, a courageous yet terririying indictment, was developed
along unusual lines. Each of the
three acts opened in identical fashion, introducing the three main
characters — the rabble rouser
(Gareth Jones), an unwilling accomplice (Peter Dyneley) and the
victim (Earl Cameron). In turn
each act showed how the three
families spent their last few minutes before the riot began.
The first became so elated he decided to take his two children
along for the fun; the second found
he was no match for his determined wife, who was afraid of being different from her neighbors;
and the Negro resolutely made up
his mind to stand firm. The
moment of climax made taut drama,
but the retreat of the white was
somewhat out of character with the
mood of the mob.
Nevertheless, it was a fine and
praiseworthy effort, sm o o thly
stagged and handsomely acted by a
good all round cast. Myro.

good all round cast. Myro.

TLI. BUY THAT

With Louise Boyd, Jack House,
Lady Molly Hugzins, Larry
Marshall; Larry Cross, host
Director: Richard Fulford-Brown
30 Mins,
The Hold of Mins,
The Ho

pe prisker with his introes and questioning. Panel is well contrasted, ranging from sweet Scottishness of Louise Boyd (a singer) to cheekiness of comedian Larry Marshall and knowledgeable affableness of Jack House, local scribe. Lady Molly Huggins, Scot socialite, adds the aristocratic marquee value apparently considered necessary in British tv panel games.

Articules produced for guessing Articules produced for guessing at opening show caught included a bride's garter, a red-flannel night-gown, and a lobster. Announcer James Nairn gave viewers a close-up of the articles from offstage panelled box, with Catherine Roy, a model, acting as hostess to the contestants. Program looks a certain for entertainment value, with Richard Fulford-Brown doing the megging chores capably. Gord.

megging chores capably. Gord.

VARIETA MUSICALE
With Johnny Dorelli, Grazia Gresi,
Torrebruno, Tonina Torielli,
Edoardo Lucchina and William
Galassini Orchestras, others
Director: Alda Grimaldi
30 Mins., Thurs., 10 p.m.
RAI-TV, from Milan
New presentation, which replaces regular weekly pickup from
the San Remo Casino nitery,
should help satisfy Italo craving
for musical review presentations
on video. Patterned after the Yank
"Hit Parade" series, without the
record poll, etc., stanza accomplishes its purpose tastefully and
well.

Torrebruno is another feature of Torrebruno is another feature of the show, a Franco-Italian chirper with a bedroom-toned voice and a guitar, ditto headed up the nitery ladder. Tonina Toriell, another Italo songstress on the show, came over less successfully. Song stints are framed by ballet numbers, ably staged (again in the Yankee-in-spired idiom) by Susanna Egri, while William Galassini's multistringed orchestra is featured in several romantic renditions of such songs as "Love is a Many Splendored Thing" and other long-standing favorites.

several romanuc remains as "Love is a Many Splendored Thing" and other long-standing favorites.

Well-rehearsed show is a credit to Alda Grimaldi's strong direction and to RAI-TV's adroit first-week choice of talent, to send it on its way.

ALFRED MARKS TIME
With Alfred Marks, Paddle O'Nell,
Greta Gynt, Adrienne Corri,
Jimmy Hanley, Mervyn Johns,
Derek Bond, Harry Fowler, Doris
Hare, Ray Ellington, Lueille
Mapp, Diek Vosburgh, Bernard
Bresslaw, Ex-R.S.M. Brittain,
the Steve Race orch, others.
Writers: Dick Vosburgh, Brad Ashton

Director: Douglas Hurn 60 Mins., Thurs., 9:30 p.m. Associated-Rediffusion from Lon-

Associated Renairision from London
If you want to shout about a show, the man to get to do it is ex-Regimental Sergeant Major Brittain, a recently retired soldier in the British Army. That's who Jack Hylton, who presented the program, called in for this offering to yell out the title. But though the show had several really high spots, it depended too much on Alfred Marks to carry it through, for there to be much else to shout about.

Affred Marks to carry it infough, for there to be much else to shout about.

The star is a versatile comedian with a good singing voice, who knows how to get the best out of tv. In several sketches he switched roles which varied between a cockney, Othello and a Russian Count and brought laughs easily in each. Paddy O'Neil, his wife, who, too, can hold her own in the comedy stakes, provided the only sound support for the comedian, although the rest of the cast included some big British star names. Marks' now standard rendering of "The Flea Song," was up to operatic level, and still registered well after many past performances. Lucille Mapp, who also contributed to the vocalistics, gave out with a bluesy version of "I Want A Sunday Kind Of Love," nicely backed by the Steve Race orch.

TAKE YOUR PICK
With Michael Miles, others
Director: Audrey Starrett
Producer: Arlington Television and
Radio Ltd.

Producer: Arlington Television and Radio Ltd.
30 mins., Fri., 8 p.m. Associated-Rediffusion from London Genial emcee Michael Miles has steered this quiz show through several series both on commercial radio. He's a glib talker and handles contestants with ease. Without him, in fact, "Take Your Pick" would probably lose much of its appeal.

Contestants who fail to answer a preliminary question have to pay a forfeit. As an example one un-

preliminary question have to pay a forfeit. As an example one unducky participant had to model the new "sack look." Later on Miles's conducted the "Yes-No" interlude and contestants not tricked into saying either word during a 60-second cross-examination were rewarded with a 70-cent prize. Main prizes in the show go to those who correctly answer several questions and thus win the key to a numbered box of their own choice. Seven of the 10 boxes had good prizes and three were dud. Good editing of this pre-filmed program resulted in a fast paced show.

Bary.

change-of pace styling, which sets projection should help send them him apart from his local berhtrenin-song, should rate him top attention in this country in the next few ence, but belts across her songs off to future success. Miss del Frate lacks the polish of experi-ence, but belts across her songs with youthful fervor and an ex-cellent untrained voice.

cellent untrained voice.
Fausto Cigliano, with whom she alternates stints in the 20-minute segment, is currently the top exponent of his genre in this country. His voice, looks and personality (also noted in some recent pic stints) indicated him as a strong comer. If properly channelled and handled, he rates ar brilliant future in television, disks, nitery work and pix. He is also highly exportable.

THE MOST LIKELY GIRL
With Beryl Reid, Noele Gordon,
Barbara Couper, others:
Writer: Richard Bishop
Producer-director: Ceeil Petty
30 Mins., Mon., 8:30 p.m.
Associated TeleVision from Birm-

Associated Television and inplam.
Situation comedies have become pretty popular on British tv, mainly through American import shows, which usually maintain a reasonable standard of intelligent humor. This was not so in the episode caught of "The Most Likely Girl." Beryl Reid, a talented character comedienne failed to register as a laugh maker in this show.

The plot revolved around a glossy this perfect to the provided around a glossy the plot revolved around a glossy the plot

laugh maker in this show.

The plot revolved around a glossy woman's magazine which offered to transform anyone into a lady inside one year. Miss Reid was the uncouth hick who won the chance and the story went on to describe the magazine's frustrated attempts at conversion. Situations at their best were funny in a childish manner.

Barv.

THE ARMY GAME
With William Hartnell, Michael
Mcdwin, Geoffrey Sumner,
Charles Hawirey, Bernard Breslaw, Norman Rossington
Writers: Larry Stephens, Maurice
Wiltshire
Director: Milo Lewis
30 Mins., Wed., 10 p.m.
Granada TV, from Manchester
"The Army Game" is a weekly

Granada TV, from Manchester

"The Army Game" is a weekly series about life in the British Army seen through the eyes of a bunch of privates who are constantly led into hot water by their corporal, Michael Medwin, who's never stuck for a bright idea. Its appeal naturally enough, is with British audiences.

Comedy content of the show is high, but only in a specialized direction—to those who've served in the British forces. William Hartnell was as convincing a Sergeant Major as the real thing in the show actualth, and Geoffrey Sumner as the scatterbrained Major was good. The show sets out to be a good natured satire on the Army and more than succeeds.

Bary.

THE JUBILEE SHOW THE JUBILEE SHOW
With Sally Barnes, Bruce Trent,
Elizabeth Larner, Denny Bettis,
Hugh Paddick, Laurie Payne,
Jean Bayless, Marion Grimaldi,
Bill Fraser, Shaun Glenville,
Jubilee Dancers, the Van Phillips orch
Director: Peter Croft
Writer: David Croft
30 Mins., Tues., 8:30 p.m.
Associated-Rediffusion from London

don
"The Jubilee Show" is bound to "The Jubilee Show" is bound to please the older viewers with nostalgic memories of the music and galety of the turn of the century. Straw boaters, features galore and a chairman to introduce the numbers in a bar-room setting, led to a raucous 30-minutes of old style entertainment. The set was convincing, and performers, headed by Sally Barnes and Bruce Trent, sang with plenty of gusto.

Accompanyments were in the

Accompaniments were in the traditional manner.

Bary.

Walt Kempley Now A Comedy Scripter

Walt Kempley, NBC staff pub-

RAI-TV, from Milan
New presentation, which replaces regular weekly pickup from the San Remo Casino nitery, should help satisfy Italo craving for musical review presentations on video. Patterned after the Yank "Hit Parade" series, without the record poll, etc., stanza accomplishes its purpose tastefully and well.

Opening show featured a fastisting new singer, Johnny Dorelli, who reputedly has stateside experience. It shows in his timing and voice inflections in his timiting and voice inflections in his dimiting and voice inflections in his dimiting and voice inflections in his dimiting the voice inflections in his dimiting the voice inflection of lovers of the comedy scripting and joins the Jack Paar "Tonight" staff next week. He'll work with Jack Douglas, head writer, is switching over to the comedy scripting and joins the Jack Paar "Tonight" staff next week. He'll work with Jack Douglas, head writer, is switching over to the comedy scripting and joins the Jack Paar "Tonight" staff next week. He'll work with Jack Douglas, head writer, is switching over to the comedy scripting and joins the Jack Paar "Tonight" staff next the comedy scripting and joins the Jack Paar "Tonight" staff next t

'Rewriting a Hit'

Continued from page 35 g

know when and how to brake it. The Tracey plug, could have been done—but up to a point. And the plug would have been pardonable—and understandable. But when Edwards gave it the "hard sell" that he did, not once but two more times, it only resulted in two things: it made Mr. Tracey, who has a book due coincidentally, not look as benevolent and noble the knight in shining armor, and from the show's viewpoint it impinged on the warmth and genuineness it has been successfully imparting for more than one television season. Where the pattern is cut from an aura of integrity this type of show can only do itself a disservice by injecting gimmicks, no matter how necessary the rating hypo may be. Seemingly the westerns, or whotever have made their tunout

necessary the rating hypo may be. Seemingly the westerns, or whatever, have made their impact on "\$64,000," and now there's an audience-participation g im mi c k, based on a postcard raffle system, which is palpably primed to cement looker-inner interest. Twice before the entrepreneurs were successful in varying the theme (1) by creating a completely independent project called "The \$64,000 Challenge," a sort of alma mammy corrollary; and (2) evolving a formula for extending the basic 64G winnabs to go for a double, triple and quadruple jackpot, ranging in sequences from \$128,000, \$196,000 and the ultimate of \$256,000. That's solid showmanship based on the show's prime appeal—solid That's solid showmanship based on the show's prime appeal—solid cash. Hal March's charm-boy conferenciering notwithstanding, the "star" of these shows is still the Manufacturers Trust Co.'s coffers for the contestants. But the extension of the now cliche Benny gag—trimming the sponsors into a free ride coast-to-coast and ending on his trademarked miserliness by insisting on the 64-buck payoff, is a trite niggardly joke that beis a trite niggardly joke that be-littles a giant jackpot show. Even the studio audience wasn't hysterical about it all. Much like the Edwards of yore,

cal about it all.

Much like the Edwards of yore, when he put on a slick pitch, was the salute to the Ziegfeld Girls Club, personified by its prexy, the once Ziegfeld "glorified" showgirl Gladys Feldman (Mrs. Horace Braham), with Billie Burke Ziegfeld also personaling on the show. She's honorary president of the humanitarian organization. Ed Wynn did a Hollywood pickup salute, and the parade of the yesteryear beauts, not all wearing well with the years (financially and physically) pointed up the terrific job Miss Feldman is doing, as is w.k. intra-trade, im succoring the former Ziegfeld girls. It's noteworthy also that the still active or semi-active alumnae are professionally sleek, and of course, prosperous looking, viz., Miss Burke, Norma Terris (Wagner), and an ensemble group of apparently well married choristers still retain their handsome fronts.

Tele Followups

Continued from page 34

while reminiscing about the "good old days at home" when they'd enjoyed soirees together. After the chat Menuhin agreed to play on condition that Laughton recited. When this had been sorted out, Laughton appeared overjoyed when the violinist said he would play a gavette by Bach. Later, actor and musician swapped places, and Laughton's recital of the Gettysburg address, made good viewing.

Anton Dolin, danced his way

ing.

Anton Dolin, danced his way through Ravel's "Bolero," and Petula Clark provided the other break back to lighter entertainment with a couple of pop renderings. The lineup was completed by the resident singing and dancing group, the Granadiers and the Peter Knight orch who were both in good form.

Bary.

3d of 'Omni' Goes Co-op

With one-third of "Omnibus" still to be sold and the show due to premiere this Sunday (20), NBC-TV has turned the open half-hour over to stations for co-op. First sale was set by WBCA-TV, the web's New York flagship, which signed Dannon Yogurt to bankroll 13 half-hours, via the Zlowe agency.

On the web, the other two segments are sponsored by Aluminum Ltd. and Union Carbide.

U.S. COIN AIDING OVERSEAS TV

Nielsen's Top 10 in Britain

(Week Ending Sept. 29)

•	
Take Your Pick(AR)	7
This Week(AR)	72%
	7 14/0
Emergency Ward 10—Fri(ATV	ι
Television Playhouse—"Six Stayed the Night".(ATV)	70%
Play of the Week-"Wild Justice"(AR)	69%
Criss Cross Quiz-Mon(GRANADA)	
	(
Double Your Money(AR)	1
Sunday Night at the London Palladium (ATV)	•
Armchair Theatre—"Policy for Love" (ABCTV)	68%
Criss Cross Quiz—Wed(GRANADA)	67%
Class Closs Que Wed.	2 0000
Jack Hylton Presents—"Summer's Ending"(AR)	167%
(Figures Reveal the audience in the London, Birmingham,	North.

ern and Scottish television homes capable of receiving both BBC and ITV programs.)

Exhibs Threaten Embargo on Ealing Pix If Brit. TV Deal Goes Through

A five-year old resolution, threatening an embargo on the product of any producer or distributor who sold entertainment films to television, may be invoked against Ealing Films if they proceed with their franchise deal with ABC-TV. as reported in Variety last week.

The matter was raised as a fixed as a fixed was raised was a fixed was raised as a fixed was raised was was

with ABCTV, as reported in Variety last week.

The matter was raised as a matter of urgency at the general council of the Cinemotograph Exhibitor's Assn. by the president, George Singleton, without appearing on the agenda paper. He said that he had first heard of the negotiations a few days back and had taken the initiative of discussing the matter with Sir Michael Balcon and Major Reginald P. Baker, the two Ealing toppers. According to the CEA prexy, Balcon had defended their action on the grounds that the accruing finances could be used for future productions. Subsequent talks have also been held with Sir Philip Warter, the Associated British president.

There was almost a unanimous reaction strong exhibitors at the council meeting for firm action by the CEA to prevent the deal. Many drew attention to the fact that exhibitors were supporting the production industry by means of the Eady levy and a number of theatre owners described the Ealing action as a "disgraceful thing."

The original resolution not The original resolution not to trade with companies who made their product available to tw was passed at the Association's summer conference in Llandudou in 1952 and during last week's debate Cecil G. Bernstein (attending as a director of Granada Theatres) recalled that he had moved that resolution. Since Granada had entered into tw he had pressed that the bar on televising films should be enforced.

Several exhibs insisted there

should be enforced.

Several exhibs insisted there was no parallel between the present deal by ABC-TV for a batch of Korda productions as these had been acquired from the late producer's estate. This was a case where a British production company was offering between 90 to 100 pre-1945 features for use on the commercial network.

Film Outfits Bid

First Por British TVer

London, Oct. 15.

Important British film producing outfits are among those seriously considering making bids for the programming contract for a new commercial tv outlet, scheduled to be in operation at the close of next year to serve North East England. The new transmitter will, according to the Independent Television Authority, serve about 2,500,000 new viewers.

It will be the eighth transmitting station on the ITA network, and will bring the commercial tv audience up to an estimated 43, and will bring the commercial tv audience up to an estimated 43, America on Nov. 6, will spend most of leave for be total population of the UK.

TV's Tommy Steele Kudos

Lis almost one year now since Tommy Steele made his entry into big time show biz, and on Sat. (19) BBC-TV will air a 60-minute program entitled "The Golden Year" to mark the anniversary.

The show will relate the activities of the rockster throughout the year and recreate scenes from the past. The program will be produced by Ernest Maxin with the script by Larry Forrestes.

Flock of NBC-TV Shows on Japan's Kine-Film Griddle

Tokyo, Oct. 15.
The showing of Kinescoped recordings of the World Scries games
over JOAX-TV (Nippon Television Co.) marked the results of the first

Co.) marked the results of the first sale of the newly-formed Pacific Television Corp., exclusive distributors in Japan of NBC filmed and kine product.

The company, which has Masaichi Nagata, Daiei topper, as 50% stockholder, has been screening nine sample prints for local programmers including "Perry Como Show," "Omnibus," "Steve Allen Show" and "Wide World." Interest has been high and company director Kazuhiko Fujita feels he has one program sale all but

pany director Kazuniko Fujita feels he has one program sale all but wrapped up. Stumbling block, however, is national dollar tv hudget of \$335,000 which figures to be reduced by about 15% for next fiscal due to reduction of nation's dollar reserves.

Fujita says he finds the local execs eager for U. S. product, but limited in follow through ability

limited in follow through ability due to buck ceiling.

Topper for the new company is Akira Shimizu with Terumitsu Fujioshi, Daiei board member, also director.

Pacific also has long sights set on productions to help fill the great need for filmed tv programming in Japan. Latter stems from lack of sufficient studio space and personnel to do the job locally at this time.

Fujita also said that his company had been queried by NBC re the making of animated cartoons in Japan for U. S. use.

MIDDLE EAST, ITALY BENEFIT

The Yank dollar is looming as a major force behind commercial video in at least three foreign countries. Iran is expected to have the first sponsored operation in the Middle East and, like Italy, anticipates a goodly share of its income from American companies or from the native subsidiaries of American companies. Australia is American companies. Australia is already getting a "substantial" share of its sponsorship dollars from U. S. firms.

from U. S. firms.

The Iranian station will be located in Teheran, and is being targeted for a kickoff on March 21, 1958, the Iranian New Year. Owner, importer-exporter Habib Sabet, has hired A. Vance Hallack to operate the outlet. Hallack spent the last three years working for the U. S. Information Service, the latter part as a loaned-out consultant to the educational Baghdad station of the government of Iraq. Hallack believes that American

station of the government of Iraq.
Hallack believes that American
coin will offer primary support to
the Sabet station in Teheran,
along with a large bulk of money
from West German industrialists
and those from France, Italy and
England. Sabet handles, among
other export paoducts, RCA receivers and the Volkswagen and
Pepsi Cola.
Station is shooting for transmis-

Pepsi Cola.

Station is shooting for transmission of four hours a night, seven days a week right from the outset. Fifty percent of the programming, Hallack said, will be live, and a good portion of it to be done in collaboration with the Iranian Ministry of Fine Arts.

Ministry of Fine Arts.
Hallack said the hope was that
by March, 1959, the Teheran to
station will have an audience of no
less than 15,000 homes. He indicated that there is a strong middie-income group in the 2,000,000person coverage area of the station. Station will have its own
studio space.

American distribs, Hallack said, have been buying heavily these past years in Teheran newspapers in order to push their products.

Radio-TV Awards For Europe's Best

Rome, Oct. 15.

Belgium, Germany, France, and Great Britain won the top awards, with Sweden and Japan in the alsoran categories, in the annual "Premio Italia" radif-television contest, the most important affair of its kind on the Continent. Competition, sponsored since 1948 by RAI, the Italian radio-television net, is for the best original work in the respective fields specifically written for radio or television, and consists of each prizes.

written for radio or television, and consists of eash prizes.

Kudo for the best original musical work written for radio went to Belgium's Michel De Ghelderode for his "The Great Temptation of Saint Anthony" as adapted by Luis De Meester. Second prize in the same field went to "The World in a Bottle" (Japan), worls by Shinji Komada, music by Yoshio, Hasegawa.

Italo Radio-TV Gets a Facelift; **New Faces, More Freedom of Action**

BBC's Tint Tests

BBC's Tint Tests

London, Oct. 15.

The BBC has begun a further series of color tv tests. This is a continuation of its experiments to study problems of producing, transmitting and receiving in color, although a regular service is not likely for some considerable time yet, according to a BBC spokesman. The tests will last for about six months and will take the form of live programs, telefilms and slides, all of which will be transmitted after normal programs on Mondays, Wednesdays and Fridays. They will be able to be seen in black and white on ordinary receivers.

British TV Preps 'Stop Press Drama' **Actuality Series**

London, Oct. 15.

Dennis Vance, head of ABC-TV drama, is preparing a new series of actuality programs to be called "Stop Press Drama." Eight skeleton scripts covering such disasters as a train accident, shipwreck, revolution, coal mine tragedy and so on are being prepared by a team of scriptwriters.

When any such disaster occurs in any part of the world director, cameraman and scriptwriter will be flown to the spot. The scriptwriter will fill in his fictional story against the actual background of the tragedy. Actors, will then go into rehearsal against back-projection.

edy. Actors will then go into re-hearsal against back-projection. Vance hopes to start this new scheme in the New Year. "We aim at first to televise these "Stop Press Dramas" not later than three weeks following any major dis-aster but eventually we expect to be able to step this up to make, the dramas even more topical," he said

be able to step this up to make, the dramas even more topical," he said.

Vance is also planning eventually to dispose of ali ABC dramas with the exception of classical plays. "Instead of elaborate sets I propose to make more and more use of impressions. Instead of building the set of a saloon, for instance, I shall create the illusion by shooting, say, a dart board, a hand holding a glass of beer and a beer pump against black curtains, thus creating the illusion of a public house," explained Vance. "After all, radio listeners became used to creating their own sets in their mind's eye and I see no reason why this should not work with television. The saying of time and expense will be enormous."

THREE TPA SERIES SOLD IN BANGKOK

Manny Reiner, Television Programs of America's traveling foreign topper, scored another deal in the Far East, this one in Bang-Kok, Thailand.

Rome, Oct. 15.

A vast face-lifting operation is currently under way in the RAI-TV organization, which runs Italy's entire radio and television network operation under a long-running, subsidized, arrangerient. Basically, the updating process is said to be designed to provide more variable fare, new faces, more freedom of action, better coordination in effort, especially in the rapidly rising "new" field of television. (Over 200 steady employees are also reportedly to be dropped).

It also appears to be designed to

It also appears to be designed to eliminate several strong sources of criticism of the local radio-tv operation which have in recent months damaged RAI-TV's rep in the public eye.

the public eye.

Complaints, which often resulted in law suits, centered around the RAI-sponsored Song Festivals at Naples and San Remo, as well as in the network's outside selection of songs for broadcasting over the monopolistic setup. Another public relations black eye for RAI recently resulted from the discovery that a RAI car lottery (tied to new listenership) was being rigged by one of its employees.

First sign of change came in the

its employees.

First sign of change came in the so-called "August Revolution," when RAI failed to nenew contracts of some of its mainstay orchestras, among them those of Pippi Barzizza, Angelini, and Trovajoli. New policy is said to call for two to four month pacts with various orchestras, and will probably also include foreign combos for the first time in many years. A similar procedure has also been adopted with many popular singers, many oldtimers having been dropped from the rosters, while a number of new faces have joined the RAI fold, especially in the tv sector. in the tv sector.

In a related move, RAI appears to have decided definitely to drop both the Naples and the San Remo song festivals, which had previously been RAI-run and subsidized. Feeling apparently is that move will remove the (mouetary) speculation

(Continued on page 56)

Revion's Deal For **Cuban TV Show**

Revion will shortly be forking over \$5.500 weekly to air a half-hour television show in Cuba. Cos-metic house, which recently has limited its Cuban to purchases to spot buys, pacted with CMQ-TV network for a stanza beginning Nov. 1.

Half-hour will probably be a live dramatic show, tentatively titled "El Teatro Revlon," but outfit is also considering other types of pro-gramming, Final program decision is due in approximately two weeks.

is due in approximately two weeks,
Once before Revion had a live
show in Cuba, that being some
time ago on TeleMundo, CMQ rival. CMQ deal was made via
BBD&O here and Bernard Jennings agency in Cuba. The \$5,500
for time and talent is said to be a
high budget for Cuban tv.

in the Far East, this one in BangKök, Thailand.

Three series of 39 episodes sold
there include "Ramar of the
Jungle," "Count of Monte Cristo,"
and "Lone Ranger," the latter
owned by Jack Wrather but disstributed abroad by TPA.

He recently registered a hefty
sale in the Japanese market, involving four series, and cracked
the Korean tv market with threeseries. The deal in Japan with
Radio Tokyo TV Network was foran estimated \$47,500, cutting deeply into Japan's \$335,000 budget alslocation for dollar product.

"Lassle" will start showings on
JOKR-TV, Tokyo, in Nov. while in Cuba it sold Spanishdubled until the fiscal 1958 year begins
in April. Payment by JOKR-TV
may be spread out wold fiscal year
and "Suster" will be held
until the fiscal 1958 year begins
in April. Payment by JOKR-TV
may be spread out wold fiscal year
1959, according to reports from
Tokyo.

THE ANSWER
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ADVERTISERS WHO REQUIRE
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127 TELEVISION MARKETS
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tpa s new plan is so practical...so profitable...so economical ... you'll wonder how to can afford to reduce your program costs to nothing! The greatest sales-producing plan in television history results from combining the three tested adventure-action favorites shown below. To get the complete details for your TV program cost-slashing plan, wire or phone today.



ENTERTAINMENT ACTION FOR AT-THE-COUNTER **SALES ACTION!**

NOUNT OF MONTE CRISTO Alexander Dumas' great classicl CRISTO outrates every syndicated pro-

gram in Boston week after week (31.5, Pulse 10/56)! The highest-rated program on any day at any time on New York's non-network stations! In Buffalo, cost-per-thousand, only 54s for Pepsi-Cola and Bison Dairy! Atlanta (16.0), Birmingham (23.9), Dallas (13.8), Minneapolis-St. Paul (15.2), Norfolk (47.8), San Francisco (24.2), San Antonio (21.1), outrating top network shows! In Pittsburgh (30.1), again outrating Ed Sullivan, Disneyland, Roy Rogers, G. E. Theatre, M-G-M Parade, etc.! CRISTO ranks way up in the TOP TEN among all syndicated programs in the nation!

AMAR OF THE JUNGLE

. starring Jon Hall! The first and still the only successful series of its kind in all television! Positive sponsor identification! Exciting, authentic production! Unlimited merchandising opportunities! Top syndicated show in Knoxville (37.5), outrating Ed Sullivan, I Love Lucy, Phil Silver, \$64,000 Question! 45.8 in Spokanel 13.2 in New York! 19.5 in Washington, D. C.! 12.6 in Los Angeles! 37,7 in Houston! 21,8 in Detroit! 24.5 in Columbus! 22.0 in Louisville! Outrates syndicated and network shows in original and repeat performances in market after marketi

AWKEYE and The Last of the Mohicans

. . The "most memorable character in American fiction"! Based on America's classic of all time by James Fenimore Cooper! Within four months HAWKEYE nationally leaped to 4.5 points out of first place in the TOP 15 TV WEB SHOWS (Billboard, 3/1/57). Highest-rated syndicated program in Toledo; outranking all competition in highlycompetitive Los Angeles, Seattle and Portland; first place among all syndicated series in Cincinnati; among top three in Columbus; fourth highest-rated syndicated program in the toughest market in the country, New York!



 ${\it Television \ Programs \ of \ America, \ Inc.}$

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TV-FILMS

VARIETY - ARB City-By-City Syndicated Film Chart

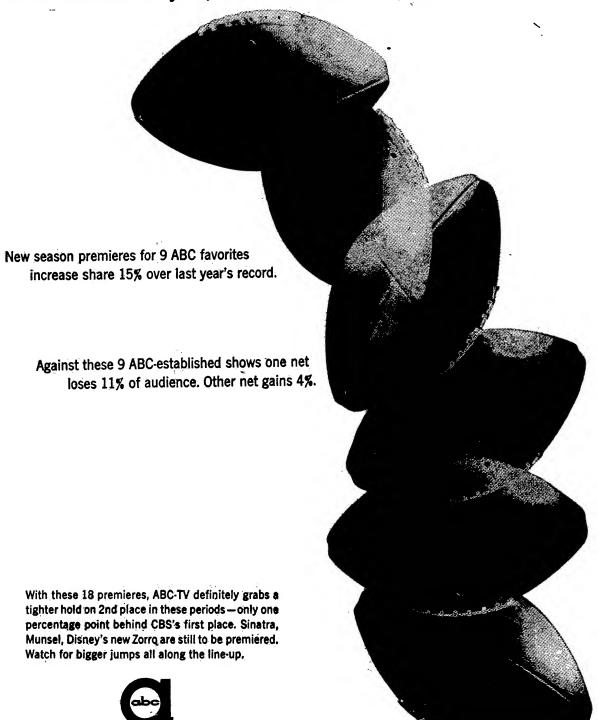
VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quis; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETA	NG PROGRAM	4 RATING
NEW YORK	Ap_{i}	prox. Set Coun	t-4,525,000	Sta	tions—	WCBS (2)	WRCA (4), WAB WOR (9), WPD	D (5), WA	ABC (7). TV (13)
1. Highway Patrol (Adv)	. WRCA	Ziv	Mon. 7:00-7:30	12.6	42. 1	30.0	7 O'Clock Report CBS News—D. Edward	WCBS .	10.8
2. Silent Service (Adv)	WRCA	NBC	Fri. 7:00-7:30	9.8	39.5	24.8	7 O'Clock Report	WCBS .	9.8
3. Celebrity Playhouse (Dr)	WRCA	Screen Gems	Tues. 7:00-7:30	9.3	28.5	32.6	CBS News—D. Edward 7 O'Clock Report		
4. If You Had a Million (Dr)			·			ł	CBS News—D. Edward Superman	isWCBS .	13.0
5. Death Valley Days (W)							7 O'Clock Report	WCBS .	7.7
6. Victory at Sea (Doc) 7. Sheriff of Cochise (W)							CBS News—D. Edward My Favorite Husband 7 O'Clock Report	WCBS .	12.7
8. Ida Lupino (Dr)	WPIX	OfficiaI	Thurs. 9:30-10:00	6.5	9.5	68,6	CBS News—D. Edward Playhouse 90		
9. Guy Lombardo (Mus)							7 O'Clock Report CBS News-D, Edward	WCBS .	10.3
10. Popeye the Sailor (Ch)	WPIX	AAP	Mon,-Fri. 6:00-6:30	5.9	28.3	20.8	Early Show	WCBS	7.3
CHICAGO	Ap_i	prox. Set Coun	<i>t</i> —2,900,000	Stations—	WBBM	(2), WN	BQ (5), WBKB	(7), W	SN (9)
1. Silent Service (Adv)	WNBQ	NBC	Tues. 9:30-10:00	18.9	34.9	54.1	Don Ameche	WGN	13.7
2. San Francisco Beat (Dr)	wgn	CBS	Tues. 9:00-9:30	15.9	24.4	65.2	\$64,000 Question	WBBM	26.4
3. Sheriff of Cochise (W) 4. State Trooper (Adv)									
5. Highway Patrol (Adv)							Mr. Adams & Eve		
6. Don Ameche (Dr)	WGN	TPA	Tues, 9:30-10;00	13.7	25.3	54.1	Silent Service		
7. Whirlybirds (Adv)							Playhouse 90		
8. City Detective (Myst)							Person to Person		
9. Racket Squad (Myst)							Telephone Time Playhouse 90		
LOS ANGELES	. App	orox. Set Coun	t-2,313,000	S	tations-	_KNXT (2), KRCA (4), KTI KHJ (9), KTTV	A (5), KA (11), KC	BC (7), OP (13)
1. Death Valley Days (W)							Globel Zobel	KTTV .	6.1
2. Search for Adventure (Adv).	KCOP	Bagnall	Thurs. 7:00-7:30	14.5	31.6	45.9		KRCA .	
3. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	13.2	25.9	51.1	Men of Annápolis Miss America Pageant		
4. Highway Patrol (Adv)							Studio One		
5. Men of Annapolis (Adv)							Search for Adventure		
6. TV Readers Digest (Dr) 7. Badge 714 (Myst)							Oh Susanna		
7. David Niven (Dr)							Welk's Top Tunes		
8. Sheriff of Cochise (W)							Telephone Time		
9. I Led 3 Lives (Adv)							Julius LaRosa		
9. Science Fiction Theatre (Adv.							Those Whiting Girls		
9. Susie (Co)	KITV	IPA	Non. 7:00-7:30	9.4	21.1.,	44.0	Burns & Allen	KNXT .	14.4
CLEVELAND	Ap_i	prox. Set Coun	<i>t</i> —1,900,000		Stat	ions—K	YW (3), WEWS	(5), WJ	W (8)
1 Highway Patrol (Adv)	WIW	7iv	Tues. 10:30-11:00 .		65.5	20.4.17	Pllem Queen	KVW	
1. Highway Patrol (Adv) 2. Mr. District Attorney (Myst)	. KYW	Ziv						KYW	23.5
3. Sheriff of Cochise (W)							What's My Line		
4. State Trooper (Adv)							Studio One		
5. Range Rider (W)									
6. Frontier Doctor (W)							You Are There		
8. San Francisco (Dr)							Gene Autry		
9. Death Valley Days (W)									
10. Whirlybirds (Adv)									
ATLANTA	A	pprox. Set Cou	unt—575,000		Station	s—WSB	(2), WAGA (5)	, WLW-A	(11)
1. Highway Patrol (Adv)	WAGA	Ziv	Fri 10:00-10:30	23 1 /	57 2	40.4.19	Secret Journal	wsp	19 Å
2. Badge 714 (Myst)							Secret Journal		
3. Sheriff of Cochise (W)	. WSB	NTA	Wed. 10:00-10:30 .	17.2	48.4	35.5	State Trooper		
4. Science Fiction Theatre (Adv						42.6	O. Henry Playhouse	WSB	15.7
5. State Trooper (Adv)							Sheriff of Cochise		
6. O. Henry Playhouse (Dr)									
7. Secret Journal (Dr)							lighway Patrol		
9. Kit Carson (W)							World News; Weather; Ne		
10. Sheena of the Jungle (Adv)				11.5		1	CBS News—D. Edward	sWAGA	

Most spectacular opening kickoff in ABC history!

ABC Television's first 9 new shows score 30% higher share of audience over last year; other nets down 24%, 18%.



Griffin's great on



The new **Merv Griffin Show**puts a peppy portion of showmanship-salesmanship on American Radio
every weekday night,
7:15 to 7:55 pm.



Now Merv Griffin, popular singer-actor of Finian's Rainbow fame, adds a night-time musical note to American's all-new, all-live program schedule.

The brand-new Merv Griffin Show is a five-a-week session of currently popular music and song featuring frequent guest appearances of today's hit-tune singers. Its regular cast headlines songstress Darla Hood (live), The Spellbinders (live) and announcer Doug Browning (live), with musical production handled by Lyn Duddy and Jerry Bresler.

Here's a perfect package of showmanship and salesmanship that's especially designed to reach and sell nighttime radio's youngest family audience.

American!







the live one is

ERICAN
BRO DCASTING
NETWORK

3-Year Test of Subscription TV; 15-Station Limit in N.Y., Chi, L.A.?

Washington, Oct. 15.
The Federal Communications
Commission will probably issue its
order this week laying the ground
rules for a three-year trial run of
subscription tv. It's expected
that the agency will vote 5-1 for
the order, as it did in issuing staff
instructions about a month ago instructions about a month ago for preparation of the terms and conditions under which applica-tions will be considered.

It's understood the order will limit each of the subscription sys-tems, which now total five, to three markets out of about 15 with three markets out of about 15 with four or more ty services. Con-ceivably this could limit pay-ty to 15 stations in the top three mar-kets of New York, Chicago, and Los Angeles.

Los Angeles.

However, there's more likelihood that arrangements for subscription will be spread around to include other markets. There's also the possibility of additional systems being developed.

There will be no limitations on which stations in elegible markets can broadcast subscription programs—network o and o outlets, affiliates or non-network operators.

erators.

But stations will be required to carry at least 28 hours of free programs and no restrictions will be imposed on which hours can be used for pay programs.

programs and no restrictions winbe imposed on which hours can be
used for pay programs.

At the outset, there will be no
regulation of rates but stations.

Will be charged with public interest responsibilities in maintaining
reasonable charges.

Licensees will also be held responsible for programming in the
public interest. In filing applications, they will be required to
specify the types of subscription
shows planned and from time to
time report on programs carried.

Conditions under which subscription service will be authorized, it's understood, will be flexible and subject to revision as
developments warrant.

Although the agency will withhold action on applications until
March 1, thus giving Congress an
apportunity to act on pending bills
to prohibit subscription, there is a
growing belief that nothing will
be done to prevent the commission's authorization from taking
effect. In some quarters, it's
doubted that hearings will be held,
despite threats of such action by
Chairman Oren Harris (D-Ark.)
of the House Interstate Commerce
Committee and Sen. Charles E.
Potter (R-Mich.) of the Companion Committee in the Senate.

Seeks to Cut off State Aid Unless There's a Minn.-Mich. Gridcast

Minn.-micn. urlacasi
Minneapolis, Oct. 15.
Charging that the U. of Minnesota authorities have not "kept
their word" after allegedly promsing they would work or take the
lead in the televising of sold-out
football games that require NCAA
approval, Rep. D. D. Wozniak of
the Minnesota legislature in a public statement says he'll move to
have funds withheld from the institution "until the public is
served."

lic statement says he'll move to have funds withheld from the institution "until the public is served."

Wozniak lashing out against these authorities, says he's particularly irked because of inability and them on the televising of the SRO Milnesota games will go clean, assuring attendances of 63,500 and substitution the university and the NCAA." says Wozniak. "The NCAA "wonderful medium" for sports, ignored my demand that it give approval for regional or national ty the matter in any respect whatso-

Jim Stabile Upped

Jim Stabile has been upped to director of talent and program contract administration at NBC. In his new slot, he'll be No. 2 man under Ed Denning in the contracts overation.

operation.
Stabile joined NBC last Febru ary as manager of talent negotia-tions, moving over from ABC where he had been v.p. and gen-eral counsel under Bob Kintner.

Pay-TV Will Drive People Back To Theatres: Gable

By DAVE KAUFMAN

Hollywood, Oct. 15.

Clark Gable has joined the parade of proponents of toll television, but for an entirely different reason, feeling "it will drive people back to the movie theatres" and bring back prosperity at the b.o. Remarks the vet star: "Pay-tv is still tv, and it can't do justice to any motion picture presented on the small screen. Consequently, it will make people want to go back to the theatres where they get their money's worth; it will make them appreciate movies. Gable is currently starring with Burt Lancaster in Hecht-Hill-Lancaster's "Run Silent, Run Deep."

Gable stated flatily he would never appear in any film made for any form of toll-tv, saying "I'm in the movie business, and I don't call it movies if it's on that small screen."

Gable, who last year lashed out at the studios for unloading their backlogs to tv, saying it would only

Gable, who last year lashed out at the studios for unloading their backlogs to tv, saying it would only result in competition for current product and a drop at the b.o., commented that today he sees his fears were justified. Speaking of nearly 4,000 post-1948 theatrical pix which haven't yet been sold to tv, the actor said "I hope they don't make the same mistake twice. Sure, they got immediate money from these sales, but it only hurt them in the long run."

Entertainment in the future should be categorized as "B" product for tv and "A" product for theares, he declared. "The movies industry is in for a bad time un

uct for tv and "A" product for the atres, he declared. The movies industry is in for a bad time unless it makes pictures you can't see on tv. Video is limited in its scope and time. The day of the small movie is gone. We have to make bigger and better pictures and production to compete with tv. You can't and shouldn't try to compete with tv on any other basis. "On tv, they get it for nothing, and that word 'free' is a potent factor. That's one reason I think pay tv will send them back to the theatres, and the best thing that could happen to the picture business would be if we had toll-tv. "People who will pay for anything on a pay-as-you-see system will get what they pay for on a small screen, and they don't like it. This can only help the theatres, because the competition has been over the fact tv has been free. That's why I believe the industry will get a big boost if pay-tv comes. "Since the industry can't and

"I have completely lost patience with the university and the NCAA." says Wozniak. "The NCAA" wonderful medium" for sports, ignored my demand that it give approval for regional or national trade that it give approval for regional or national trade that it give and the university is not helping them friends of mine, are on two and the university is not helping them friends of mine, are on two and have given fine performances. But the hard the picture busing the medium. "I don't want to be a comminor college football games in tributing factor." he said, reiterating his opposition to appearing on the medium. "I don't want to get see of tv-radio planning, Joseph Sch AcA code provides a sellout may in it, you're too limited in story be telecast directly nonetheless if all the one appreciable damage to cidentally, has instructed his agent on appreciable damage to cidentally, has instructed his agent on the rollege game played at the same time.

Oueen Liz Ball in N.Y. To Be B'cast, Telecast And Even 'Faircast'

Queen Elizabeth's Commonwealth Ball in N. Y. next Monday (21) will be "covered" by an unusual new company, Faircast System of Hamilton, Mass. Faircast is a sound service organization, handling "public address" service but in the manner of a radio and even a television station.

Under the Faircast operation, it under the Faircast operation, in moves into a large event with a mobile trailer-studio from which it handles "public address" over a series of loudspeakers but pipes out sponsored messages, recorded out sponsored messages, recorded and taped music, news, public service announcements and the customary paging and announcing ordinarily handled by the p.a. systems at such events. In addition, it tapes the events themselves and even provides closed-circuit television when needed.

vision when needed.

Faircast is headed by Michael F. Wynne-Willson, former RAF pilot and now a U. S. citizen, who with his chief engineer. Alex Troy, came up with the idea of "sponsored" p.a. systems working in the manner of a radio station. Under his operation, these events willing to permit the use of dignified commercials from local businessman get the use of the Faircast system free, with Faircast pocketing the sponsorship coin. In the case of charity events the charity even pockets the sponsorship coin, after a deduction for Faircast operating expenses. expenses.

expenses.

Apart from the Commonwealth Ball, which Wynne-Willson will also emcee, Faircast has covered the Newport Jazz Festival, the International Grand Prix at Sebring, Fla., horse and dog shows, fashion shows, etc. In some instances, like the Commonwealth Ball, deal is a straight na and recording deal. straight p.a. and recording deal

You Can Be Sure If It's Sputnik

Westinghouse Broadeasting tions broadcast the first II S

Westinghouse Broadeasting stations broadcast the first U. S. telecast of motion pictures of the Russian satellite Sputnik on Saturday (12) from 5 to 5:30 p.m., making the historic films available to the rest of the nation via newsreel services and the networks.

Filming represented a successful collaboration of Westinghouse's oldest station, WBZ-TV, Boston, which originated the broadcasts at 5 p.m., and again at 6:30 p.m., and its newest, WJZ-TV, Baltimore, which shot the films at 6:17 Saturday morning. WJZ-TV photographer John Kelly shot the footage, using special optical instrumentation, developed by Bendix Aviation Corp., in Baltimore, which amplifies light 10,000 times.

The four eastern television stations of WBC, WBZ-TV, Boston; WJZ-TV, Baltimore; KYW-TV, Cleveland; and KDKA-TV, Pittsburgh, were linked for the two special half-hour broadcasts, KPIX, the WBC San Francisco station, broadcast the films on its Sunday and Monday news programs.

Later Saturday night, WBZ-TV,

the WBC San Francisco station, broadcast the films on its Sunday and Monday news programs.

Later Saturday night, WBZ-TV, an MBC affiliate, originated a network broadcast at 11-105, carried in New York as part of the "11th Hour News" with Bob Wilson. Indie WPIX, supplied by United Press-Fox Movietone News, beat the network New York flagships to the punch by breaking into their regular broadcast schedule at 7:30 Saturday night. NBC also presented the films on "Outloofs" with Chet Huntley at 5:30 p.m. Sunday. CBS carried the films on its Sunday 9 am. local news on WCBS-TV, and on its network "World News Roundup" at 4:45 p.m. Other stations throughout the country broadcast the footage as supplied by WBC through United Press-Movietone News.

Plasterers Plaster TV

Boston, Oct. 15.

The Mass. lathing and plastering people think they're getting a rough deal by tv set designers who show "gouged out plaster and old fashioned wood strip laths showing through."

John P. Cook, prexy Mass. Bureau for Lathing and Plastering, Inc., says "today's lath and plaster industry has a bone to pick with those ty set designers, cartoonists and comies in general whe think that the only way to dramatically depict dire poverty is to show a despondent character lamenting his plight in a room with gouged out plaster, and those old fashioned wood strip laths, "Although some people may not know it, these old wooden strips, so well liked by the comics, went out of style with spats and five-cent beer. But still, when some funny man wants to show an individual at the end of, the road, the scene is usually a beaten up room with broken plaster and those pesky old style wood laths visible.

"Those wood laths will be recalled by oldtimers as the things popwas frantically hunting for when he tried to drive a nail to hang a picture. They also made wonderful 'swords' for kids who picked them. up around construction jobs and played like Robin Hood."

Cook says changes have been made since those days and plaster is now applied over smooth gypsum sheet lath, or to modern metal lath which fireproof the wall and ceiling.

"We wish the funnymen would bring our industry up to date. Celluloid collars are gone; so are the old wood laths."

Wanna Make a Radio Station Rep **Green? Just Talk About Newspapers**

N.Y. HERALD-TRIB'S TV DEPT. EXPANSION

TV DEPT. EXPANSION

In line with the overall revamp at the New York Herald Tribune and reflecting the general upbeat in television coverage by the daily press, the Trib's television department is being greatly expanded. Paper will now carry, in addition to Marie Torre's Trib-syndicated column, more of her capsule reviews, additional news stories, at least one picture daily and a new program previews column

Paper's television department has been expanded to four (including Miss Torre) with the addition of Mary Loux Pillsbury as an assistant. Miss Pillsbury moves over from NBC, where she was on the "Home" and "Monitor" staff. Expanded coverage began with yesterday's (Tues.)

Bricker Anxious For Pronto Action **On Barrow Study**

Washington, Oct. 15.
Early consideration by the Senate Interstate Commerce Committee of legislation to implement the report of the Network Study Staff to the Federal Communications Commission was called for last week by Sen. John W. Bricker (R-O.), ranking Republican on the Committee.

Bricker said in a statement that he has asked Committee Chairman Warren G. Magnuson (D-Wash.) to schedule hearings shortly after the next session of Congress convenes (Jan. 7) to consider his bill to place the networks under direct regulation by FCC. The Barrow report recommended that this be done.

Obviously pleased with the report, Bricker said that he hopes it will receive "careful" consideration by the full Commission and that the agency will be ready with recommendations for legislation when Congress meets.

The report calls for legislation on three fronts: (1) to enlarge the Commission's regulatory powers to include networks, as well as

The report calls for legislation on three fronts: (1) to enlarge the Commission's regulatory powers to include networks, as well as affiliates, in the application of the chain broadcasting rules; (2) to amend the Communications Act to gremit the Commission to adopt regulations looking toward diversification of ownership of tv stations; and (3) to institute a system of penalties to enforce network regulations, other than by revocation of an affiliate's license.

As the author of a report charging NBC and CBS with domination of the tv broadcasting industry, Bricker noted that the report "points out clearly practices tending toward dangerous monopolies that have grown up in the tv industry" and that "it agrees with my long-standing contention that the several networks must be brought under the regulatory authority of the FCC."

National radio station reps along the Madison Ave. path turn a jeal-ous green at the mere mention of the tremendous increase in the annual volume of dollars spent in the newspaper field.

Station reps have not been able to keep pace with their newspaper brothers. For the most part the radio reps acknowledge the increase but are rather inert about the whole thing.

crease but are rather hert about the whole thing.

In 1935 the newspaper reps had over \$762,000,000 sunk in advertising and the station reps garnered \$112,000,000 of the market. In the 10-year span between 1933-1945 the radio spot business, locally, naturally came to life and it perked up to a healthy \$423,000,000 with the newspaper reps out hustling up \$921,000,000 worth of biz. In the period between 1945 and 1956 the newspaper reps zoomed away from their weak sister by gathering up over 3 billion dollars worth of advertising upile the station reps could come up with only \$700 million worth of radio time.

The jealous reps state that many

tion reps count come up with only \$570 million worth of radio time.

The jealous reps state that many newspapers, own radio stations and therefore control the biz pretty much. This is partially acceptable as an excuse along the white way but it appears that the reps aren't hustling enough for the accounts. Madison Ave. agencies state that the newspaper reps are always preparing presentations but it is rare when they have a station radio rep come into their office and the agency execs further state that the reps fail to meet with the plans board but content themselves with the timebuyers, who for the most part, do not determine or have any influence on the amount that will be tossed into the media kitty.

Hub Science Series Launched on WGBH-TV By Harvard, MIT Profs

Boston, Oct. 15.
A try at "bridging the gap between scientists and the public" is underway in a new series, "Of Science and Scientists," over WGBH-TV Sundays at 2:30 and repeated Thursdays at 9.

In the first production of its kind, Harvard and MIT scientists joined together to show what physical science is all about in a filmed series of 23 tv lectures.

series of 23 tv lectures.

"We are trying to bridge the gap between the scientists and the public," Harvard's Philippe LeCorbeiller, prof. of gen. education and applied physics, said. "It is out of the question to inform everybody about the endless intricacles of laboratory science. It is all the more important to find some way of making the American public apartner in the never ending conquest of the waknown. The ideal way for that is television."

Each weekly program focuses on

Each weekly program focuses on a single idea, important in the un-derstanding of science, Dr. LeCor-beiller said.

beiller said.

Program topics include "Science and Common Sense," "Nature va. the Laboratory," "Size of the Universe," "Are Atoms Real," "How Science Grows," and "What Science Can and Cannot Do."

ONE YEAR LATER...

THE RATINGS STILL SOAR WHEN THE LION ROARS IN L. A.



First Anniversary Telecast of M-G-M COLGATE Theatre Hits 28.3 ARB Rating!

- at least 10 points higher than any competing programming
- more viewers than all three networks combined
- hits a high of 28.3 and overall \(\bar{z}\)-hour average of 24.5
- seen by an estimated audience of nearly 2 million

52 weeks ago when M-G-M's Colgate Theatre on Los Angeles' KTTV created the famous "revolution in ratings" the big question was how long could this sort of thing last.

Colgate is to be congratulated...as it goes into its second year of M-G-M motion picture programming with higher and higher ratings.

INCREASE YOUR BILLINGS— BOOST YOUR RATINGS

with M-G-M's
F-L-E-X-I-B-L-E
packages of the greatest
motion pictures and
greatest stars.



Wire, write or phone Richard A. Harper General Sales Mgr. 701 7th Ave., New York 26, N. Y. JUdson 2-2000

Whole Flock Of Writers Pacts Up For Renegotiation With Networks Hollywood, Oct. 15. Hollywood, Oct. 15. Sions of a live television WALTER SCHWIMMER'S WITH I STOUR BUSINESS Writer-Director: Draper Lewis Producer: Steve White 25 Mins., Sun., 2:05 p.m. WRCA, New York WRCA, WRCA, New York WRCA, WRCA, New York WRCA, WRCA, WRCA, New York WRCA, WRC

Hollywood, Oct. 15.
Revisions of a live television contract with the three networks have been okayed by Writers Guild of America West member-ing demands. contract with the three networks have been okayed by Writers Guild of America West membership, which is skipping demands for minimum hikes although it will probably make such proposals when the contract is reopenable next spring. There will be 11 writers' pacts up at the same time next year.

Guild's stand is that with 11

next year.

Guild's stand is that with 11 radio and live tv pacts all in negotiation simultaneously, it will enforce its bargaining position, said Jerry Gottler, member of the committee on live tv.

Because it skipped demands for uppance in minimums, WGAW limited negotiations with the webs the past few months to additional coverage; time and method of payment; credits; units of time and option periods for exclusivity.

First category in coverage is news documentaries. Companies agree certain material written for First category in coverage is news documentaries. Companies agree certain material written for such programs is covered by the 1955 pact while the guild agrees certain material (hard news) is not. In event of a difference in opinion, the matter goes to arbitration. Nets have been put on notice that in 1958 the guild demands will be for coverage of all writers in this field. Also written into pact is coverage for writers who contribute questions and answers and/or ideas for stunts for quiz programs and aud participation shows. However, questions, answers and/ofeas as well as written interviews which cannot be classified as "material" will not be covered for the purpose of reuse and subsidiary rights.

A special rate structure for these stations was worked out on the basis of comedy-variety formula as it exists in the 1955 pact. Formula follows: 45% of the five-minute rate; 35% of the 10-minute rate; 35% of the 10-minute rate. But there are appropriate percentages for shows telecast one, two three and four times a week. Guild plans what it calls "realistic" demands for increases in all coin here next year.

Re units of time and option periods for exclusivity, for one-shot shows and unit series these have been cut from a total of 16 years to only nine years, and on episodic series from 16 to eight

periods for exclusivity, for oneshot shows and unit series these
have been cut from a total of 16
years to only nine years, and on
episodic series from 16 to eight
years. East and West councils of
the guild approved the modifications, as did the webs, before presentation and affirmation by the
membership.

Screen writers branch, reopening negotiations with the majors
this fall, has also bypassed a demand for minimum hikes in favor
of demands for a cut in pix which
may wind up on toll tv. Guild
also will demand parity for the
screenwriter in credits with that
of director and producer, not only
in terms of a separate card for
screenplay apart from source material but in size and style of
type on the screen and in paid
advertising. Other demands require earlier notification of credit
and a longer period of arbitration
than at present. Final proposal in
this area would eliminate right of
the producer to withhold credit
under any circumstances. Frank
Nugent, chairman of the screen
megotiating committee, reported
on its demands.

WGAW also seeks recognition
of the five-day week and wants ac
knowledgement of a writer's professional standing (entitling him
to at least \$250 a week after 13
instead of 26 weeks for an apprentice and of his qualified) status
(entitling him to \$350 a week—or
the sliding scale for guaranteed
periods) after 26 instead of 52
weeks.

WGA Nixes Spec Option

Hollywood, Oct. 15.
Writers Guild of America West
council has rejected an NBC \$1,000
option for a proposed guild spec
for the web in February or March.
Web presented the option for
approval, but the guild didn't care

approval, but the guild didn't care for it, so the next step is up to NBC. WGAW opposed a three-year continuation clause; wanted rights of approval, and rights to get out of the deal, among other things. Net is weighing the guild objections

OK ADMAN'S AUTOBIOG

"What Have You Done For Me Lately," by Walter Schwimmer (Citadel Press; \$4) is an autobiographical account of the life and times of an-ad agency man. It is provocative reading sprinkled with more than a little humor that, at the same time, gives a detailed account of "inside" agency operations.

Author (Schwimmer & Scott, Chicago) depicts his early life in Chicago after graduation from Northwestern and his introduction Northwestern and his introduction to the agency business by way of the Florida land boom of the '20s. From this humorous episode of travail in the deep south, author switches back to hometown Chicago and his various jobs in retail advertising, leading up to ad manager for the Studebaker dealers of Chicago and eventually to the establishment of Schwimmer & Scott. At this juncture the book takes on greater weight going into the fine points of agency operations, particularly early use of radio, yet does not lose its humorous light touch or balanced presentation.

Development of S&S as a big Development of S&S as a big agency with national accounts and network shows including Tell-O-Test and the "Abe Lincoln Story" (Schwimmer's favorite) are told with the first person authority of a man who was there and very much aware of what was happen-ing

while obviously relating his per

mg. While obvlously relating his personal experiences, author has, at the same time, set forth some fascinating tales that can easily double as pretty sound advice in the field of care and feeding of accounts. Point-of-sale stories are outstanding and Schwimmer is at his relaxed best with these tales. Author's eventual disenchantment with the agency business and his severence from S&S, coupled with some caustic comment on present-day agency functions, make good reading. Final chapters devoted to his present tv-film production company are well done and up to the minute.

"What Have You Done For Me Lately" is a good book and should be must reading for those in the agency or allied fields.

Syd.

GABRIEL HEATTER'S NEW 3-YEAR PACT

Gabriel Heatter, vet news commentator, has signed a new three-year contract with Mutual.

The new pact is effective Nov. 4 and expires Jan 2, 1961. Deal was made prior to the expiration date of the commentator's old pact, which still had a year to run. Heatter, virtually fully sponsored, airs his thrice daily MBS weekday news program from net's Miami newsroom, as well as his Sunday afternoon wrapups of weekend developments.

Radio Review

"This Is Your Business" is a sixweek series of radio programs on WRCA which combines a 10-minwatch which combines a formulation uter orunditable discussion. Series kicked off Sunday (13) as part of the NBC flag's project "Know Your Schools" and the initialer, which had its up and downs, dwelled on the integration problem (with regard to Puerto Ricans in the main).

The drama, nothing more than The drama, nothing more than a one-man narrative by young actor Jaime Sanchez, was compelling. Himself a Puerto Rican, it is reported, he made Draper Lewis' good lines about a highschool kid seem supremely real. Little more can be said about the last part of the show—which should have been the heart of the affair—than it was routine panel talk by some so-called experts.

Univac Plays Key **Station Rep Role**

Peters, Griffin, & Woodward, ra-dio and tv station reps, haven't come up with a missile but they have adopted Univac principles on Remington Rand machines to the spot broadcasting biz.

Under their automation process, requests for availabilities on both spot radio and tv can be processed within hours or even minutes. This includes having schedules cleared, offered, sold and confirmed.

The machines purchased at an outlay of \$175,000 store such information as:

1. Station call letters, cities, channel power

2. Station rates for every broad-cast service offered by each radio or television station

Station programming to show available program periods.

4. Buyers names

5. Advertising agencies

6. Accounts, Products and Brand

Detailed records of services used, their costs, and services or-dered for future broadcasting.

The operation under the direction of Jones Scovern, v.p. and treasurer of PGW, has ended it's dry run stage and the mechanized system is scheduled to go into effect this month.

Blair TV Launches 'Test Market Plan'

Blair TV, national station rep, has come out with a "test market plan." Scheme calls for the Blair repped stations to pick up the tab as part of their selling costs for two Pulse surveys, one prior to the advertiser using a Blair station and i a canvass after a period of weeks. I dea is for the advertiser to be able to determine the effect of his campaign.

MacRae: 'Too Many TV Musicals'

There's too many musical shows on tv at present and "I'm happy to stay off for a year at least," feels Gordon MacRae. He's set up a five-month concert-nitery tour and "I'm not losing any money" by foregoing video, he notes.

Niteries are "dying for big name acts, not dying," MacRae comments, and reports about ill health of botte biz are exaggerated, according to terms he got for his tours Most names are tied up with pix and tv, and can't get away for such tours, which is main reason for industry's ill health, he sets forth.

Interesting is MacRae's booking into a highpowered supermarket promotion in Oklahoma City and Tulsa later this month. Such promotions have become a big show biz item, he reports, and McA, his agency, has a special "industrial" department which books up to 100 such shows yearly. Unit with which he'll appear includes Herb Shriner, the De Castro sisters, Jaye P. Morgan and the Jimmy Dorsey orch, he points out.

Tour kicks off with engagement at Cotton Bowl for Dallas State Fair, starting today (15). He'll also play Town Casino, Buffalo: Three Rivers Inn in hometown Syracuse; open the newly-built New Capri Hotel in Havana; Fontainebleau, Miami; Chez Paris, Chi; and Blinstrub's, Boston.

Meanwhile, he'll play selected guest shots on video, but keep them down to avoid overexposure. Mainly, he's trying to snag dramatic roles for his guestings.

Additionally he and A. C. Lyles are dickering with Paramount on doing "The Wonder of It All," a "comedy with music," he discloses.

Inside Stuff—Radio-TV

"Hallmark Hall of Fame" producer-director George Schaefer has been using a wheelchair to direct rehearsals of "Green Pastures," tomorrow night's (Thurs.) "Hallmark" preem show. Schaefer has been bothered by a bad back and has used the chair occasionally in the past but the "Pastures" layout is so large and contains so many sets that he's been using the chair throughout the rehearsals.

However, a producer will spare no pains to protect his cast, so Schaefer relinquished the chair this week to William Warfield, the show's lead. Warfield had been out with a cold, and when he returned Monday (14), Schaefer gave him the chair just to make sure he took things easy.

U. S. scientists, tracking the Russian space satellite, rely on a little known Government radio station to coordinate their timing. This is Station WWV, in suburban Beltsville, Md.

Station WWV, is the free world's yardstick in several respects. It sets the standard for Nayal Observatory time which, in turn, sets the official time for this nation and unofficially sets the time standards for many others. It also helps to keep radio and tv stations in their allotted channels. It is the yardstick for channels which is checked directly, or indirectly, by the Federal Communications Commission and broadcast stations to restore beams from the slow drift out of their channels.

And it provides the musical pitch of A above middle C, the standard musical pitch in the U.S. Indirectly, musical instruments are tuned against one of the beams WWV sends out, to keep properly in tune. A sister station, WWVH, operates in Hawaii.

Exciting educational shows are apparently still creating most of the excitement on tv scene this Fall, at least as reflected in press breaks. Like WCBS-TV's "Sunrise Semester." Westinghouse's new tv mathamatics series-for youngsters with the Bil Baird marionettes, is getting lots of attention in mags, from wire services and from dailies—even before it goes on air. Life mag recently gave it three-page picture spread, N.Y. Times gave it two three-column plx and story on page one, second news section, syndicates have done several features and pix layouts, and upcoming are other mag stories, including color pix in TV Guide. Like WCBS-TV's lit program, WBC's "Adventures In Number and Space" is basically "local," and was produced on a non-etwork type budget. WBC is backing up show with bigtime promotion eampaign.

At the close of the annual Radio Advertising Bureau Clinic in New York last week, the promotion organization elected nine new men to the board of directors for one-year terms. It was RAB's third national

Elected to the directorate as of Jan. 1 were: Hugh K. Boice, of WEMP, Milwaukee; Henry Clay, KWKH, Shreveport; Victor Diehm, WAZL, Hazelton, Pa.; Herbert Evans, People's Broadcasting, Columbus, O.; Frank Headley, boss of H-R Representatives; Donald McGannon, Westinghouse topper; Weston Pullen Jr., Radio-TV Operations for Time Inc.; Paul Roberts, Mutual boss; and Lester Smith, KJR, Sastila.

CBS Radio last week scored a neat exclusive—and grabbed off plenty of space in the press (up to eight columns of picture layouts in the N.Y. dallies) by using some imagination plus the weapons of a pair of competitors, television's picture and RCA's tapes.

competitors, television's picture and RCA's tapes.

It all started when CBS technicians, fooling around with the RCA tapes of the Sputnik earth satellite's radio signals, put them through an oscilloscope, and noticed a pattern indicating the signal was carrying coded information. Web called in the Hayden Planetarium's Dr. Kenneth Franklin, who took a picture sequence of the oscilloscope and studied it, When Dr. Franklin appeared on "The World Tonight" last Thursday (10) to discuss his findings, CBS Radio press info alerted city editors and at the same time distributed prints of the film strip, Result was major newspaper breaks the next day (even the photos got CBS cadio captions) and hurried requests for prints from Time, Life and Newsweek.

Subject of television criticism will get a working-over this Sunday (20) on Richard Heffner's "The Open Mind" on WRCA-TV. Show's title will be "Television Criticism—A Critique," and the panelists set so far are producer David Susskind and The Reporter critic Maria Man-

Heffner's still looking for a third panelist, out of the public affairs

A general meeting of radio stations repped by Adam Young was held this past week to discuss management and sales problems of mutual interest. Talks included one by Adam Young on the firm's internal structure and was followed by a speech by Lawrence H: Douglas, who outlined the aims of the Young advertising campaign. Representatives of the rating companies spoke on research methodology and the services offered by their respective firms.

Critiques were also held on current trends in buying and, represen-

NBC, which annually tosses the panel seminar for Chi Federated Advertising Club, is being broadminded this year in hosting an adversary at the CFAC Workshop Nov. 19. Ted Leitzell, head of Zenith's public relations and one of the panel members, will be speaking on Zenith's favorite topic of late, pay tv.

On the other hand, CFAC's principal speaker this term will be W. (Bud) Prather, technical supervisor of color operations for Chi NBC, who'll talk on color tv, natch.

New NBC Radio Biz

NBC Radio piled up some hefty business last week via some shortterm saturation orders and a 52week "Monitor" pact from Carlings Red Cap Ale. Brewery bought 15 to 18 five-minute "Monitor" segs a week starting in November.

a week starting in November.

Other orders came from Standard Brands, Lever Bros., General Foods and Seven-Up. SB took nine one-minute and 10 30-second spots a week in daytime shows over a five-week period; Lever added a two-week order for 14 six-second spots a week; General Foods aded a total of 60 six-seconders through early December; and Seven-Up bought seven ominute spots weekly for three weeks in two sospers.

Queen Liz Adjacency For Parliament-Natch

WCBS-TV, the CBS flagship in New York, is cashing in on Queen Elizabeth's visit via the sale of New York, is cashing in on queen Elizabeth's visit via the sale of adjacencies of network pickups of her tour to Parliament cigs and Schaefer Beer. Station has sold a total of 13 such spots to the two advertisers on five separate dates when the CBS-TV cameras carry half-hour or 45-minute pickups of

half-hour or 45-minute pickups of her tour.

Deals were the last made by the station under the general sales managership of Frank Shakespears Jr., who left Friday (11) for Millawaukee; where he's to be the new general manager of CBS' WXIX. How's that for a parlay, Elizabeth & Shakespeare?



29 BILLION DOLLARS!

SPENT

IN STORER MARKETS

IN RETAIL SALES

IN 1956*

Retail sales of 29 billion . . . and so easy to influence on radio and television stations owned and operated by the Storer Broadcasting Company.

BROADCASTING COMPANY



WJW-TV

WJBK-TV

WAGA-TV

WVUE-TV

WGBS

WJW Cleveland, Ohio

WJBK Detroit, Mich.

WAGA Atlanta, Ga.

WIBG Philadelphia, Pa.

WWVA ' Wheeling, W Va.

NEW YORK-625 Madison Avenue, New York 22, Plaza 1-3940 \$ALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498 SAN FRANCISCO-111 Sulter Street, San Francisco, Sutter 1-8689

50

Variety's weekly chart, based on ratings Jurnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding teatures as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

leature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

11.1 19.4:4:00 -

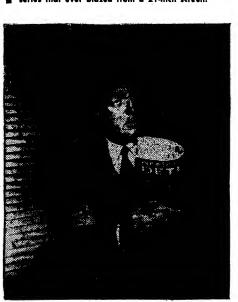
WASHINGTON		ARB.			SHARE OF	SEPTEMBER, 1957 ARE
1. DAWN PATROL— Errol Flynn, Fred McMurray, Alexis Smith; 1938; Warner Brothers; Associated Artists Productions	TIME SLOT Safeway Theatre Sat. Sept. 7 10:30-12:30 a.m WMAL	RATING 13.7	HIGH 16.5	LOW 8.1	AUDIENCE 27.7	TOP COMPETING SHOWS RATING
 THIRTY SECONDS OVER TOKYO— Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV 	- Late Show Fri. Sept. 13 11:15-2:00 a.m. WTOP	11.2	14.4	5.4	64.4	Stringer; Michael; SamWRC
 COURAGE OF LASSIE— Elizabeth Taylor; Tom Drake, Frank Morgan; 1943; MGM; MGM-TV. 	Early Show Mon. Sept. 9 5:00-6:30 p.m. WTOP	9.8	10.2	9.3	29.7	Mickey Mouse Club
4. DRAGONWYCK— Gene Tierney, Vincent Price; 1946; 20th Century Fox; NTA.	Late Show Sat. Sept. 7 12:00-2:00 a.m. WTOP	9.4	11.1	5.7	74.0 :	Dawn Patrol, Safeway Theatre, .WMAL 9.5 No competition from 12:45-2:00 a.m.
5. THREE GODFATHERS— John Wayne, Pedro Armendariz, Ward Bond; 1948; MGM; MGM-TV.	Early Show Tues, Sept. 10 5:00-6:30 p.m. WTOP	8.9	9.6	7.5	31.9	Mickey Mouse ClubWMAL10.4 Foreign LegionnaireWMAL 6.0
6. HONKY-TONK— Lana Turner, Clark Gable; 1941; MGM; MGM-TV.	Late Show Wed. Sept. 11 11:15-1:30, a.m. WTOP	8.3	12.0	1.2	76.1	TonightWRC 2.4
 MRS. MINIWER— Greer Garson, Walter Pidgeon; 1942; MGM; MGM-TV. 	Late Show Thurs. Sept. 12 11:15-1:00 a.m. WTOP	8.0	10.2	6.3	68.4	Stringer; Michael; SamWRC
8. NIGHT SONG— Merle Oberon, Dana Andrews; 1947; RKO; C&C.	Hollywood Film Theatre Sun. Sept. 8 7:30-9:00 p.m.	7.8	8.4	7.2	13.9	Circus Boy WRC 14.0 Steve Allen WRC 35.2
B. TREASURE ISLAND— Wallace Beery, Jackie Cooper, Lionel Barrymore; 1934; MGM; MGM-TV.	WMAL Early Show Thurs. Sept. 12 5:00-6:30 p.m. WTOP	7.8	8.1	7.2	29.8	Mickey Mouse Club WMAL 9.6 Pete and His Pals WMAL 4.5
8. BWANA DEVIL— Robert Stack, Barbara Britton, Nigel Bruce; 1953 United Artists; United Artists-TV.	Early Show Sat. Sept. 7 5:30-7:00 p.m. WTOP	7.4	8.1	6.0 ~	35.7	USLTA Tennis WRC 6.0 Sports Highlights WRC 5.4 Sports—Michael WRC 6.0 Traffic Court WRC 10.4
D. HIGH BARBAREE— June Allyson, Van Johnson, Marilyn Maxwell; 1947; MGM; MGM-TV.	Early Show Fri. Sept. 13 5:00-6:30 p.m. WTOP	7.0	7.8	6.0	30.4	Mickey Mouse Club
COLUMBUS						
l. BUFFALO BILL— Maureen O' Hara, Joel McCrea, Linda Darnell; 1944; 20th Century Fox; NTA Film Network	Premiere Performance Sun. Sept. 8 9:30-11:15 p.m. WTVN	21.3	22.3	18.3	51.4	What's My Line WBNS 33.1 Sunday News Special WBNS 21.9 News—Norman Dohn WBNS 13.7 Count of Monte Cristo WBNS 4.9
2. OVER 21— Irene Dunne, Alexander Knox: 1945; Columbia; Screen Gems	Sunday Showboat Sun. Sept. 8 3:30-5:15 p.m. WTYN	11.3	12.6	10.4	54.8	Review WBNS 7.9 World News Roundup WBNS 6.5 Face the Nation WBNS 7.9
S. STANLEY AND LIVINGSTON— Spencer Tracy, Nancy Kelly, Richard Greene; 1939; 20th Century Fox; NTA.	Armchair Theatre Fri. Sept. 13 11:15-1:10 a.m. WBNS	.11.2	13.3	7.2	60.9	Dodge City, Late Home Theatre
HONEYMOON FOR THREE— Ann Sheridan, Jane Wyman, George Brent: 1941; Warner Brothers; Associated Artists Productions.	9'Oclock Theatre Sat. Sept. 7 9:00-10:00 p.m. WTVN	10.2	12.2	8,3	16.9	Gunsmoke
DEVIL'S CANYON— Virginia Mayo, Dale Robertson; 1953; RKO; C&C.	First Night Theatre Sat. Sept. 7 11:15-1:00 a.m. WLW-C	10.1	11.9	7.6	55.8	Last of the MohicansWBNS14.4 All Star BowlingWBNS6.4
Barbara Stanwyck, Henry Fonda; 1941; Columbia; Screen Gems	Mid-Day Movie Fri. Sept. 13 1:00-2:30 p.m. WTVN	8.2	8.3	7.9	48.5	Ruth Lyons' 50 Club WLW-C 8.5 Art Linkletter WBNS 5.4 Big Payoff WBNS 3.6
THE VERY THOUGHT OF YOU— Dennis Morgan, Faye Emerson; 1944; Warner Brothers; Associated Artists Productions.	Sunday Showboat Sun. Sept. 8 2:00-3:30 p.m. WTVN	8.2	9.0	7.2	24.7	Pro-FootballWBNS22.6
. NIGHT SONG— Merle Oberon, Dana Andrews; 1947; RKO; C&C.	Hollywood Film Theatre Sun. Sept. 8 6:30-8:00 p.m. WTVN	7.8	8.6	7.2 <	15.7	My Favorite Husband WBNS 12.2 Ed Sullivan WBNS 28.4
MAN HUNT— Walter Pidgeon, Joan Bennett; 1941; 20th Century Fox; NTA.	Armchair Theatre Wed. Sept. 11 11:15-1:10 a.m. WBNS	7.6	9:0	4.3	67.9	One More Tomorrow, Late Home TheatreWTVN3.6
. SWANEE RIVER— Don Ameche, Andrea Leeds, Al Jolson; 1940; 20th Century Fox; NTA.	Armchair Theatre Tues. Sept. 10 11:15-12:45 a.m. WBNS	6.8	7.2	5.4	70.7	Gentleman Jim, Late Home TheatreWTVN
. JOHN LOVES MARY— Ronald Reagon, Patricia Neal, Jack	Saturday Showboat Sat. Sept. 7	6.8	8.3	4.7	27.4	Curtain Going Up WBNS 4.0 CBS Game of the Week WBNS 16.4

EVERETT SLOANE talks about OFFICIAL DETECTIVE"

new, action-packed TV series from Desilu-NTA



So it's action you want? Well, you'll get it in "Official Detective," the most blistering new TV series that ever blazed from a 21-inch screen!



Result: Suspense, Excitement, A thrill a minute. Plus all the craftsmanship you expect from Desilu, which tops even its own long list of previous winners.



11's based on true material from "Official Detective"
Magazine, the Number One publication in the field.
And (modestly), I act as host and narrator.



Today, phone, wire or write NTA — for screenings of this power-packed new IV series, It's a lulu—and I don't mean maybe, baby.

In a short time...SOLD IN OVER 70 MARKETS!



Syndicated Reviews

26 MEN 26 MEN
(The Recruit)
With Tris Coffin, Kelo Henderson,
Don Haggerty, Elizabeth Marshall, Bill Murphy, Fred Kohler,
Billy Baucom, others
Producer: Russell Hayden

Producer: Reg Browne
Writer: Sloan Nibley
Distributor: ABC Film Syndication
30 Mins., Tues., 10:30 p.m.
BRYLCREEM, WHITE OWL CI-

GARS
WABC-TV (syndication)
(Atherton & Currier, Young & Rubicam)

Rubicam)

In this season of westerns on the networks choose the night and there's a gunslinger firing away), there's a comparatively few riding the first-run syndication, not corralling a network slot, strapped up its saddle and took "26 Men" on the market-to-market hitch, apparently riding a wave of popularity, for it hit a galloping sales gait with the skein.

skein.

On the basis of the preem, the show avoided any new fandangled adult approach, sticking its clean action and plot situations. Episode was hardly distinguished, similar plots and situations having been seen so many times before, both in other series and in the lower double bill of theatres. Production values also appear on the weaker side, when compared to many network oaters.

Slotting on WABC-TV at 10:30

sales also appear on the weaks values also appear to many network oaters.

Slotting on WABC-TV at 10:30 p.m. leaving out the kids as an audience, night hurt its rating, but the sponsors riding the show, Bryl-creem and White Owl Cigars, apparently want the heads of families: For the gunslinging addicts, the preem evidenced sufficient values along those lines to do a job. Also the "26 Men" tune is an assist; it's rugged and melodic.

The initial episode dealt with the recruit of a young man into the band of 26 men, delegated to keep law and order in the territory of Arizona, the dramatization based on the experiences of the Arizona Rangers. Story had the recruit and the Ranger leader cleaning up a troubled Arizona town, terrorized by a heavy and his cohorts. There was some fancy shooting by the recruit, well played by Kelo Henderson, and Tris Coffin lent authority to his role as the Arizona Ranger Captain. Supporting cast was competent within the confines of the script. Direction by Reg Browne was well paced. Horo.

HARBOR COMMAND

HARBOR COMMAND
With Wendell Corey, Larry Thor,
Casey Waiters, Dale Van Sickles,
Ray Foster, John Sorrentino,
Vance Skarstedt
Producer-Director: Herbert Strock
Writer: Vincent Forte (from Leo
Handel story)
30 Mins, Sot. 7 p.m.
ALKA SELTZER
KTTV, L. A. (syndication)
"Dragnet" in a nautical setting
pretty well sums up this Ziv offering, dealing with security forces of
various harbors across nation. The
opener was competent, but hardly
more than routine telepix fare.
Initialier has Wendell Corey, as
chief of San Francisco harbor
force hunting down killers of one
of his men. In brisk fashion, he
nails a first mate and a seaman
from one of the harbor's freighters, involved in a dope-smuggling
racket.

racket.

Corey registers okay as the forceful chief, but deserves better from the scripting department to back him up. Larry Thor as his second - in - command, Dale Van Sickles as the chief heavy and Vance Skarstedt as the victim of the baddies turn in best chores in support.

support.

Herbert Strock is producer-director, and occasionally inserts a nice touch to the generally run-of-the-mill production. However, he would do well to tone down the use of one musical theme, which reaches annoying proportions both in volume and number of repeats.

Kore.

network airing. National sponsors reportedly ran scared.

In syndication, the series has racked up a healthy sale in all sections of the country, local sponsors and stations, in closer touch with their particular situation being not nearly as queasy. Only in the most elemental level could this series, judging from the opener, cause any rise in sectional feeling, for what is unreeled is a romantic horse opera in a Civil War setting.

It's loaded with action, fist-fight-

horse opera in a Civil War setting.
It's loaded with action, fist-fighting, sword play, shooting, and excellent production values. The
story is something else, pretty routine cloak and dagger stuff somewhat too complicated. But commercially, it should get a good ride
in syndication, the production
values, action and setting earning
its rating way.

The series, based on books by

values, action and setting earning its rating way.

The series, based on books by Virgil Cavington Jones, who served as technical adviser, concerns itself with the exploits of Confederate ranger leader Major John Singletone Mosby, played with theatrical dash by Tod Andrews. Initial episode dealt with the kidnapping of a Union General in order to free a pretty, romantic Rebel spy, in love with Andrews. (This is the kissing type of horse opera.) The Union General, portrayed by Willis Bouchey, and his intelligence officer, played by Douglas Dick, were no match in the brains department, the Rebs outsmarting them virtually every turn.

TOMAHAWK

(Escape) With Jack Jacques Godin, Percy Rodriquez, Julien Bessette

TOMAHAWK
(Escape)
With Jack Jacques Godin, Percy
Rodriquez, Julien Bessette
Producer: CBC
Director: Pierre Gauvreau
Writer: John Lucarotti
Distributor: Lakeside Television
30 Mins.; Sun., 6:30 p.m.
Participating.
WPIX, N. Y. (syndication)
The growing international character of the syndication biz is exemplified in one area by "Tomahawk", produced and aired by the Canadian Broadcasting Corp., and distributed in the U. S. by Lakeside Television.
Skein of. 26 episodes concerns the adventures of Pierre Radisson, billed as the Davy Crockett of the Canadian Northwoods, and in point of historical time, taking place in a period when the North American continent was just being explored and settled.
For the kiddies, judging from the second episode, it's a good series, with plenty of action, lost of rugged scenic values, a display of scouting lore and a feel for capturing the Indians in their native settings. Weaknesses, though in the history and the lack of insight into characterization, failings which the kids may take in their stride considering the other values, but which makes the skein less palatable for adults.

Jack Jacques Godin, as the lead Pierra Radisson.

sidering the other values, but which makes the skein less palatable for adults.

Jack Jacques Godin, as the lead Pierre Radisson, lent a primitive assist to the proceedings. He was not handsome in the Hollywood sense, dressed up as he was as an Iroquois Indian, some offbeat casting not usually seen on American television. Supporting cast of Indians and white men was okay. Episode dealt with Godin's escape from the Iroquois tribe, which he had joined in order to avoid death as a Frenchman. Segment also had a reference to the U.S., with one of the locales being a Dutch trading fort which later became Albany, N. Y. Horo.

BIG STORY

HIG STORY (Hostage) With Joe Helgesen, Ross Martin, Anna Minot, Frank Campanella, Ed Bryce, P. J. Sidney, George Mitchell, Host-narrator, Burgess

Herbert Strock is producer-director, and occasionally inserts a nice touch to the generally run-of-the-mill production. However, he would do well to tone down the use of one musical theme, which reaches annoying proportions both in volume and number of repeats. Kove.

THE GRAY GHOST (Mosby's Rangers)
With Tod Andrews, Phil Chambers, Jean Willes, Bouchey, Douglas Dick Producer: Lindsley Parsons Director: Frank McDonald Writers: Warren Douglas, Jack DeWitt is Dewitt Distributor: CBS Film Sales 30 Mins.; Thurs, 9:30 p.m. Participation
WPIX, N. Y. (syndication)
Because of the integration issue and the concomitant rise in sectional feelings, CBS Film Sales took over this Civil War action; took over this Civil War action; rambling speeches to carry his carbon seen for projects.

point of boredom. Tale relates how Johns, portrayed by Joe Helge-sen, talks escaped con Ross Martin out of slaying a pregnant house-wife, Anna Minot, whom he's hold-ing hostage at gunpoint.

wife, Anna Minot, whom he's holding hostage at gunpoint.

Location photography in Phoenix is generally well done, but other technical credits, especially sound recording, are not too quality. Cast, generally recruited from N. Y. ranks, is competent. However, Martin goes rather overboard as the hunger-crazed con. Still, this could be fault of director Stuart Rosenberg, who also must bear blame for rambling story-telling.

Meredith seems determined to recreate his famed "Winterset" role in his stints, even to costume, references about "under the bridge" and philosophical comments in an approximation of blank verse. It doesn't quite fit the proceedings.

Vidpix Chatter

Richard Carlton, sales v.p. of Trans-Lux Television, returned to New York after a swing through Dallas, Fort Worth, Houston and Galveston . . . Penny Edwards, John Berardino and Carol Kelly have been signed for supporting roles in "Thin Man" episodes WSUN-TY, St. Petersburg, Fla., has purchased the Trans-Lux Encyclopaedia Britannica Film Library . . . KTTY, L. A., launched he Ziv "Harbor Command" series with a lot of harbor hoopla, with a party for advertisers and press abroad the French Liner Wyoming . . Onyx Pictures has sold its cartoon package in 13 markets, including WBZ, Boston, WRCA, N.Y., and WBBM, Chicago . WNAC, Boston, has bought Cartoon Classics from Sterling Television . . Oscar Rudotph has been signed as permanent director for the remaining 11 of the first 26 episodes of "Thin Man."

Howard Linkoff ankled Film-ways to join Television Graphics

ing 11 of the first 26 episodes of "Thin Man."

Howard Linkoff ankled Filmways to join Television Graphics this week; he'll be agency contact and in charge of publicity-advertising for the blurb maker . . . Jon Lei, in the Guild Films accounting department, who danced with Katherine Dunham, is presently featured in the African Room nitery . Maurice Zouary, boss of Filmvideo Releasing Corp., made a pact with George Caputo, prexy of International Sound Studios, for a longterm lease on the 200-seat International Theatre in Times Square and will use the former concert hall as a preview film theatre . . Bob Levitt, California National prexy, becomes the first guinea pig for the company's new industrial selling process, Calnatron a kinnie system, when he goes before the cameras this week to make a demonstration show for prospective customers.

Deal whereby Ray Singer and

prospective customers.
Deal whereby Ray Singer and
Dick Chevillat, producer-owners of
Raydic vidilimery. will use physical facilities of Screen Gems for
lensing of a pilot has been finalized. Pilot, "Combat Correspondent, U.S.M.C.," rolls Oct. 24, with
Lin McCarthy starring. SG will
also handle sale of the show. Pilot
is financed by Raydic.

4-STAR'S QUARTET OF NEW MEGGERS

Hollywood, Oct. 15.
In line with Four Star Films,
Inc., \$6,400,000 overall production
program, four directors have been
signed to non-exclusive pacts to
helm various shows for the tele-

Meggers and assignments are—Robert Florey, "Alcoa-Goodyear";
John English, "Zane Grey Theatre"; Tom Carr and Don McDougall, who alternate directing "Trackdown," indie company's newest series newest series.

Negotiations are also on with Alvin Ganbzer to direct five seg-ments for both the "Alcoa" and "Zane Grey" shows.

'El Coyote,' Others on Tap For RKO Television

RKO Television, which has moved out of the Mutual Building in N. Y. to offices in the Avenue of America's building formerly occupied by RKO Pictures execs, is putting the finishing touches on presentations of a number of proposed tv series.

They include "El Coyote Rides," Ken Murray producer and slated os tar Wild Bill Elliot; a new Jon Hall series, "Malolo of the Seven. Seas"; a situation comedy series Helmed by Paul MacNamara; Al Capp's cartoon series, and three Ben Fox projects.

TV-Radio Production Centres

IN NEW YORK CITY . .

IN NEW YORK CITY

George Zurich upped to manager of CBS-TV sales service, succeeding Robert F. Jamieson, who last week was named manager of saleton contacts in the web's station relations department. Robert L. Pike succeeds Zurich as assistant manager of sales service... Advertising Men's Post 209 of the American Legion giving a luncheon concert Monday (21) at the Hawaiian Room of the Hotel Lexington for the Herald Tribune Fresh Air Fund. Concert will consist of a bash among three jazz bands composed of ad and broadcast execs, with Benny Goodman acting as emce. Among the participants will be Grey v.p. Hal Davis: Larry Lowenstein of CBS-TV; Lennen & Newell senior v.p. Gordon Cates; Calkins & Holden prexy Paul Smith; Kudn er agency counsel Larry Pratt; Jack Cushing of Cushing & Johnstone and Sandy MacLeod, Gumbinner agency veep. Tickets are being handled by ABC's Thaine Engle, post commander... CBS conductor Alfredo Antonini conducted two classical recordings recently, the Oslo Philharmonic in Norman Dello Jolo's "Meditation on Ecclesiasts" and the Orchestra of the Academia Di Santa Cecilia of Rome in "The Fortunnate Islands" by William Bergsma ... Lee Jones, director at WRCA, recovering from leg operation at Roosevelt Hospital ... Lilla Skala to the Coast to do "Climar" tomorrow night (Thurs) ... Paul Lambert, not James Edwards as bitlied by CBS-TV publicity credits, played the role of the prosecutor in the "Playhouse 90" production of "Sound of Different Drummers" ... Sallie Blair guests on "The Big Record" tonight (Wed.) ... Marian Russell taking time off from her running role in "Romance of Helen Trent" for the lead all this week on CBS-TV's "Tw "The Verdict is Yours" ... John Gibson, comedy support on the Robert Q. Lewis show, inked for a role in Hecht-Hill-Lancaster's upcoming flim, "Run Silent, Run Deep" ... WCBS g.m. Sam Slate leaves today (Wed.) for a four-day visit to Atlanta to make agency-client rounds ... Kenyon Hopkins, chief composer-arranger for Radio City Music Hall, writing an original score for

leasting Network party Robert Eastman back from Washington, where he addressed Advertising Club of D. C. yesterday.

Dick Pack, Westinghouse Broadcasting v.p. for programming, to Hollywood this week to o.o. syndicated film situation, then to San Francisco for conferences with the KPIX program staff. Barbara Booth set for the Wendy Barrie show on WABD Friday (18). Bob Wilson celebrating his seventh anni as commentator on the "Savarin Saturday Night News" on WRCA-TV . Allan Swift doing another p.a. at Macy's Saturday (19) to plug his "Popeye" album . Theo Goetz, celebrating his ninth year on "The Guiding Light" tver, to discuss "How to Get Security in Television" on the Joe Franklin show Friday (18) . Ed Peck into "Wendy Warren" cast on CBS Radio . . "Person to Person" director Chuck Hill directing John Patrick's "Lo-& Behold" at the White Plains Little Theatre tomorrow (Thurs.) and Friday eves, with cast including Betty Hill and Robert Buzzell . . . Betty Kean and hubby Lou Parker cast as husband & wife on "Modern Romanees" next week (21-25) . . G. W. Johnny Johnstone, National Assn: off Manufacturers radio-tv-film director, motoring to Florida on his annual vacation, and will attend the annual meet of the Radio & Television News Directors in Miami Beach Nov. 6-10, returning to N.Y. Nov. 15 . . Ronald-Dawson recording an "X Minus One" show for NBC Radio tonight (Wed.), then does a role on "Edge of Night" on CBS-TV next week and is set for a small part in "The Prince and the Pauper" spec at the end of the month . . The Rover Boys guest on ABC-TV's "American Bandstand" Monday (21) . . Four Voices to Chicago for a two-week booking starting Oct. 28 on the NBC-TV "Howard Miller Show" . . Bob Gewald, radio-tv director of National Aritists Corp., prepping an "Aesops Fables" kidshow to star Mata & Hari . . . Janice Harper set for the Steve Allen show Oct. 27.

IN HOLLYWOOD . . .

Howard Meighan headed east for a week to meet with the CBS brass on the Heller report on new construction at Television City and to skip over to Washington for a session at Voice of America. of which he is a member of the advisory board. Both board chairmen, CBS' William Paley and RCA-NBC'S Gen. David Sarnoff, will be around about the same time. Son Tommy will toss a VIP reception for his dad at his home. Steve Gardner pulled stakes at Dan B. Miner agency to cast his lot with George Patton's commission house in Hollywood. All Weisman will help out on Goodwin Knight's gubernatorial campaign but maintain his publicity post with Foote, Cone-& Belding. Bill Leyden taped ahead a week so he could go deer slaying in Utah. His "It Could Be You" is now NBC-TV's daylight champ in the ratings, dislodging "Queen For a Day". Frank "Big Red" King, ex-station exec, hought into a Ford agency. Mark Newman of Famous Artists has it figured that it cost his agency \$15,000 in commissions because Ray Singer and Dick Chevillat won't take one of the many comedy writing offers. They'd rather be in business for themselves and the pilot of "Combat Correspondent" would roll soon. George Jessel hustled east to confer with NTA on an Ed Murrow-type of interview program. He would take greats of the past over the jumps. Gloria Marshall switched her base of acting operations from N.Y. to Hollywood and quick-like caught on with Eve Arden.

IN CHICAGO . . .

WBBM-TV dropped "Pee Wee King Show" last Friday night and has slotted in its place feature film reruns at 11 p.m. . . Rudy Orisek inked for third straight year on WLS with Talman Federal Savings picking up tab again for his half-hour evening strip . . . Phil Bow-

(Continued on page 54)

nosliw nhoi

his brand of exaggerated, wildly alsors stay out of his hair, he promises that'll wrench people away from He served up—nearly 30 minutes of lusive humor ... if the network cento deliver a fresh, bright new sound the TV set.

duce me to helpless laughter with both fantasy and humor—and an excellent example of Freberg at his satiric flights, now has his own Stan Freberg, the man who can reradio show ... It was a mixture of his best.

New Unter Ferald Aribane

Newsweek®

Ken Cordolla

He is the man responsible for bring-

Dr. Freberg

ing radio back to life.

Radio's tired blood is revitalized by

Freberg: He has Gazinkus. (A kind of magnetism. F.D.R. had it, Billy Graham has it.) Another who seems to have it is the star of C.B.S.'s new talked about "Stan Freberg Show. Why Radio Won't Die

O. W. W. Winer

Humor is not dead on the air ... Freberg's comedy has a quick and active imagination and he is a man who reads the papers...his humor ... and he is not reluctant to poke fun has the virtue of a point of view, at the world's foibles

he may become the Chaplin of the If Stan Freberg doesn't watch out, kilocycles. A splendiferous satire that brings forth an inventiveness, imagination and vigor of which television, in or out of summertime, is sadly bereft.

lewin/kaufman & assoc. public relations:

management:

lester linsk

Mr. Freberg is now available for:weddings, hangings, satellite launchings, television and light housekeeping.

Radio-TV Production Centers

man brought in from St. Louis by WMAQ's Howard Coleman to start new deejay show on the station next week . . . Bob Jones has taken post as midwest manager of Mutual Broadcasting System . . Pat Trumbull, former asst. farm director at WGN Inc., now associate producer of "Cross Country" at Fred Niles Studios . . . Dorothy Masterson of WNBQ-WMAQ continuity won baseball pool on date (10) of her 25th anni with the stations . . . Mal Bellairs tapped for a one-shot on CBS' "Big Record" in December . . . Jack Karey, WCFL deejay, starting fourth year of his Veterans Research Hospital show which he's been doing each week gratis . . . Virginia Marmaduke, reporter and radio-typersonality, cited last week by Old Town Boys Club for her radio and press features on the club . . Chi Tribune tv editor Larry Wolters giving Hollywood the o.o. for three weeks . . His baseball chores ended for the season, Jack Brickhouse now hosting "Supermarket Quiz" on WGN-TV, an audience participation show via remote . . Redd Gardner has left Kling Studios to take sales chief post at WHFB in Benton Harbor, Mich . . Forrest Fraser upped from operations director to associate director for WNBQ . . Bob Elson has resumed his interviews from the Pump Room, twice daily on WCFL, after the sumer history of the season of the Submitter of WNBQ . Bob Elson has resumed his interviews from the Pump Room, twice daily on WCFL, after the sumer history of the season of WNBQ-WMAQ, again heading Community Chest-Red Cross Joint Appeal for Merchandise Mart. man brought in from St. Louis by WMAQ's Howard Coleman to start

IN BOSTON . .

Rex Trailer, WBZ-TV cowboy personality, hosted the Prestone Auto Safety Girl on his Saturday a.m. show . . . Bishop Fulton J. Sheen and Gail Davis of "Annie Oakley" film series, in for Gene Autry Rodeo at Boston Garden, guests on second stanza of WNAC-TV's new live "Frank Luther Show" Tuesday (15) . . . Channel 5, WHDH-TV, set Nov. 17 as air date debut following switch from original date of Nov. 3 because of accident at site of transmitter when equipment failure caused small section of tower to collapse . . . Elleen Rodgers in town plugging her new Columbia release on disk jock programs . . . Jay McMaster, disk jock at WMEX for 17 years, ankled after disagreement with musical format, refusing to play rock 'n' roll platters . . . Marle Houlshan, WEZI press rep, nabbed a 14-column banner across two pages, story and two pix in the Boston Traveler last Tuesday (8) on WEEI's personality Carl Moore, of Beantown Varities show, trip to Ireland to nab talent . . . Franklin A. Tooke, gen, mgr. WBZ-TV, and Fran Corcoran, WBZ-TV press dir., hosted tv writers at Parker House luncheon Tuesday (15) for new program, "Adventures in Number—Space," debuting Nov. 12 at 7:30 p.m. In for the sesh were Bill and Cora Baird and Prof. Howard F. Fehr.

IN WASHINGTON

IN LONDON . . .

Henry Cornellus just back from the States where he's been negotiating a vidpic series entitled "Focus On The Individual," for American tv . . . A top Scotland Yard detective, Detective-Superintendent Ronald Vivian, has quit this post to become special investigator for BBC-TV's "This Is Your Life." . . . ABC-TV topper Howard Thomas to the Continent for a business visit . . Dick Richards has landed the scripting job for three tv series about the film business. He'll now handle Associated Rediffusion's "Close Up" and "Spotlight" shows, and ABC-TV's "Box Office." . . Larry Parks and Betty Garrett topped the bill of Associated TeleVision's "Sunday Night At The London Palladium" (13) . . Alan Young wound his 17-week series entitled "Personal Appearance" for Granada-TV last Thurs. (10) . . Spanish soprano Carmen Prietto will plane to London from her home in Switzerland on Oct. 21, to appear in a BBC-TV program entitled "Music From Spain."

IN PHILADELPHIA . . .

George Goldman, assistant to Robert Pryor, WCAU. WCAU-TV's veepee in charge of public relations, ankling station to become promotion manager for KPIX. San Francisco... John Roberts filling in for Gunnar Bach, while the WFIL-TV news director is in New York filming interviews with delegates to the United Nations (14-18)... Frank Ford, WPEN midnight gabber, elected to board of directors of the "Fight for Sight League"... Reps from 36 schools invited to WRCV-TV's studio for mass long distance Interview (14) with Dinah Shore to daunch "Chevy Show" this season... Pat Kirby former WCAU chirper to be vocalist at the annual Communion Breakfast of Hallahan High (Oct. 20) at the Sheraton Hotel. Margaret Mary Kearney, educational director of the WCAU stations, will be principal speaker... Inquirer tv columnist Harry Harris made fleeting appearance as assistant track coach in "West Point"... WFIL-TV's Chie Halftown to be guest of honor at the Delaware County United Fund Dinner at Drexelbrook Inn (17)... John Lupton and Michael Ansara, "Broken Arrow" costars, skedded for local appearances (22)... Phil Sheridan and John Roberts, WFIL stars, hosted the opening of the Lawrence Park Theatre (9).

IN DETROIT . . .

Four voices, all belonging to Hugh Roberts, will be heard on the 6-9 a.m. WWJ disk show cross the board starting this week, replacing Bob Maxwell who moves to an afternoon show emanating from a shopping center for the same station. Roberts voices are "Bipsy." 'Knut." "Big Mouth Baxter" and Roberts. He formerly was a disk jockey for WITH and WCAO.. Allen Sanderson is the new chief tv studio engineer at WWJ-TV, replacing Russell P. Williams who has joined Ampex Corp. as central district sales manager... Vaughn Monroe was in town Monday (14) on behalf of the Torch Drive and guested on three WWJ radio and tv programs.

IN SAN FRANCISCO . . .

George Goldman named new ad and sales promotion boss at Westinghouse's KPIX, replacing William Ryan, resigned . . KCBS's Wanda
Ramey addressed Milline Club on "The Greatest Way in the World to
Make a Living" . . . Boyd Rippey named Frisco manager of Weed TV,
replacing Don Staley. Don Carr, ex-Avery-Knodel rep, a new Weed
salesman . . Jackie Cooper in Frisco to aid United Crusade campaign
. . . "Meet the Press" beamed out of Frisco to interview another member of the Fourth Estate—Henry R. Luce . . . CBS-TV's Irving Gittin
made a big impression on Frisco tv editors with preview of "Twentieth

Century" . . . Vic Reed, ex-KGO news and special events chief, has opened his own flackery specializing in radio-tv... Exec producer Ben Draper came up with new format for KRON's "Explorers of Tomor-... Fred Kuh's "Old Spaghetti Factory" threw a fund-raising bash for KPFA, Berkeley . . . KRE, Berkeley, dumped its decade-old pops "Open House" in favor of straight longhair programming.

IN CLEVELAND . . .

Hal Morgan, WGAR, pacted to do Cleveland Symphony Orchestra CBS stints . . . Joe Finan resums KYW-TV Atlantic weather strip . . . WERE's Bil Randle readying new tv series . . . Pete French started KYW-TV Sun. thru Fri. 11 p.m. news . . . Brian Hodgkinson, ex-WHK, KYW-TV Sun. thru Fri. 11 p.m. news... Brian Hodgkinson, ex-WHK, now with WDOK... Alice Weston pacted as WJW-TV afternoon movies' femece... Roland Tooke, Westinghouse veep, into New York... Gordon Davis, KYW station manager, to Columbia for ORTB... West End Laundry, responding to listener demand, picked up "Party Line," 55-minute WHK stint with Bruce Charles cross the board at 1:05 p.m... Joe Mulvihill, all-night KYW disker, resigned... Jim Belcher exited WWJ for KYW radio publicity directorship... Ruth Allen, WGAR femme spieler, doing weekly series with Dr. Leonard H. Byiskind on "Female Troubles"... Bill Reed exited WDOK announcing to start own agency. own agency.

IN PITTSBURGH . . .

Tom Bennett, former program director at KDKA, has been appoint sales manager of sister stations WEDO in McKeesport and WEIR in Weirton, W. Va. . . Owen Simon, p. a. at KQV, has resigned to go with KDKA in a similar capacity. He replaces Jack Williams, who has been upped to head of advertising sales and promotion for Westinghouse station WEZ in Boston . . . Harry Lockhart, WWSW deejay, and his family to Miami Beach for three weeks; Ray Lehman is spinning the platters for him on "Tune In" . . Merle Pollis has left Chl. 11 to become news editor of WEEP . . . Larry Ecklund, shorttime assistant Homer Martz, KDKA farm director, has joined John Turreil's advertising and public relations agency in Butler . . . Joe Bassett, direct sales chief at WAMO, and his wife have a date with the stork in December.

IN MINNEAPOLIS . . .

John P. Frank, St. Paul assistant county attorney who handles bulk of criminal cases, told lawyers' gathering that because many tv programs dealing with crime "don't cast the proper light on real facts of life" his task is made the more difficult. He says that in his sumations at the end of every trial he cautions the jurors against relating what they see on home screens to what actually has gone on in the courtroom . Local radio station WLOL's unusual promotion and public relations stunt has one of its disk jockeys, Jim Baysen, posing as "the favorite ladies" home companion and working girls' friend" and personally handing members of fair sex orchids. Upon occasion of hundredth such gift there was ceremony at supermarket . . . Grand prize winner among 10-week finalists on KSTP-TV's locally produced "Treasure Chest" show contest to be awarded an all-expense trip to Paris for a New Year's eve celebration there . . . NBC-TV had first of series of motorcades in Twin Cities to help publicize its fall-winter lineup of shows. Parade through Minneapolis and St. Paul streets included 25 autos carrying banners calling attention to various programs.

On TV 'Polka Time'

Chicago, Oct. 15.

Chicago, Oct. 15.

"It's Polka Time," Chicago origination on limited ABC-TV network for the past two years, faces an all-or-nothing verdict from the web in next coupla weeks. Web feels the show can be valuable and is considering a Saturday night slotting if it can find one, but its originating source, WBKB, finds the show too costly for a local showcasing. It's either going to be on the network or off try, so far the present, until a decision is handed down, show's cast is marking time with personal appearances in the midwest, booked by Al Borde.

Last season, when "Polka Time"

midwest, booked by Al Borde.

Last season, when "Polka Time" was on against CBS-TV's "\$64,000 Question," it drew respectable Trendexes of nine and 10 but, moreover, opened "clearances for the web which it had been unable to get before. Feeling is that the show might continue to serve the net in a similar way in another net in a similar way in another time period. Also to be considered are the "Polka Time" LP record-ings for ABC-Paramount, net-work's sister company, for which the group reportedly has earned a reported \$100,000 in disk revenue.

ARB's Chi Setup To Serve Midwest Clients

Chicago, Oct. 15. American Research Bureau has pened a Chicago office primarily to service agency accounts, making it the second ratings service (Nielsen is the first) to move bodily into the country's second largest ra-dio-tv market. ARB has done a lot of Chi biz in the past, of course, but always via long distance phone and by plane trips.

Elliott Johnson moved over from the A. C. Nielsen bureau here to become midwest rep for ARB. He's assisted by Anita R. Staub, ex-marassisted by Anita R. Staub, ex-mar-ket researcher at Buchen Inc. Of-fice was opened Oct. 1 in the space previously occupied by Dick Wit-wer of RKO Teleradio in the Trib-une building.

Hops on Puzzle Contest As Audience Come-On

As Audience Come-On

Chicago, Oct. 13.

A device which newspapers have been using for years to boost circulation has been adopted by a local tv station here as a possible ratings hypo. WBBM-TV is preparing a nightly contest which would make attention to that channel imperative during the two-hour stretch after 10 p.m., when the CBS network programming ends. Station feels it may be ploneering a new television trend with its plan, which goes into effect Nov. 1.

A brainchild of WBBM-TV program director Frank Atlass, idea is to spot one clue in each of the 1-minute segments of the 10 p.m. hour and to set up a special switchboard from 11 to midnight for viewers to call in their answers will then be revealed sometime after the middle of the nightly feature film. All winners will get a prize of \$20. The contest currently being muffled is a kind of crossword puzzle quiz.

WBBM-TV is the unchallenged word puzzle quiz.

WBBM-TV is the unchallenged

WBBM-TV is the unchallenged top rated station in Chi, and its "Standard News & Weather Roundup" with Fahey Flynn and P. J. Hoff at 10 p.m. is the highest rated local show outside of occasional blockbuster feature films. The ratings dip sharply at 10:15 and thereafter, however, as the number of sets in use diminish. Atlass is hoping the contest will hold the ratings closer to the level of "Standard News" by increasing the sets in use.

in use.

Possibility that many viewers may not actually be watching their screens in order to work the puzzle seems not to deter WBBM-TV. Ratings, the station feels, are determined by the sets in use and not by how intently the viewer is watching.

rankee's 31st Affil
Boston, Oct. 15.
WKXL, Concord, N. H., became
the 31st fulltime affiliate of the
Yankee Net, WNAC, this week.
George W. Steffy exec veep,
Yankee, and Joe Close, WKXL,
inked the pact. WKXL's sister station, Keene, N. H., WKNE, mapaged by Frank Estes, is also a
Yankee affiliate.

Hottest Radio-TV Grid Town—Mpls.

Minneapolis, Oct. 15.
Greater interest in football than ever, if possible, in this always redhot gridiron sport area, due to what's believed to be the best U. of Minnesota team in years, is enriching Twin Cities' television and radio stations.

There probably are more football airlane shows here this fall than anywhere else and they're all spon-sored. Nothing else is so easy to sell to bankrollers, station heads

As a typical example, last Saturday four radio stations here were carrying the Northwestern-Minnesota game from Evanston, Ill., direct play by play.

There also were, of course, the NBC telecast of the Ohio State-IIlinois game, any number of tv and audio pre-game and after-game and scoreboard shows and a radio play by play broadcast of the Michigan State-Michigan game.

During the week, too, there are numerous other tv and radio foot-ball shows, all bankrolled. Even KMGM-TV, which confines its pro-gramming mostly to movies, carries the Frank Leahy Frlday night foot-ball game forecasts.

Buster Keaton Bides Time, Sez His 'Style' Will Come Back on TV

Hollywood, Oct. 15.

Hollywood, Oct. 15.

Comedy moves in cycles, feels
Buster Keaton, who characterized
himself as a "low" comic and thus
not in style at present. Keaton, in
an interview with KPOL newsman
Lew Irwin, commented that Ed
Wynn also left comedy because
'his style has gone out."

But exercisely the wheel turns

But eventually, the wheel turns and all styles come back, the comic

Television is an "awful drain" on comedy material, he continued. He tried video nine years ago, for a 17-week season. "By the 14th, 15th, 16th week, it was tough trying to think up material. You've got to redo things, try do things a different way. You have to steal and borrow."

At most, tv comics should confine themselves to one show a month. Overexposure "don't help," he remarked dryly. In days of two-recelers, "We made at best eight a year. When features came in, we made two a year, for fall and spring release, and that's all."

Realism in drama also runs in cycles, Keaton stated. "Even in silent days, we had the German pictures, 'Variety' and 'The Last Laugh'," he pointed out, in connection with current cycle of "realistic" pix. At most, ty comics should confine

tic" pix. Returning to comedy, Keaton ad-Returning to comedy, Keaton admitted it was hard to make a choice from the current batch of funnymen, but his favorites are Red Sketton, Lou Costello and Jerry Lewis, and Bob Hope and Jack Benny in the "light comedy" department.

Now It's Stella Awards

Portland, Ore, Oct. 15.
Stella Ayards for 1957, based on a poll of nearly 5,000 students and working graduates of tv technical and programming courses, were granted in various categories, with Art Linkletter named best master of ceremonies and Ed Sullivan named most engaging master of ceremonies.

or ceremonies and E. Suluvan named most engaging master of ceremonies.

Northwest Schools, the tv vocational school which has branches in Portland, Chicago, Hollywood and Washington, conducted the national poll, with all 48 states represented. Other winners include "Father Knows Best" as the best family situation; "Playhouse 90" as the best hour or more dramatic program; "Alfred Hitchcock Theatre" as the best half-hour dramatic program; "Cheyenne," best western dramatic program; "I Love Lucy," best situation-comedy program; and "CBS world News Roundup" as the beet news-special events program. In the roster of 22 awards, all nets were represented.

New York—Arthur H. McCoy has been appointed executive v.p. of John Blair & Co. radio station reps. McCoy joined the Blair organiza-tion as account exee in April, 1955, and in May of '57 was upped to vp and national sales manager.

Yankee's 31st Affil



YOU'RE INVITED TO ANOTHER SERIES OF GREAT PLAYS

Announcing the new Hallmark Hall of Fame season for 1957-58

We hope that these distinguished plays on television will continue to win your critical approval.

"THE GREEN PASTURES"-OCTOBER 17

"ON BORROWED TIME" NOVEMBER 17

"TWELFTH NIGHT"-DECEMBER 15

"HANS BRINKER OR THE SILVER SKATES"-FEBRUARY 9

"LITTLE MOON OF ALBAN"-(an original play) MARCH 24



"DIAL M FOR MURDER"-APRIL 25



All on NBC-TV. Each one 90 minutes live, in full color.

Thank you for your interest and support and your kind words about the plays we've produced in television these past two seasons for the Hallmark Hall of Fame.

Milberg Productions, Inc.

"The Hallmark Hall of Fame is dishing out some of the most exciting, adult, top level TV dramas of the season"
—VARIETY, December 19, 1956.

"In the trade, Milberg Productions, Inc., is known as "The Ivory Tower of TV." Its executive producer, Mildred Alberg, and its producer-director, George Schaefer, are conceded the highest batting average for quality TV drama over the last four years."—NEWSWEEK, February 25, 1957.

"In sponsoring 'The Lark,' Hallmark has added one more

fine play to a roster which is becoming increasingly impressive and for which we all owe the greeting card company a great vote of thanks."—John Crosby, NEW YORK HERALD TRIBUNE.

""Taming of the Shrew"::: a free-wheeling lark::: a most infectiously inventive production . . . delightful fun: Maurice Evans let himself go in a performance of enormous vitality and charm. George Schaefer's direction was inspired."—Jack Gould, NEW YORK TIMES.

Italo Radio-TV

which invariably preceded these songfests with regard to the selection of finalist songs, from which the eventual winners were to be chosen. Many p ple accused Rall of rigging the selection system, while others chained that publishers "bought" votes during the hectic final eliminations in the two events. Ral toppers apparently feel that they can always step in at the last minute and pick up the two events in the future as they would any other outside festival of interest, while at the same time their failure to guarantee sponsorship would remove much of the pressure from pluggers, etc, under which the festivals have suffered in the past.

Two main song festivals, to which saveral other miner ones have better the song them will be completed to the past.

Completion of the loan accounts of the loan achiever of the loan achiever of the loan achiever.

Completion of the loan accounts of the loan achiever of the loan achiever.

Two main song festivals, to which Two main song festivals, to which several other minor ones have been added in recent times, are a vital jumping-off point for the year's top songs, just as selection of a song for RAI's yearly repertoire makes or breaks a tune, being the offly national outlet. While selection by RAI of a song starts a chain reaction in disk and sheet sales, with a followup from movie rights probable as well, elimination is tantamount to oblivion.

able as well, elimination is tantamount to oblivion.

Hence the cut-throat competition, the bitterness, and the law-suits. In order to divorce itself of charges of favoritism, RAI has now decided to farm out the actual selection of songs for its yearly repertoire to a series of six selection groups (three in Milan, two in Naples and one in Rome) under the jurisdiction of RAI and SIAE, the Italian Society of Authors and Editors. These groups will be charged with selection of 100 finalists from among the 3,387 songs submitted to RAI for the next year. If one of these winners eventually hits the "big" money here, such as that attained recently by Renato Rascel's "Arrivederic Roma," if stands to make about \$50,000 in a year from disk sales (30%) author's cut (50% of total), sheet sales and pic rights (20°).

RAI-TU's "new look" is already

Completion of the long a-building new "Broadcasting House" offices and studios of KCMO-TV, AM and FM, was the occasion last Friday (11) night for a grand soiree and civic affair at the Hotel Muehlebach, More than 500 leaders in advertising, city life and industryites were guests of KCMO at the affair.

tryites were guests of ACMO at the affair.

Event rates as one of the all-time highs in promotion and public relations strenged by a broadcasting outfit here. In for the event were a considerable coterie of brass from Des Moines from the Meredith Publishing Co., which is the station owner, and top men of other tyradio properties owned by the magazine house. While it was essentially a night for E. K. Hartenbower, KCMO-TV general manager, on hand were Fred Bohen, president of Meredith, Edwin Meredith and Karyl Vann, vice presidents, Payson Hall, director of radio-ty, Frank Fogarty, WOW-TV, Omaha, Paul Adanti, WHEN-TY, Syracuse and Richard Rawls, KPHO-TV, Phoenix, as well as the mayor, civic dignitaries, agency officials, et al.

Building causing the fanfare is the left word in tyrandio head.

sales (30%) author's cut (50% of total), sheet sales and pic rights (20%).

RAI-TV's "new look" is already much in evidence in its radio shows and especially on the first of this fall's new television programs, ties to originate colorcasts. Alongwhere a brace of new-faces and talents, both in vocal and orchestral fields, have brought many favorable meliton, the 1000-ft-plus anternal comments. Other changes, but these

Ernie Schier

Jay Barney, Quick Study; Thesper's 'Furst' Memory Bottles Up Coke Powwow

Jay Barney, radio-tv actor, is practically a victim of amnesia after trotting out feats of memory before dealer groups. Barney signed for three appearances at Coca-Cola conventions, giving a 105-minute memorized—thanks to Dr. Bruno Furst—talk to about 2,000 bottlers gathered in Washington, D.C., last week, Kansas City this week and Los Angeles next week. Spiel totals 21,125—count 'em — words, 32 magic tricks (learned without benefit of Black-stone) and 78 music cues. stone) and 78 music cues.

stone) and 78 music cues.

A clause in his contract stipulates that the actor could continue with "Romance of Helen Trent" every day during rehearsals and fly back from D.C., K.C. and L.A. soon as his stint is finished. "Trent" sudser agreed to write him out Tues.-Wed. and it's worked out, so much so that he managed to squeeze in "Frontiers of Faith" doing the lead role of Peter Stuyvesant. This couldn't be done with mitrors or Furst as it required him to walk with a wooden leg. He'd practice walking on it during the Coke show rehearsals and mastered the gait by Sunday when the gam collapsed during dress. ("I imagined what Peter S. would di his wooden leg gave out—keep his weight on his good leg and take it gool with a peg," says Barney). The show went off smoothly except for a skinned knee and a two-day charley horse.

Graduation exercises (on live ty and two suddiarium appearance). A clause in his contract stipu-

two-day charley horse.

Graduation exercises (on live tv and two auditorium appearances) for Dr. Furst's Memory Course also coincided with Coke-"Trent". Survivesant and his assignment was to know every Nobel, Prizewinner in each of five fields from 1937 through 1955 (90 in all), their names, country and what they won it for. "I surprised even myself by not goofing once."

P.S.: This is the 21st month of Barney's role in "Helen Trent." It started as a six-week deal.

Aubrey

Continued from page 25 ;

in radio until a radio réplacement is found for him.

Departure of Rabinovitz indicates the great strength Simon (Si) Siegel knows within the network. Riddleberger reports to him, since Siegel recently became financial veep of American Broadcasting-Paramount Theatres, ABC's parent company. Seigel has been taking a more ac-tive interest in the tv web for the past six or seven months. It's be-lieved that this interest led at times to a conflict of duties with Rabino

It seems that'the three most im-It seems that'the three most important men at the network, under AB-PT prexy Leonard Goldenson, are Treyz, Aubrey and Siegel. A fourth party, Don Coyle, veep in charge of research, looms as another important man within the ABC-TV fold; he seems to be charged with increasing responsibilities as time goes on.

Week before last, another key administrative change was made. John Eckstein left as director of John Eckstein left as director of advertising, and was replaced yesterday (Tues.) by Dean Linger, who was brought in from CBS on the Coast. Still further changes are anticipated in higher administrative jobs, not necessarily by men being axed but by having them moved into new operational jobs. These changes are still being worked out.

changes are still being worked out. There is an irony in all this, particularly where it concerns Rabinovitz. His departure, leaked on Friday (11), signifies the end of the key execs who were gained for the network from the Al-PT sphere. Siegel being the only outstanding exception. Goldenson brought him into the network when Bob Kintner was axed a year ago, and nearly everyone who thought be was privy to Goldenson's plans believed that Rabinovitz, originally an AB-PT (watchdog' when Kintner was ABC boss, was one of the network's "fairhaired boys."

Also a year ago, John Mitchell,

"fairhaired boys."
Also a year ago, John Mitchell, who gained his tv and exhibitor experience with AB-PT, voluntarily quit the network picture in New York and was designated boss of ABC's owned-operated San Francisco stations. While it was voluntary, the move did set him apart from the net's Gotiam braintrust.

Recently, Robert O'Brien quit AB-PT completely for a key ad-ministrative post at Metro. Three years ago, he was in the ABC-TV scene, he too as a Goldenson repre-sentative, but was shortly taken back to AB-PT.

Decline of East

talk of "Big Record" starting fresh from a Hollywood outlook and capitalizing on the more . Jadily accessible stars).

sible stars).

Essentially it's these four basic shows that keep New York tv alive in terms of major live showcases. But more and more Sullivan, Como and Aflen have been obliged to put reliance on Hollywood berthed guests, On an average it takes anywhere from \$1,000 to \$2,500 to fly in a personality and keep him or her in the style to which they are accustomed. Over a period of a season, this totes up to several hundred thousand dollars in the aggregate, a sizable investment that could be circumvented through a permanent Coast origination.

As of now the networks are

permanent Coast origination.

As of now the networks are standing pat on the "New York production" tag for these variety shows, but it's recognized that should any one of them decide to make the move (thus inviting a wholesale N.Y.-to-L.A. talent swing as in the dramptic field) all of wholesafe N.Y.-to-L.A. talent swing as in the dramatic field), all of Mayor Wagner's horses & men couldn't stave off a general exodus that could be disastrous to the cause of New York tv as a bigtime production centre.

Bing's 'Disneyland' Seg

Bing Crosby will appear on "Disneyland" over ABC-TV Oct. 30. Crosby will narrate and sing portions of Walt Disney's animated "The Legend of Sleepy-Hollow."

The songs, three in number, are all show originals — "Ichabod," "Katrina" and "The Headless Horseman."

Play Marco' Back On Coast TV in Big Way Following Court's Okay

Hollywood, Oct. 15. New half-hour version of "Play Marco," bingo-type tv program which was waved off KTLA in 1955 by the FCC as a lottery—a ruling later reversed by the Federal Courts—returns to local airwaves on KHJ-TV next week.

on KHJ-TV next week.

Five stations are carrying the show, since courts reversed FCC ruling last March, packaging Caples. Co. discloses. Five more, including KHJ-TV, will commence within next month or so and additionally, Signal Oil Co., which is picking up tab locally (KHJ-TV title is "Play Signal"), has half-option for program in Portland, Seattle and San Francisco.

Program is on KEJZ-TV. Fort

Francisco.

Program is on KFJZ-TV, Fort Worth, Caples firm points out, in contradiction to recent reports that Texas's courts have ruled "Marco" illegal. Reports grew out of dropping of program on KRIS-TV, Corpus Christi, firm states. Promoters there sold sponsors additional batches of the required cards at a profit, which was against state law. Result was that program was yanked on these grounds alone, "Marco" packagers insist.

KHJ-TV "Play Signal" bows on Thirsday, 8:30 p.m. time slot, with Bob Campbell as emcee and Helen Barnhardt as aide.

\$1,500 Chi Take For Army-Irish Closed-TV

Chicago, Oct. 15.

Telecast of Army-Notre Dame football game, Saturday (13), into Grand Ballroom of Hotel Sherman netted \$1,500 at \$5.50 per head.

The closed circuit screening of the game was not announced until late Friday (12) by Teleprompter Corp, which handled the showing and tickets did not get on sale until the morning of the game in the lobby of the Sherman.

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WOMEN'S CLOTHES DESIGNER AVAILABLE

Brilliant young male designer of women's status, native New Yorker, seeks connection with T.Y. Studie or Metion Picture Co., Call: DE 5.2877 — New York Write Bet V-38 Variety, 154 W, 48th St., New York 36, N.Y.

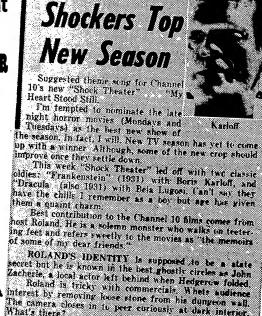
look what the critics say about WCAU-TV's MILLION DOLLAR MOVIE

"Shock Theatre" in Philadelphia

And prior to "SHOCK THEATRE'S" tremendous response . . . Million Dollar Movie in the same time slot on channel 10 had a 51% greater audience than the next ranking station.*

(Even critics like the commercials)

extra! First TRENDEX ratings give "SHOCK THEATRE" an average 15.9 rating with 60% audience share.



The camera closes in to peer curiously at dark interior,

A commercial.

Only one thing wrong with "Shock Thesier" Turns riewers into hollow-eyed ghosts. Seen any in your neighborhood?

Jack Paur's Co

PHILADELPHIA DAILY NEWS, WEDNESDAY, OCTOBER 9, 1957

horror means business on WCAU-TV

What's there?

The Philadelphia Bulletin Station • Represented by CBS-TV Spot Sales.

*September ARB

Guild Plans 'Sabotage' Series; Shoot in England

Guild Films is negotiating a deal to produce a half-hour adventure series in England. The skein, destined for syndication, according to the distrib, will be called "Sabo-

"Sabotage" will be based on the book by Leslie Bell about the ex-ploits of British Intelligence. Guild ploits of British Intelligence. Guild has already begun work on another half-hour series, "Light of the World," for which a pilot is being lensed in Mexico. Also under production are segs for upcoming "The Michael's in Africa," Latter will be released in January.

Chi's Hot Scrap

tion has been selling it on a sevenday per week basis, using the Sunday show as kingpin with first-runs. Other days, "Movie 5" goes on 4:30-6 p.m. with subsequent runs that are spaced no less than seven weeks apart. .

Sellout, the station admits, came about largely on the expectations of the WNBQ's first package buy, the 50 UA titles, and to stimulate buying the station has instituted several bargain plans for 13-26-39-52 week schedules. If the ratings hold up, "Movie 5" cross-the-board 52 week schedules. If the ratings hold up, "Movie 5" cross-the-board should be worth some \$1,200,000 in yearly revenue to the station. It takes 84 one-minute spots per week. This would represent a terrific improvement over the programming which "Movie 5" supplanted, a moppet show, "Elmer the Elephant," which did well until "Mickey Mouse Club" opposed it on ABC-TY, and an ambitious but low-rated live musical, "Adults Only."

WNBQ's showing of "African Queen" had the momentum from the 90-minute Standard Oil spec which just preceded it on the NBC net and a half-hour advantage over the other local feature film by starting at 9-30 pm. At that hour, however, it fell opposite CBS-TV's "What's My Line," one of the highest rated shows in Chicago. "Casablance" on WGN-TV and "Something For the Boys" on WBKB opened at 10 pm. opposite WBBM-TV, the WBBM-TV, "Standard News and Weather Roundup," upquestionably the top-rated local show cross the board. WBBM-TV the CBS station, started its Bela Lugesi film at 10-30 pm. after two-thirds of "African Queen" and one-third of the other competing films.

one-tuned of the other competing, films.

Overnight Treadex ordered by WNBQ found its "African Queen" acoring 25.0 against CBS' 25.5 for "What's My Line" at 9:30. At 10 the pic outstripped all competition with 29.0 against 14.3 for WBBM-TV's "Standard Roundup," 11.9 for WGN-TV's "Casablanca" and 1.8 for WBKB's "Something for the Boys." In final half-hour, "Queen" got 22.5, "Casablanca" 21.1 and of start WBBM-TV's "Mark of Vampire" 4.2.

"Mark of Vampire" 4.2.

Frisco Battle

San Francisco, Oct. 15.

A feature rating war is in the offing here with KGO-TV, which bought the Metro library. throwing its hat into the ring.

Interesting aspects of the KGO-TV buy are that it's the first ode of the American's Broadcasting-Faramount Theories station group to buy the Leo the Libe Liben inbelt plunking down an estimated \$1,300,000 for the seven-year licensing the Library from the Westing-house price, was sufficient to take away the library from the Westing-house station, EPIX, Westinghouse station, EPIX, Westinghouse station, EPIX, Westinghouse furtishing the self for Cleveland and Pittshuggh, thesigh.

KPIX, which has enjoyed feature film leadership heretofore, has a stockpile of RKO, Warner Bros., 20th-Fox and other cinematics to buck the oncoming Metro opposition. KRON, an NBC affiliate, has some Warner pix too,, as well as others.

New York—Adam Young, president of the Young representative firm, has announced additions to his West Coast sales staff. In San Francisco, Bichard Kelliher has been named sannager, replacing Chuck Chambings, who resigned to manage EdWX, Phoenix, Application of Bull Empson to the San Francisco staff.

Robt. Sarnoff

Continued from page 25 ;

ing the most exciting season in tv's short 10-year history. We have the best list of specials we've ever had. Mary Martin in 'Annie Get Your Gun'. The General Motors Show. And CBS and ABC have many spe cials.

"We have reprogrammed 55% new shows in the evening hours. The first returns, considering ratdefinite swing to NBC, New NBC shows have increased our audience

Info Agency Curtails Following Cutbacks

Washington, Oct. 15.

The U. S. Information Agency which sharply stepped up its film, and television niber during the first half of this year, has cut them back under the reduced budget which became effec tive July 1 last. In its semi-annual report to Congress, for the period Jan. 1 to July 1, the agency ex-plained it had been steadily broadening its use of the media. However, continues the report:

Radio broadcasting to "Iron and Bamboo Curtain" countries, will re-

shows have increased and the state of the globe.

Sarnoff agreed there is an overabundance of Westerns ou to this year but said, "We as a hetwork have no control over what other networks and individual stations have. We have only four Westerns in our night time programming.

"If you took all the hours of Western programs on all stations in the United States, well, maybe you have got too many Westerns."

While here Sarnoff and his party were entertained at a luncheon at the home of former Goy and Mrs. W. P. Hobby.

\$21,000,000 Spot Biz on Spot

KSL-TV, Salt Lake, \$500,000, and KOIN-TV, Portland, Ore., with its \$1,500,000

In all, CBS Spot Sales will throw to the wolves eight out of its 13 to the woives eight out its 1s is stations if the measure is adopted. The key markets being in Philadelphia, Charlotte, Houston-Galveston, and Portland.
CBS officials are taking the wait-ant-see attitude but seem to

wait-and-see attitude but seem to be resigning themselves to the future.

NBC Spot Sales although not dropping the coin that CBS does, loses more markets. Seven of the 14 listings of NBC fall by the way-side. They will surrender WEGB-TV_Albany-Schenectady-Troy, \$1,000,000; WKNET-TV, Louisville, \$900,000; KSD-TV, St. Louis, \$2,000,000; KSD-

TV, Houston-Galveston, \$1,500,000; cal deal that hey have worked out KSL-TV, Salt Lake, \$500,000, and and these, too, will be thrown up

for grope.

The bodies haven't been buried yet but it's no secret that anxious reps are not saying more than "hi" to station owners and general managers in these key mariets

'Battle of Giants'

programming needed, likely spon-Also, the problem of financing is a major hurdle for a newcomer, with money tight, with banks cautious on lending to unside. They will surrender WRGBTV-Albany-Schenectady-Troy, \$1,000,000; WCKT-TV, Maimi, \$200,000; WAVE-TV, Louisville, \$900,000; WAVE-TV, Louisville, \$900,000; KOD-TV, St. Louis, \$2,000,000; and
KOMO-TV, Benver, \$1,000,000; and
KOMO-TV, Honolulu, \$300,000.

The last straw is that NBC Spot
Sales is repping an additional five tablished vidifin distribs for fistations for Crosley Broadcasting
in three markets under a recipro-

LTIMORE TV?

Channel 13...from 3rd to 1st in 30 days!

After one month of the Channel 13 programming schedule under Westinghouse Broadcasting Company ownership, the latest American Research Bureau (Sept. '57) survey shows...

*Out of 454 quarter-hour periods surveyed while all 3 stations were on the air.

WJZ-TV . . . leads in 199 Station B . . leads in 193

Station C., leads in 62

AND LOOK AT THIS!

Buddy Deane Bandstand (3-5 PM, Monday through Friday) is the top-rated local afternoon program in Baltimore, with more than 50% adult viewers-2.5 viewers per set!

The Early Show (6-7:23 PM, Monday through Saturday) is the highest-rated early evening show in Baltimore - over 60% adults-2.8 viewers per set!

* Share of audience—sign-on to sign-

WIZ-TV..35.5%..up 24.5% Sta. B. . 38.2% down 4.9% Sta. C.. 25.1% down 19.2%

Keith McBee's "7:23 News" is the highest-rated news show, network or local, in Baltimore TV!

The Late Show is the highest-rated local show in Baltimore TV!

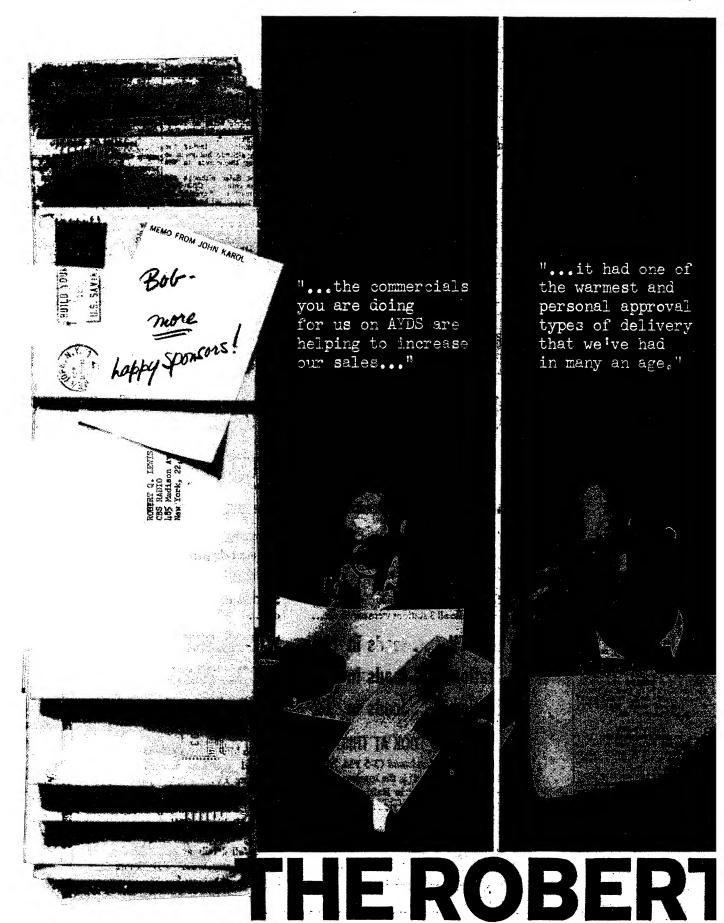
For full details and availabilities, call Joe Dougherty, WJZ-TV Baltimore Sales Manager, at MObawk 4-7600 ...

WESTINGHOUSE BROADCASTING

COMPANY, INC.

REPRESENTED BY BLAIR-TV



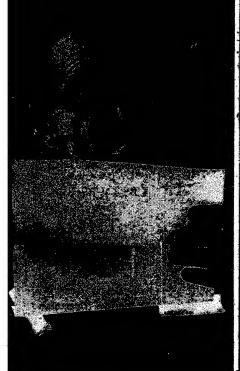


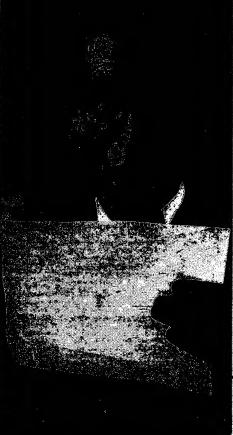
Sporsoys: campana sales co., chrysler corp., cowles magazines, inc., ex-lax inc., general foods corp., general mills, inc., grove laboratories inc., h. J. Heinz co., hotpoint co., hu

ON THE CBS

"...commercials like this will keep us in the running." "...what a real stimulus your salesmanship has been to Perma. Starch sales..."

"In our book you are the greatest salesman of them all."





Q. LEWIS SHOW VITAMIN PRODUCTS, INC., JOHNSON & JOHNSON, LEWIS-HOWE CO., P. LORILLARD CO., MILNER PRODUCTS CO., PLOUGH INC., READERS DIGEST ASSN. INC., VICK CHEMICAL CO., WHITEHALL PHARMACAL CO.

RADIO NETWORK

RCHESTRA: Ray Block SINGERS: Judy Johnson, Richard Hayes ANNOUNCER: Lee Vines WRITERS: Art Baer, Ben Joelson, Heywood Kling

Ford's \$1,000,000 TV Com'l

State Dept, Blessing

State Dopt, Blessing
Project involved four months of
preparation, both logistical and
diplomatic. Ford, JWT and Filmways see it meetings ine Washington last March, when they first
agreed on the project, with the
State Dept. and the U. S. Information Agency, and then with the
ambassadors of the 23 countries
through which the expedition
would pass. Meanwhile, Filmways
set up World Highway Expedition
Inc., a subsidiary designed to handle the operation, and began
gathering personnel.

At the top of the heap was Film-

die the operation, and began gathering personnel.

At the top of the heap was Filmways exec v.p. Marty Ransohoff, who came up with the idea and who served as World Highway prexy and exec producer of the project. He then signed on Kevin McClory, who had been overseas on-location director for Todd's "Around the World" as producer-director, and Jeannie Sims, whohad been assistant to John Huston in the I'lming of "African Queen," as coordinator in N. Y.

All this was done in utmost secrecy, since any leaks on the project would have enabled Ford's competitors to photograph the undisguised prototypes as far back as last July, when the trek started. Miss Sims' end of the operation, along with the World Highways offices, were sequestered at a hotel suite in N. Y. All thavel arrange.

Miss Sims' end of the operation, along with the World Highways offices, were sequestered at a hotel-suite in, N. Y. All travel arrangements were done on the q.t., as well as purchase of additional equipment, etc.

In May, McClory and a four-man team from Ford and JWT did a five-week preliminary survey of the titnerary, covering all of the 23 countries involved, just to see if the round-the-world trek was feasible. They decided it was, and Ford and Filmways got busy. Ford supplied a camera car and two equipment trucks (the latter including generators and refrigeration to keep the film at the right temperature), along with the two prototypes. Filmways began hiring agents and production managers in all 23 countries (an arrangement which will be maintained permanently by the commercial outfith, and started booking sea and air passage for the personnel and equipment. Early in July, the two prototypes

and air passage for the personnel and equipment.

Early in July, the two prototypes and the equipment set out from Detroit, with a five-man Ford driving-mechanic crew headed by ace test driver Danny Eames. Meanwhile, Ransohoff began assembling the members of the safari, which began itself to take on an international look. Cameramen



mercials on that phase of the ven-ture and will use those on televi-sion this fall. were Ken Talbot (British) and Peasley Bond (American); produc-tion manager was Roger Goode

were Ken Talbot (British) and Peasley Bond (American); production manager was Roger Goode (English); cartographer was Hubert Pictet (Swiss); doctor (who joined them later) was Dr. Kalfayan (of Lebanese origin and born in Turkey), head pathologist of Roosevelt Hyšeritäl; Niet* Webster, the tdirector, is American, as is Ransohoff; McClory is Irish and Miss Sims, British.

Cars and personnel were airlifted while the trucks and equipment travelled by sea to London, arriving July 15. Filming started in London; then another afrilift to Paris; thence to Geneva, through the Simplon Pass to Portofino, then to Rome and Venice and into Yugoslavia, for filming at Dubrovnik and Split. Then into Greece for stops at Salonika and Athens, then finally into Turkey for locationing at Istanbul and Goreme.

The Travails of Travel

The Travails of Travel

The Travails of Travel
At that point, the going began
to get rougher. Expedition proceeded to Teheran and Isfahan in
Iran, then over the border into
Afghanistan and through the
northern route to Kabul. Thence
through the Khyber Pass into
Pakistan, over the border to Amritzar into India; thence to Delhi,
Jaipur, Agra (for the Taj Mahal)
and down to Calcutta. From there,
another airlift to the Malayan Peninsula, and down to Bangkok, the
hidden city of Angkor Vat, into
Vietnam and Saigon, another airlift to Hong Kong and another to
Tokyo and Fujiyama, thence by
plane to Anchorage, down the Alcan Highway and back to Detroit.
Entire travelling time, an esti-

Entire travelling time, an estimated 130 days, ending towards the end of November. Crew is currently in Rangoon, with the remainder of the itinerary still to be completed. Meanwhile, though mainder of the itinerary still to be completed. Meanwhile, though, one of the prototypes was airfilted back to the U. S. this week so it could be available for Ford press previews starting today (Wed.). The other will complete the trip.

seviews starting today (Wed). The other will complete the trip. Both cars got through without any nengine, transmission or major chassis failures, though naturally they've been beaten up somewhat. With the film coming into New York in a steady stream via some 15 separate airlifts, another project got underway two weeks ago. Filmways started construction of what he claims is the largest tyset in Television history, a 40-foothigh rotating globe, which was too hig for any of the New York studios and consequently was set in nearby Jersey City, at the state armory there. With Arthur Godfrey, Tennessee Ernie, Sloan Simpson and Roxanne doing the armory there. With Arthur Godfrey, Tennessee Ernie, Sloan Simpson and Roxanne doing the pitches, Filmways shot four days of openings, closings and integrating shots using a new Ford in front of the rotating globe as the theme. Set alone was \$40,000.

While the commercials are being whipped into shape, Filmways is dickering with United Artists for theatrical release of the 60-minute documentary, which will be pegged to a one-world, one - highway theme. He's assigned Allan Chase to head up the scripting of the feature, and has a staff of editors assembling and pruning the 6,000 feet of film that will go into the feature. Additionally, Ford will make dealer use of the feature and

other unused footage for educa-tional, goodwill and public rela-

tional, goodwill and public relations purposes.

In addition to the regular crew,
Ford sent along public relations
troubleshooter Waiter Curtis, and
vet still photographer Gordon
Tenney (for lots of anticipated
news coverage of the expedition),
while JWT few supervisory and
creative personnel in and out during the course of the trek.

Cuban Rebels: TV In States Should Tell Both Sides'

Are the U. S. networks taking sides in the Cuban revolution?

Cubans are wondering about this in view of the fact that NBC has so far, carried three interviews with President Fulgencio Batista this year, two of them within the past month. CBS, on the other hand, made headlines with its coverage of the guerilla force led be Fidel Castro in the Sierra Maestra Mountains.

A Cuban newsman expressed this feeling: "No one disputes the right of NBC to interview anyone they want, but in the interests of fair play why don't they give the opposition a chance to speak also?"

opposition a chance to speak also?"
A spokesman for the rebels said:
"NBC thinks it has a big story in
interviewing Batista. Actually,
Batista is delighted at the chance
of putting his views before the
American public. This is particularly true in view of the daily and
widespread criticism he receives
from the American press because
of his tyrannical methods.
"If the Culpan rowerment's con-

"If the Cuban government's contracts with RCA have anything to do with the NBC interviews, then let NBC stop and consider the future, particularly in regard to any new government that may be set up in Cuba."

Houseman

Continued from page 24 : rating terms it didn't do so well. I'd hate to have to be up against a major variety show like Ed Sullivan, simply because I couldn't do what I'd like to do. I'd have to inject other ingredients into the shows."

A hard central core of viewers on A hard central core of viewers on Sunday afternoons, Houseman hopes, will be supplemented from week to week by people whose interests are aroused by the specific topic that afternoon. "We hope the jazz addicts will watch the jazz by the property of the p

topic that afternoon. "We hope the jazz addicts will watch the jazz show, the people interested in religion will tune to the evangelism show, and so on." At the same time, he's a little worried that the very variety of the program and its lack of a single major connecting link, may work to a disadvantage in terms of audience.

Houseman's high on television, or at least the television he's doing. It's unique in that it permits in combination many of the things that can be done only singly or not at all in legit and films, along with the inclusion of the graphic arts. Besides which, he's having a lot of fun doing. "Arts." In his production setup, he's playing safe only with one facet, his directors, all of whom (Sidney Lumet, Franklin Schaffner, George Roy Hill and Robert Mulligan) are experienced professionals. Otherwise, any of the novices on-his staff with a good idea can have a chance to develon it. idea can have a chance to devel-

idea can nave a composit.

Beyond this, Houseman admits he hasn't the slightest idea who'll review "Arts' for the New York Herald Tribune, in view of critic John Crosby's role as host of the

Late Nite Chillers

Continued from page 27

for which the chillers seem directly responsible. In New York, Saturday night sets-in-use this past weekend (12) reached 41.7 for the 10:30-12 period; on Thursday (10), they hit 29.6, compared with only 17.6 five weeks ago on a Thursday night. In Philadelphia, WCAU-TV, which strengthered its lead not.

they nit 29.6, compared with only 17.6 five weeks ago on a Thursday night. In Philadelphia, WCAU-TV, which strengthened its lead position with "Frankenstein." also boosted the sets in use from 20.4 a month ago to 25.2. In San Francisco, sets in use in Jumped from a 16.5 on Thursday, Sept. 12, to an astonishing 40.0 on Oct. 3, the night KRON-TV showed "Frankenstein." for the 10:30-12 period. In San Antonio, sets in use on Friday (10 to 11:30) hit 60.0, compared with 29.3 a month earlier. Even Screen Gems, which had great hopes for the package, didn't expect results of this kind, and syndication sales chief Jerry Hydrians is now convinced that the future of feature film marketing lies in the "thematic" package. On tap within a year will be another horror package, out of the Universal and Columbia libraries, along with other types of packages pegged to a central theme. Hyams, who remembers when "the stations lined up at our doorstep if we had a feature with even a medium name." States that the excitement of the big-name epics released in the major studio flood last year is over, and the effect on audiences is wearing thin. With the horror pictures ag his evidence, he feels the "thematic" package represents the future of feature film selling.

'Strike It Rich'

Continued from page 25

package at that time was using the title "Bonanza Bills."

"Strike It Rich" has been in the 11:30 to noon slot on CBS, following Arthur Godfrey, for some years, and had ruled the rating roost for its time period easily. But a year ago 'NBC shifted "Home" from its 11:12 time slot and substituted "Truth or Consequences" at 11:30, cutting into "Rich's" ratings. And when NBC revamped its entire morning and began cutting into Godfrey's ratings as well, "Rich", suffered further. It's currently one of the lowest-rated of the CBS daytimers. Colgate doesn't contemplate any action on its other CBS-TV day-time entry. "The Big Payoff," which has held up strongly in the rating dept. But once it decides on "Rich," it is expected to move swiftly, bringing in the new show in a matter of a couple of weeks.

Matt Cyetic Slaps 110G Suit Against Ziv, Sez 'FBI' Contract Breached

**FBI' Contract Breached

Pittsburgh, Oct, 15.

Matt Cvetic, whose undercover work served as a basis for the Ziv radio series "I Was A Communist for the FBI," has filed suit against the Frederic W. Ziv Co., claiming breach of contract and seeking the sum of \$110,200.

Suit was filed in Western Federal District Court of Pennsylvania, with preliminary hearings slated in November or December.

Allegations stem from Cvetic's agreement with Ziv to serve as technical advisor for the series and Cvetic's promise to lecture before groups, etc., for a fee. Deal with Ziv, according to the complaint, called for payment, to Cvetic of 200 per single engagement plus expenses for lectures and \$600 per week plus expenses, the plaintiff's lecturers not to exceed four during the course of a week. Cvetic alleges an unpaid balance for the lectures he delivered during 1952 and 1953 of \$10,200. He also is seeking \$100,000 on the basis of an alleged breach of contract, which according to the complaint occurred when Ziv continued to use his name and material after the termination of his contract in October, 1956, Plaintiff acknowledged in the complaint that Ziv paid him the agreed price of \$5,000 for technical assistance and expenses during the period of his contract.

Cleveland — KYW's "Roadshow"

Cleveland — KYW's "Roadshow" is available for neighborhood promotions, hospitals, orphianages, etc. Under the direction of KYW program manager Mark Olds, nit consists of eight acts, including three dance teams, a pantonimist, and several vocalists, plus Greg Cekads' Band. A KYW personality serves as emece.



WMAR-TV

Maryland's Pioneer Television Station now celebrating its

10th Anniversary

by presenting CBS-TV Network

THE **BIG PAYOFF**

Randy Merriman and the entire cast from Baltimore's 5th Regiment Armory October 21st thru 25th

with Bess Myerson



ZIV SETS THE PACE WITH... **OUT OF TOP** SYNDICATED SHOWS in NASHVILLE! #1 Highway Patrol 28.7

Time after time, in city after city, ZIV SHOWS RATE GREAT

#2 DE CHRISTIAN 27 6 ZIV TELEVISION PROGRAMS INC.

VICTOR'S 'HOORAY FOR H'WOOD'

Stereo-Disks 0.0. Money Market; London Label, Westrex In Demos SOUNDTRACK SETS

Stereophonic disks are beginning to shape up as an early commercial possibility. Last week, in conjunction with the N. Y. High Fidelity Show and a conclave of audio engineers, both London Records and Western Corp., a subsidiary of Western Electric, staged demonstrations of their respective tone disk pursems.

ords and Westers Copt., a sussidiary of Western Electric, staged
demonstrations of their respective
stereo-disk systems.

Both the London and Westrex
systems are based on mono-groove
disks played by a single stylus. The
stereo sound is cut into each
groove via separate sound channels which are picked up by two
amplifying systems and a multispeaker setup to give the aspect of
depth to music, similar to the reality of the concert hall.

In the London system, existing,
monaural disks can still be played,
with the, stereo stylus but the
stereo disks are not matched with
the present LP pickups. Under the
Westrex system, there is a two-way
compatibility between the stereodisks and equipment and the current LP's.

London is ready to market the
stereo-disks at an early date, but
has not yet placed a price on the
product. Harry Kruse, London's
general manager, stated that he
didn't want to start any battle of
systems, but wanted the industry
as a whole to study the stereo-disk
potential and determine a competitive price structure. London's
stereo-disk is a 12-inch platter capable of playing 28 minutes.

Although no price has been set
on the stereo-disk, Kruse is certain that it will be considerably
cheaper than stereo-tapes for
equivalent music.

tain that it will be considerably cheaper than stereo-tapes for equivalent music. An average stereo-tape of a longhair work now costs around \$12 or \$13 and has proved to be one of the most important limiting factors for this market. Another plus for the stereo-disks is the ease of handling, whereas tapes have to be threaded onto machines. Several tape mechanisms have been developed recently to counteract this handiap via cartridge-type feeding of tapes into playback machines.

SAMMY DAVIS JR. RE GRANZ AND SATCHMO

New York.
Editor, Variety:
Having read a statement by Norman Granz in the Oct. 2 issue of Variety, I feel I can't let it go unsured in Montreal, in regard to Louis Armstrong, I said, I felt that although I agreed with his sentiments, I didn't think his language apropos for the occasion. Further, I felt that if Louis Armstrong or any Negro headliner, or white, for that matter, felt so strongly about racial issues, then why do they appear before segregated audiences. May I remind Norman Granz and Louis Armstrong that it was a little over a year ago that Louis was bombarded for the usage of "darky" in a song.

Sammy Davis Jr.

Gene Goodman Snags Publishing Catalogs

Gene Goodman, who has been prominent for the past couple of years in the rock 'n' roll field via his tre and Harmon music companies, has picked up a flock of catalogs recently. Firms he has acquired ownership of include Encore Music, Jewel Music, Allied Music, East-West Music and Robert Lea Music, all a SCAD reflicts ex-

Music, East-West Music and Robert Lee Music, all ASCAP affiliates ex-cept for, Encore which is BMI. The catalogs include such copy-rights as "Sunrise Serenade," "You Came A Long Way From St. Louis," "Blue Champagne," "Manague, Nic-aragua." Goodman operates his publishing enterprises with his brother, Harry, who is based on the Coast.

The firms purchased by the Goodmans were owned by a printer, Herb Leving. In recent years, how-ever, the music companies were in-active.

MGM-Sputnik Merger

MGM Records is not letting Sputnik go by without a tiein. Diskery is reissuing its "Music From Outer Space" album in hopes of quick cash-in. Album was cut by the Stuart Phillips

orch.

Among the titles in the package are "Polaris" "Jupiter Jumps," "Uranus Unmasked," "Vibrations From Venus," "Saturn Soliloquizes," "Solar Siesta," "Mercury Muses," "Mars Meditates," "Cosmic Capers" and "Asterodiana."

Welk Near Buy Of **Von Tilzer Music**

Lawrence Welk has virtually wrapped up a deal for the buyout of the Harry Von Tilzer Music firm. Understood the buying price is around \$175,000, with details of the contract being drawn up for final inking.

The publishing company, which has been on the block for some

has been on the block for some time, is jointly owned by Harold Gumm, brother of the late Harry Von Tilzer, and the children of the late Will Von Tilzer, another brother. Gumm, incidentally, was the original name of the Von Tilzer brothers.

The Von Tilzer catalog has numerous valuable old standards, including such songs as "Wait Till the Sun Shines Nellie," "When My Baby Smiles at Me" and "I Want a Girl."

HENRY JAFFE'S PUBBERY FOR HIS VIDEO TUNERS

Henry Jaffe Enterprises, video production outfit, has entered the music biz with its own publishing company, Fullerton Music, an music, Diz with its own publishing company, Fullerton Music, an ASCAP affiliate, in conjunction with Howie Richmond. New firm will publish the original music from the upcoming "Shirley Temple Story Book", show and other Jaffe video projects.

First tune to be published by Fullerton will be the Mack David-Jerry Livingston "Beauty and the Beast" title song for one of the shows in the Temple series.

R&R Thrown for Loss In Philly Disk Poll

Philadelphia, Oct. 15.

WFIL Radio, as part of its "Exciting New Sound" campaign, has enlisted the assistance of Sindlinentisted the assistance of Sindin-ger & Co. and a representative panel to screen disks. First session, held recently here, saw panel re-view some 200 records, a cross-section of the WFIL record library.

section of the WFIL record library.
When final results were tahulated, it was found that the overwhelming platter choices were
pops and standards in the melodic
groove. Station found this audience-population cross-section negative on rock "n' roll, with no such
tunes in the first 50% of the poll.

Station's deejays Phil Sheridan, Johnny Carlton, Bill Webber, Marge Wieting are guiding them-selves accordingly.

Hollywood, Oct. 15.

RCA Victor is being paid off on its new Hollywood accent with a flock of important soundtrack alniock of important solundrack ai-bums. Following its recent acqui-sition of the "South Pacific" pie version and "The Helen Morgan Story" Victor has now picked up the soundtrack to the Warner Bros, "Sayonara," and Metro's "Raintree County."

County."
Latter soundtrack was acquired by Victor although MGM Records, the pic company's subsid label, usually handles the soundtracks of the MGM dramatic films. Victor nabbed the set with a plan for a multifaceted release and an extensive exploitation campaign. Victor

multifaceted release and an extensive exploitation campaign. Victor is releasing a multiple-platter deluxe version of the entire Johnny Green score, a longplay version, an extended-play edition and a stereophonic tape release. Victor is planning a simultaneous world release of the "Raintree" set Jan. 1, backed by a major push via radio-television spots. Metro apparently felt that the extensive exploitation campaign would be an important selling adjunct to the film.

Victor, which now has Bob Yorke heading the Coast operation, is (Continued on page 68)

Saul H. Bourne. 73. Vet Pub. Dies. N.Y.

Saul H. Bourne, veteran ASCAP publisher and one of the architects of the modern music business, died Sunday night (13) at Doctors Hospital, N.Y., from an attack of peritonitis after undergoing a stomach operation. He was '73 years old.

Bourne originally broke into the music business as an instrument salesman and shortly after the first World War entered the publishing phase of the business at the behest of his brother, Ben Bornstein, who was working as a songplugger for Broadway Music. In 1919, Bourne, (then also known as Bornstein, having legally changed his name in 1947), formed a new publishing company, Irving Berlin Inc., in a three-way partnership with Berlin, then already a successful songwriter, and Max Winslow, professional manager for the company. This combo evolved into one of Tin Pan Alley's most successful

This combo evolved into one of This combo evolved into one or Tin Pan Alley's most successful publishing enterprises, handling all of Berlin's output plus songs by other top songsmiths of that era. In 1944, a few years after Winslow's death and the sale of his share in the firm to the surviving partners. the firm to the surviving partners, Bourne and Berlin split up with Berlin taking ownership of all his (Continued on page 70)

London Records Forms Division for Disks Cut By Pubberies, Writers

London Records has launched a new division to handle recorded material independently cut by publishers, writers, artists, etc. Diskery, the U. S. arm of British Decca, plans to buy up this prepared material distribution on a global level.

global level.

First subsid Iabel to be set in motion for this new division will be known as Felsted Records. Three disks are being prepared for release within the next two or three weeks. London also plans to set up other labels for this worldwide dis-Coral's N. Y. Pep Talks

Norm Weinstroer, Coral Records sales chief, outlined the company's field staff at a N. Y. confab last week.'

Attending the powwow were Johnny Thompson, Coast rep; Although the distribution and sales operation. Disks released in the artists are perfore activity of cutting U. S. artists and material but will handle the recordings prepared by others. Disks released in the U. S. artists and material but will handle the recordings prepared by others. Disks released in the U. S. artists and material but will handle the recordings prepared by others. Disks released in the U. S. artists and material but will headle the recordings prepared by others. Disks released in the U. S. artists and material but will be called Leonia Songs Inc. Name stems from Hilliard's residence in Leonia, N. J.

Although the distribution of the Oldrich, midwest division manager; Ed Walker, Chicago branch mgr.; Doin Bohanan, head of the Detroit office; and Len Levey and Howard Kaye, eastern division toppers.

HEAVY ACCENT ON United Artists Nearing Deal for Buv Of Mills Music; Price Under \$4,000,000

Reg Connelly Due Over

London, Oct. 15.

British publisher Reg Connelly is British publisher Reg Connelly is planning another business trip to New York within the next week or so, Connelly, meantime, is ex-pected to forego visiting his home in Nassau this winter due to his vife's convalescence from a recent

He recently split with the Aber he recently split with the Aber-bachs in London and it is expected that the London music publisher's American subsid partnership with Jean and Julian Aberbach will likewise be terminated.

Cap's Classical **LP Rise to \$4.98**

The general \$3.98 price line will The general \$3.98 price line will be broken by Capitol Records with the hiking of its FDS (Full Dimensional Sound) Classical LP line to \$4.98. New price goes into effect Jan. 1.

effect Jan. 1.

Cap will hold the \$3.98 tab on its other classical LP series which is released under the Capitol of the World banner. The Capitol of the World series consists of material cut by the label overseas where production costs are less than the U.S. The FDS line is produced in the U.S.

There are now about 180 active FDS LP's in the catalog which will be hiked in price at the first of the year.

MGM MAKING WITH 20 EP'S IN TERPING TROT

MGM Records is going on an ex-tended play dance binge. Labei has earmarked 20 single pocket EP

tentiet hay tance lingle. Lader has earmarked 20 single pocket EP sets for Nov. 1 release. Release will include four mambo EP's cut by Rene Touzet, Ramon Argueso and Dave (Tico) Robbins; 1 cha cha package by Orquestra Cosmopolita; two merengue EP's by Frank Damiron; two square dance sets by Billy Barrett; two rock 'n' roll packages by Claude Cloud; one waltz and one tango by Maximilian Bergere; two polkas by Ted Tyle; two jitterbug EP's by George Russell in addition to a set of "Prom Favorites," a "Teen Age Party" and a samba EP by Dave (Tico) Robbins.

BMI Critic in New Try For Place on Board

Broadcast Music Inc.'s annual stockholder meeting in New York stockholder meeting in New York yesterday (Tues.) was marked by another unsuccessful attempt by Al Nicol, ex-BMI comptroller, to get elected to the BMI board. Nicol had been soliciting proxies from various radio station stockholders and has been one of BMI's persistent critics. He once had to be forcibly removed from the BMI premises by a foliceman: At the board meet, all 14 of the directors were reelected. were reelected.

were reelected.
Nicol, who-now runs the R & T
Music company, Jocated in Newark, has been associated with some writer Gloria Parker and publisher
Barney Young, in attacking BMI.
The latter two currently have multi-million dollar antitrust suits
pending against the licensing organization.

The United Artists picture company, which has entered the music biz via publishing and recording subsids, has a good possibility of acquiring Mills Music, a top-rated ASCAP affiliate, as the basis of its catalog. UA exces have been talking to Jack and Irving Mills, heads of the music firm, for the past couple of months and negotiations have reached the point where UA has made a firm offer.

It's understood that the price

It's understood that the price It's understood that the price offered by UA is substantially lower than the standard going price for established firms, namely, 10 times, the annual ASCAP revenue. Mills earns around \$400,000 yearly from ASCAP, but the asking price of \$4,000,000 is regarded as too high by the UA toppers.

Outlook for the Mills buyout de-

high by the UA toppers.

Outlook for the Mills buyout, despite the difference between the asking price and the offering prices; is nonetheless regarded as "good." according to UA execs. Financing of the deal would be handled according to the so-called "Toni formula" under which, after a down payment, future install-ments are geared to the earning power of the purchased company.

power of the purchased company.

Operation of the UA publishing company, which also would include a Broadcast Music Inc. subsidiary, is regarded as an additional key exploitation service for film producers distributing through UA. Max E. Youngstein, UA exec who is president of the music enterprises, said that, in the past, plc producers frequently suffered from the bad timing of the music plugs with regard to film release dates. In any case, important songs have come out of UA-distributed, films in recent vears, such as "The Song From Moulin Rouge," "High Noon," "Terry's Theme From 'Limelight," and others.

UA is also exploring the possi-

Timelight." and others.

UA is also exploring the possibility of taking over some indiedisk company. In the meantime, however. Youngstein is lining up artists & repertoire personnel for the UA label. Two deals with staffers with commitments to other commanies have been virtually finalized. The pic company execs, meantime, are looking into the curestion of utilizing the UA distribution network for the merchandizing of their music output. Artist-wise, UA plans to offer deals similar to those offered to indie pic producers. Youngstein stated there would be incentives to artists over and above the normal royalty deals.

royalty deals

COL TAPING 'WEST SIDE' AS \$23.95 TWO-REELER

.Columbia Records' original cast treatment of "West Side Story" is getting a tape as well as an LP handling. It marks the first time a complete original cast package has been put out as a stereophonic tape

been put out as a stereophonic tape release.

Col has packaged "Story" in a two-reel box to be pedided at \$23.95. A few months ago, RCA Victor excerpted "New Girl In Town" for a one-reel tape package at \$10.95. Score for "Story," a Broadway click, was written by Leonard Bernstein and Stephen Sondheim.

Warren & Cahn to Feed Baby'; Jerry Lewis Pic

Harry Warren and Sammy Cahn are teaming up for the score of the next. Jerry Lewis pic for Para-mount, "Baby Doctor." There are six new songs planned for the film. They'll all be published by Famous Music, Par's publishing

Jocks, Jukes and Disks

Best Bets

TONY BENNETT ... I NEVER FELT MORE LIKE FALLING IN LOVE
(Columbia) ... Ca C'est L'Amour
THE GLOWTONES ... THE GIRL I LOVE
(East/West) ... Ping Pong

Tony Bennett (Columbia): "I "SAYONARA." "CAFE RIO" (R&C Music*) should be a latino (G&C Music*) should be a latino (G&C Music*) should be a latino a slick melodic and lyric mood that Tony Bennett works into a spin-ning must, "CA C'EST L'AMOUR" (Buxton Hill*) is the Cole Porter tune out of "Les Girls" and Bennett gives it its best spinning chance.

The Glowtones (Bast/West): "GAFE RIO" (Rapesana*) is in the post field. "THE Calles grove to death of the gringo spinners. THAT LIE" (Capesana*) is in the called the college of the gringo spinners. THAT LIE" (Capesana*) is in the post field. "THE called the called t

VARIETY

LAWRENCE WELK

LAWRENCE WELLA
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV-Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America.
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:39 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

John Carroll delivers in a pleasant, big-voiced style. Marni Nixon supplies an effective vocal background motif. "ONE IS A LONE-LY NUMBER" (Miller*) has been picking up scattered wax shots during the past few months but Carroll's heavy treatment won't help the ballad any.

Stan Borenson & Doug Setterberg (Kapp): "SWANSON, SWENSON, JENSEN" (Tacett) is a smorgasbord songfest but it's hard to develop an appetite for it. "THE TELEPHONE" (Hawtorne*) is a parody of the clicko "Honeycomb" but it adds up to a wrong number. ASCAP* BMI?

Chasins' Pianists'

"Speaking of Pianists" by Abram Chasins (Knopf; \$4), is a wise and Chasins (Knopf; \$4), is a wise and witty symposium on pianists by the music director of radio station WQXR, N.Y. Much of Chasins' material appeared first in the Saturday Review, the N.Y. Times, and in publications of RCA Victor and Columbia Records. Chasins' book is organized to relate the history of great pianists; to discuss interpretation and teaching; to follow development of the art through the lives and work of various artists; to deal with concert management, high fidelity reproduction, statesponsored music, recordings, and aspects of the classics.

Author, as a composer of more

sponsoreu muse, aspects of the classics.

Author, as a composer of more than 100 published works, is particularly sensitive to the creative artist. His wife is concert pianist Constance Keane. Book is an excellent addition to every music library.

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Title
Around World 80 Days
A Swingin' Affair
At Carnegie Hall
My Fair Lady
At The Waldorf
Bells Are Ringing
Film Encores
Jazz at Hollywood Bowl
Songs of Caribbean
This Is Nat King Cole
Calvaso

Goody's Album Bestsellers

Calvoso Calypso
Sings Rodgers & Hart
Fabulous Forties
New Girl in Town
Pajama Game
Sings Gershwin Swings The Blues Love Is The Thing Favorite Balads

Decca
Capitol
Vanguard
Columbia
RCA Victor
Columbia
London
Verve London
Verve
RCA Victor
Capitol
RCA Victor
Verve
Kapp
RCA Victor
Columbia Mercury ABC-Paramount Capitol Folkways MGM

Label

Album Reviews

Artist

Sound Track Frank Sinatra The Weavers Original Cast

4. Original Cast
5. Lena Horne
6. Original Cast
7. Mantovani
8. All Stars
9. Harry Belafonte
10. Nat Cole
11. Harry Belafonte
12. Ella Fittgerald
13. Roger Williams
14. Original Cast
15. Sound Track
16. Sarah Vaughan
17. Eydie Gorme
18. Nat King Cole
19. Pete Seeger

19. Pete Seeger 20. Original Cast

Trio, with Louis Bellson on drums, in a soft tasty swinging groove.

Gene Kelly-Mitri Gaynor-Kay Kendall-Taina Elg: "Les Girls" (MGM). Cole Porter's score for "Les Girls" runs to only five numbers, so this soundtrack offering only takes up one side of a 12-inch LP. Although it isn't one of Porter's most imaginative or lyrical efforts, it does have some bright moments. Taina Elg's "Cest L'Amour" and the Misses Gaynor, Kendall and Elg on "Ladies in Waiting" come across fine on wax. Flip side of the LP features the LeRoy Holmes orch working over six-Porter oldies. It's a tasty medley.

Santer-Finegan Orch: "Straight Down The Middle" (RCA Victor) is one of the best efforts of this crew. There's less chance-taking, but the sound is crisp and swinging on a group of standards and some originals by Ed Sauter and Bill Finegan.

"American Colleges Sing Stephen

Finegan.

"American Colleges Sing Stephen Foster": (Request). Hans Lengsfelder, Request topper, has rounded up a flock of college glee clubs and choirs for this Stephen Foster salute. It's a standout presentation of the Foster catalog handled with slick musical craftsmanship. The vocal groups come from Codist, Mississippi Southern, Nelumbia, Xavier, Southern Methobraska, Lafayette, Florida State,

Ella Fitzgerald-Louis Armstrong:
"Ella and Louis Again" (Verve).
The "Again" in the title of this package tips off that this is a sequel to Verve's current high-rider "Ella and Louis." And it's a sequel that will do as well on the retail level. Here, again, are Ella fitzgerald and Louis Armstrong in top form and with top material. They work together and in solo spots making every one of the 19 items in this two-pocket package a musical gem. They are expertly backed by the Oscar Peterson Trio, with Louis Bellson on drums, in a soft, tasty swinging groove.

Gene Kelly-Mitti Gaynor-Kay feel to "It Never Entered My feel to "It Never Entered My

Aparthent mutury.

Aparthent mutury.

Polly Bergen: "The Party's Over".

Columbia). A pleasant potpourri of pops and showlunes is given a likeable lift by Polly Bergen working with arrangements by Luther Henderson. She gives an appealing feel to "It Never Entered My Mind," "Make The Man Love Me," "My Melancholy Baby" and "Smoke Gets In Your Eyes." Album title, incidentally, is a tune out of the Jule Styne-Adolph Green - Betty Comden Broadway musical, "Bells Are Ringing," and is used as the closing theme on Miss Bergen's NBC-TV show.

Patty, Maxene, LaVerne: "Fresh

closing theme on Miss Bergen's NBC-TV show.

Patty, Maxene, LaVerne: "Fresh and Fancy Free" (Capitol). Here's more evidence that the Andrews Sisters still know how to set up a song. Repertoire is topnotch and they swing 'em out in a catchy musical style set down by Billy May's arrangements.

Roger Williams: "Plays Beautiful Waltses" (Kapp). There's plenty of appealing, melodic schmaltz here as planist Roger Williams fingers his way through a flock of waltzes. "The Merry Widow Waltz." "Sleepy Lagoon," "Always," and "Oh, What A Beautiful Morning" are among them.

Eddie Cochran: "Singin' To My Baby" (Liberty). Eddie Cochran has made his mark with the teenagers via his click single, "Sittin' In The Balcony," The set follows a similar groove.

Roberto Rossi Orch: "Rainy Night In Rosne" (Canidol). The

In The Balcony," The set follows a similar groove.

Roberto Rossi Orch: "Rainy Night In Rome" (Capitol). The Roberto Rossi orch is an attractive instrumental package here. It's a musical portrait of Rome using a batch of new melodies that may get to mean something as time goes by.

"The Sun Also Rises" (Kapp). The soundtrack packaging of Hugo Friedhofer's score for Darryl Zanuck's "The Sun Also Rises" stands up strong without the marquee lures of Ava Gardner and Tyrone Power who, incidentally, are prominently displayed on the album jacket, front and back. Lionel Newman conducts the themes pegged on Parisian and Spanish sequences. It's Kapp's first soundtrack and it should be a big one.

Decca Records is continuing its

sequences. It's kapp's first soundtrack and it should be a big one.

Decca Records is continuing its
musical travelog with seven new
sets that skirt the globe on a happy
melodic spree. Four packages are
in the Caribbean groove and are
solid items for those who dig the
island melodies. These are: Jimmy Thurston's "On A Caribbean
Cruise," "Steel Band Jump". "by
The Steel Band of the U. of West
Indies, Guy du Rosier's "Haitian
Rhythms," and "Dance Rhythms
of Puerto Rico" by Rogelio's latino
tootlers. The other acts spread out
a bit more. They are Maurice
Lanange's "Montanarre Moods,"
Werner Muller's "Cherry Blossom
Time In Japan" and Charles Bud
Dant's orch visit to "The Golden
West."

Chi Symph's '58 Tour

Chicago Symphony Orchestra which has not toured in six years will hit the road in the fall of 1958 for at least two weeks of one-nighters in N. Y. and the east, Sol Hurok office booking.

takes for a clickful ride. "HOW CAN I TELL" (Valando*) is a tasty ballad that rates a lot of spinning attention.

Hal March (Dot): "HEAR ME GOOD" (Famous*) is a swinging rocker which gives Hal March a first-time crack at the lists. It's the title tune from his Paramount starrer, which will help, too. "ONE DOZEN ROSES" (Famous*) gets an okay revival but the side isn't strong enough to get it back on the hit lists.

sitionic chough to get it back on the hit lists.

Bing Crosby (Kapp): "I LOVE YOU WHOEVER YOU ARE" (Walton*) sets a romantic lyric in a latino mood and Bing Crosby gives it clicko stature. "NEVER BE AFRAID" (Walton*) is a well-fashioned message song but its pop play potential is limited.

Eddle Heywood (RCA Victor): "ALL ABOUT YOU" (Meridian): has an okay melodic line but lacks the pop appeal of Heywood's previous "Canadian Sunset" click. "LIES" (Meridian) is another stylish Heywood composition but it'll be tough sledding for pop action.

STEEN (Meridiant) is another stylish Heywood composition but it'll be tough sledding for pop action.

Louis Jordan (Mercury): "I NEVER HAD A CHANCE". (Berlin*) gets an interesting Louis Jordan treatment that could work into a good spinning item. "PEACE OF MIND" (Pera*) is just another shouting blues item.

Lu Ann Simms (Jubilee): "THE CHA-LYPSO". (Southern*) is Lu Ann Simms first for Jubilee and she whips up a chile-tinted storm that will be good for jock and juke action. "I REMEMBER MARCELLINO" (Leeds*) has a happy beat that will do especially well in the jukes of the pizza palaces.

Alan Dean (Roulette): "THE HEART OF A FOOL" (Joy*) is a big ballad that's sung to the hilt by Alan Dean. "HOW FAR CAN ANY MAN GO?" (Kahl*) is another big ballad but too pretentious to catch on.

Johnny Desmond (Coral): "I WOULD LOVE YOU STILL" (Frank*) is a quiet ballad out of the upcoming legituner "Carefree Heart" that will have trouble geting heard. "RICH MAN, POOR MAN" (Frank*) sounds like it means something within the shows ("Carefree Heart") concept but it will mean little to the jock and Juke trade.

Anthony Roma (Prep): "ER-

will mean little to the jock and juke trade.

Anthony Roma (Prept): "ERAND OF MERCY" (Reis*) has an interesting blues feel that will appeal to the discriminating disk fan and so will Anthony Roma who has a lot of Sinatra's style in him. "GYPSY TAMBOURINE" (Shapiro-Bernstein*) is a busy rhythmic piece.

piece.
Bill Haley (Decca): "ROCK THE
JOINT" (Stenton*) follows the Bill Bill Haley (Decca): "ROCK THE JOINT" (Stentone's follows the Bill Haley pattern as before but it doesn't seem to work as well any more. "HOW MANY" (Opal's) is a slow blues item that will have a tough time getting the Haley fans interested

a tough time getting the natey had interested.

Morton: THE KATSUMI LOVE ton: THE KATSUMI LOVE ton: THEME" (Witmark*) gets a full-blown orch treatment that will appeal to spinners on an instrumental kick. It's from the WB piq.

item. DOODLE DOODLE DOO'
(Kahli') is a frisky item that should keep the younger set jumping.
Oille Shepard (Gee): "SAY
VEAH" (Peer-Renown') is a rolling number that will stimulate some juve interest: "MY BABE IS GONE" (Kahli') is a fast-paced rocker pegged for the r'n'r diehards.
Judy Scott (Decca): "The CHALIYEO" (Southern*) has a neat chile flavor that Judy Scott dishes out nicely. "ON MY FRONT PORCH" (Rayven') is a ten-pegged rocker that could go over big with the coke set.
Lawrence Welk Orch (Coral): "MOON LOVE" (Famous') comes back in a rich rendition by Welk's tootlers. "HE'LL BE THERE" (Champagne*) is just par for the instrumental course.
The Upbeats (Prep): "NEVER IN MY LIFE" (Carlyle*) is just a fair showcasing for this new group but they hint at a potential. "I DON'T KNOW" (Preferred*) is a vivid rhythmic number.
Teress Brewer (Coral): "WOULD I WERE" (Frank*) has a happy lilt that will appeal to many. It's from the tuner "Carefree Heart." "YOU SEND ME" (Higuera') sust what to do with it.
John Carroll (Prescott): "JOHN Z NOUBLE" (RKO Music*) is a

to do with it. John Carroll (Prescott): "JOHNNY TROUBLE" (RKO Music*) is a moody blues ballad which actor ciate conductor this season. PARIETY 10 Best Sellers on Coin Machines..... 5. TAMMY (11) | Debbie Reynolds | Coral | Ames Bros | Victor 7. JAILHOUSE ROCK (1) Elvis Presley Victor 8. THAT'LL BE THE DAY (5) Crickets Brunswick

Second Group	*
WHOLE LOT OF SHAKING	Jerry Lee LewisSun
BE BOP BABY	Rickey NelsonImperial
JUST BETWEEN YOU & ME	ChordettesCadence
SILHOUETTES	RaysCameo
MELODIE D'AMOUR	Ames Bros
GOLDMINE IN THE SKY	Pat Boone
AND THAT REMINDS ME	Della ReeseJubilee
HULA LOVE	Buddy KnoxRoulette
LIPS OF WINE	Andy Williams Çadence 🕏

MR. LEE Bobettes Atlantic

Fed. Court of Appeals Ruling Gives Pubs Whip Hand Vs. Delinquent Labels

cision of the U.S. Court of Appeals making distributors and dealers liable for pirated disks, publish ers have been given a strong whip hands against delinquent disk companies. A flock of retailers and chain stores have already notified disk companies that they will not handle any disks from any company without indemnification or other guarantees that they will not be responsible for disks that are not licensed by publishers.

are not licensed by publishers.

Harry Fox, publishers' agent and trustee who, togther with Julian T. Abeles, sparked the suit which resulted in the Court of Appeals decision, is preparing to take the legit diskeries off the hook by a letter okaying them as regular licensees of his clients. Any diskery, which has not been paying accurate royalties to the diskers, is not likely to get such a clearance from Fox.

The majors and the top indie

ance from Fox.

The majors and the top indie labels are not expected to face any trouble from the indemnification front. Numerous small labels, however, may be put into a tight squeeze since retailers, especially the big ones which would be particularly vulnerable to legal action, are now reluctant to handle product which may turn out to be pirated. Under the court's decision, dealers are liable for the 2c per side royalty on unlicensed tunes.

VARIETY Survey of retail disk best sellers based on reports ob-

Berle to Hit the Road For Roulette on 'Mother'

Milton Berle will take to the road next week on a plugging tour for his first Roulette album, "Songs My Mother Loved."

"Songs My Mother Loved."

The promotion gets underway in Los Angeles Oct. 21 and will take him cross-country for meets with deejays and press. The tour will wind in Boston Nov. 6. Berle plans to tape personalized comments for jocks in each city as well as do personal appearances in retail disk outlets.

Berle conducted the orch for the

Morty Craft Joins Mercury A&R Staff

Mercury Records has added Morty Craft to its artists & repertoire staff. He'll assist Bob Shad, pop a&r chief in the east, in the production of singles and albums. Shad, who's been doing most of the album and single disk sessions, will now relinquish most of the package work to pop album chief David Carroll, out of Chicago, and Hal Mooney in the east. Merc's overall a&r chief is veone Art Tal-Hal Mooney in the east. Merc's overall aar chief is veepee Art Tal-madge who headquarters in Chi-

cago.
Craft had been operating his own indie Lance label which he's selling to Milt Ross.

British Disk Bestsellers

London, Oct. 15.
Diana Anka
(Columbia)
Love Letters Sand Boone
(London)
(Vogue-Coral)
(Vogue-Coral)
Train San Fernando Duncan
(Columbia)
Wanderin' Eyes Gracie
(London) Island in Sun, Belafonte
(RCA)
Water, Water Steele
(Decca)
PartyPresley
(RCA)
That'll Be Day Crickets
(Vogue-Goral)
All Shook Up Presley
(HMV)

WELK RAKEOFF ON FREBERG TAKEOFF

Hollywood, Oct. 15.

Copyright regulations give Lawrence Welk a percentage of Stan Freberg's current Capitol disk parody of Welk music style entitled "Wonderful, Wonderful." Platter uses takeoff on Welk theme, "Bubbles in Wine," which Welk cownte, and hence he gets share of worte, and hence he gets share of wrote, and hence he gets share of royalties.

As part of the deal, Freberg gave to Famous Music, which published "Bubbles," publishing rights to lampoon tune, "Thank You for Those Cards and Letters," which he uses in parody.

Buddy Waples orch will open a stand at the St. Anthony Hotel, San Antonio, Nov. 12 and will play through the Christmas season.

Epic Records on Mail Order Binge; Sales Up 41% to 84% on 3 Fronts

Selvin Going to Coast For Recording Sessions

Ben Selvin, artists & repertoire the theory that its independent chief for the RCA Camden label, distributors take too long to cover leaves for the Coast Saturday (19) their entire territory. for a couple of weeks of recording.

He'll cut a new oianist singer,
Nancie Malcomb, for Camden, and
will work with Lawrence Welk on a
ranscribed show for the RCA
The Epic brass feels the mail or
Thesaurus radio service. One of
the Welk numbers will be "Dipsy ders away from the distrib but
Dodger baseball team switch from
Brooklyn to Los Angeles. He'll cut a new oianist singer, Nancie Malcomb, for Camden, and will work with Lawrence Welk on a transcribed show for the RCA Thesaurus radio service. One of the Welk numbers will be "Dipsy Doodle Dodgers," a salute to the Dodger baseball team switch from Brooklyn to Los Angeles.

Enroute back to N.Y., Selvin will stop over in Tulsa to visit the Mag-nachord company which packages the RCA Thesaurus shows on tape.

Deep River Boys Fill 'Date' in Brit. Church

Newcastle, Eng., Oct. 8. The Deep River Boys, topping vaude at the Empire Theatre here kept a year-old promise by singing spirituals to 500 persons in church at a special lunch-hour service.

Harry Douglass, leader of the Deeps, introducing the spirituals, said: "This is the first time in nine years that we have been invited to sing in a church. We are deeply honored to have the opportunity."

usic Co.)

order route to stimulate sales. Diskery, now in its fourth year, is prepping a direct mailing barrage to dealers around the country on

with, instead, supplement his operation.

Epic, which broke away from under the roof of its parent company, Columbia Records, last month, is rolling at a hot sales pace. According to William S. Neilsen, national director of sales, billings in the pop album field are \$4% ahead of last year, the pop single line is showing an \$2% increase, while the classical merchandise is running \$4% ahead. In the pop album field, Nielsen also pointed out that Lester Lanin's third dance LP is going off on an advance order of 100,000 copies. Lanin's two previous sets have been top sellers.

Diskery's key pop album promo-

Lanin's two previous sets have been top sellers.

Diskery's key pop album promotion will be centered on Jay Blackton's "Let Me Sing And Be Happy" package of Irving Berlin tunes. Blackton, who recently signed an exclusive deal with the label, grooved a Berlin potpourri featuring 34 full songs and a six-minute medley that covers 43 songs in two-bar, four-bar and six-bar snatches. As a dealer incentive, the Berlin package, a deluxer with a suggested list price of \$4.98, is being made available to dealers at \$2.47. Regular dealer price on a \$4.98 item is \$3.08. The cutrate offer holds for the initial order of a box of 10 LP's only.

In the classical field, Epic's push will be on Eduard Van Beinum conducting the Concertgebouw conducting the Concertgebouw conducting the Concertgebouw conductor, which gives it a \$2.98 selling price. Special feature of the promotion, which Epic is tieing in with Van Beinum's 25th anni as Concertgebouw conductor, is that customers buying the new item can buy 13 other of the Concertgebouw's in the cstalog at the same special \$2.98 price. Offer will run from Oct. 28 to December 6.

On Monday (14), Walter Hayum, general merchandise manager.

from Oct. 28 to December 6.

On Monday (14), Walter Hayum, general merchandise manager, Charles Schicke, director of classical a&r, and James Foglesong, director of pop albums, took off for a series of dealer meetings in Philadelphia, Washington, Detroit, Chicago, San Francisco, Los Angele, Cincinnati and Columbus to present the new promotions sent the new promotion.

BPRS UPS PERCENTAGE ON INDUSTRIAL MUSIC

London, Oct. 8.

The British Performing Right Society has upped its undustrial rate for "Music While You Work" by 80%. This means that over 7,000 factories and canteens will either have to shell out the extra money or cut out the musical accompaniment supplied by radio to its employees.

its employees.

In the past, factory bosses have had to pay 1c per annum for each employee who listened to the music. This rose to 6c each for three or more hours listening each day. A PRS spokesman pointed out that this rate was set during the war and was no longer in line with current economics.

Ed Welker to Europe On Si Rady RCA Gabs

Ull JI RAUY NCA GAIS

Ed Welker, artists & repertory
topper for RCA Victor's pop album
division, is heading for Europe this
week for final powwows with SI
Rady, the company's European a&r
rep. Rady is due to leave that post
shortly for a Coast assignment as
musical director.

There has been no decision as yet Europe.

RETAIL DISK BEST SELLERS

Rat	tained 20 ci parat	
-	· WA	EVERLY BROS (Cadence)
1	5	Wake Up, Little Suzy
2	- 3	Chances Are; 6 4 10 3 2 8 2 9 7 1 3 2 4 7 2 4 92
3	8	ELVIS PRESLEY (Victor) Jailhouse Rock
4.4	2	DEBBIE REYNOLDS (Coral) Tammy 1 5 . 2 1 2 9 . 4 4 8 10 2 5 79
4B	4	JANE MORGAN (Kapp) Fascination
6		JIMMY RODGERS (Roulette) Honeycomb 2 8 7 3 3 10 1 5 9 1 9 3 3 5 10 76
		CRICKETS (Brunswick)
7	7	That'll Be the Day
8	13	Happy Happy Birthday, Baby
8	<u> 6</u>	Diana 9 4 4 3 9 5 1 9 10 45
10	9	RUSS HAMILTON (Kapp) Rainbow 3 8 7 5 5 8 3 38
11		RAYS (Cameo) Silhouettes
12	11	JERRY LEE LEWIS (Sun)
	-	BORETTES (Atlantic)
13	10	Mr. Lee
14	20	Black Slacks 10 8 7 3 6 21 TONY BENNETT (Columbia)
15A	15	Middle of the Island 7 9 5 7 7 20
15B	14	RICKY NELSON (Imperial) Be Bop Baby 9 2 4
17	19	BUDDY KNOX (Roulette) Hula Love
		DELLA REESE (Jubilee)
18		PAT BOONE (Dot)
19A	21	Remember You're Mine
19B	24	Lotta Leving
21A		NAT KING COLE (Capitol) Send For Me
21B		SHEPHERD SISTERS (Lance) * Alone 3 10 9
21C		FRANK SINATRA (Capitol)
-		All the Way
21D	••	Mean Woman Blues
25		Around the Weild

Jazz as 'Paper Boom,' Cont.

George Wein Sez Jazz Promotions Now Full Of Pitfalls

Boston, Oct. 15.
George Wein, director of the Newport Jazz Festival and operator of Boston's jazz nitery, Storyville, says "concert promotion is a tricky business at best." Commenting on the recent Jazz at the Philharmonic's appearance at Symphony Hall, he said it "failed to draw erough people to even fill the half one time."

Wein pointed out: "There are so many pitfalls in concert promotion that a producer must avoid that financial success in the field of concert jazz promotion has become the exception rather than the rule."

The Jazz at the Philharmonic floperoo was strange he opined. "With interest in jazz at the greatest height ever, why was it such a flop at the gate? Musically it certainly was a good program. Ella Fitzgerald and Oscar Peterson by themselves were a great success at themselves were a great success at Castle Hall this past spring.

castle Hall this past spring.
"It certainly is disheartening to one who is concerned with producing jazz concerts to observe the failure of a presentation of such proportions. The possible reasons for this boxoffice debacle are many and varied. Perhaps the second week in September is too early to promote a jazz concert in Boston?

promote a jazz concert in Boston?

"Could it be that the roster of
Jazz at the Philharmonic paled into
insignificance beside the gigantic
list of names presented at the
North Shore Jazz Festival just 24
days earlier? Or could it be that
the people were not fully aware
that JATP was in town on Sept. 15
due to some fault in its publicity
planning?

"Any one of these and many."

due to some fault in its publicity planning?

"Any one of these and many more could be offered as an excuse for failure. Don't forget, however, that JATP has been the most successful of all jazz concert packages for more than a dozen years without changing its basic format. Probably next year will find producer Norman Granz presenting a radically different lineup.

"I personally feel that the JATP failure points out the need for a new approach to the presentation of jazz artists in concert. Of course, monster shows will always draw people. Jazz festivals with hundreds of names should continue to create interest. The danger here, however, is that the great galaxies of stars congregating in one place at a given time can become so commonplace that the public will adopt a blase attitude about the whole thing."

He said he feels "there is need to great the presentation and the

whole thing."

He said he feels "there is need in jazz for the presentation and the acceptance of the artist as an individual. This is the only way his career can be assured of any degree of durability. The leading classical artists have achieved such stature that one name, such as a Helfetz, can sell out in advance at Symphony Hall.
"Can you imagine an all-star classical care in the such as the suc

"Can you imagine an all-star classical concert with Heifetz and Rubinstein and Platigorski and Reginald Kell featuring a battle of the violins between Menuhin and Oistrakh, with Marian Anderson handling the vocals?

"Sounds kind of silly, but in effect, this is what happens at these all-star jazz shows."

Brubeck's Short Haul

Brubeck's Short Haul
Trenton, N. J., Oct. 15.
Among modern jazz fans, it has become fashionable to downbeat the abilities of the Dave Brubeck Quartet. But the controversial pianist, probably the best known practitioner of modern jazz, proved in Trenton Friday (11) night that he is underrated as a musician.
It was unfortunate that more persons didn't turn out at the War Memorial to hear him pound out his highly emotional, but still swinging, brand of jazz. The huge 1,900-seat auditorium was only about one-quarter filled (see separate story for gross and other factors).

Michael Many so-called jazz "concerts" are merely parades of tenor sax honkers accompanied by footsamping and handelapping fans, this current touring Brubeck presentation is a concert in every sense.

Brubeck and his superbly-talented mate in counterpoint, alto saxophonist Paul Desmond, conduct themselves strictly in the manner

of the classical concert artist, soberly and dignified.

Although the music they present is jazz in form, Brubeck and Des-mond, and their equally talented rhythm men, take themselves as seriously as a Heifetz or Ruben-

For two hours, the quartet worked over standard Brubeck items such as "A Train," "Tanger-ine," etc., and somehow sounded lighter and more fluid than usual.

Hardworking Joe Morello, drummer, and bassman Norman Bates supply a driving and solid background for Brubeck's complex piano and Desmond's lyrical alto. Morello's presence in the unit for the past year seems to have given it a lift it never had before.

it a lift it never had before.

Brubeck himself is playing less heavy and seems to be adding a more earthy note to his solos. Desmond, on the other hand, is playing more forcefully, although still retaining the light touch and tone which give his horn its unique sound.

The only lementable thing was

sound.

The only lamentable thing was that more persons didn't turn out. It was hoped that medium-sized cities such as Trenton would patronize a relatively low-budget concert with only one group performing. Musically, the Trenton Brubeck concert was a success. But the fact that Trenton area residents stayed away in droves made it a dismal night boxoffice-wise.

Lena at the Waldorf (LOC 1028)....



LESTER LANIN

Cranston, R. I., Oct. 14th.
Mike Stanzler, president of Rhodes
allroom, was outspoken in praise
r the LESTER LANIN SOCIETY ANNIN SOCIETY ANNIHESTRA, because they brought a capacity crowd of the country club and college element to his famous ballroom . . . This was a return engagement.

Geitz, Gering Due Here

Frankfurt: Oct. 15.

Heniz Geitz, one of Germany's top pop songsmiths, and his pub-lisher Hans Gering, are going to the U. S. this month on a business

Gering will precede Geitz to the U.S. by a few days with the latter due for a deal to write some songs in America.

Inside Stuff—Music

Paul Anka, 16-year-old Ottawa highschool boy whose self-written disk of "Diana" has passed 1,500,000 on this continent and 750,000 in Britain and Australia, was given a caricature of himself at a luncheon in the Brown Derby, Hollywood. Lee Palmer presented it for ABC-Paramount. His father Andy Anka, restaurateur in the Canadian capital, flew there for the shindig. Kid gets his million-disk award Nov. 3 on the Ed Sullivan tv show—but a more practical token than a gold record: a \$200 gold watch with a "Diana" disk in centre of its face. He plays his home city Nov. 18 in Irv Feld's "Greatest Show of Stars of '57," at 8,500-seat Auditorium. He'll likely get a civic reception, and is slated for a presentation at a luncheon thrown in his honor by Dewaan Foundation of Ottawa, a Syrian business & professional men's association. His mother was born in Syria, his father in Magog, Que., of Syrian parents. of Syrian parents.

The Louis Braille Music Institute of America, which provides free musical services to the blind, is staging a big cocktail party at the Grand Ballroom of the Biltmore Hotel, N.Y., Nov. 3. The tab for the benefit is \$25 per couple. There'll be a raffle for ticketholders with the top prize being a cuffo vacation in Miami Beach. With some 40 exhibits from airlines, steamship companies, foreign fourist offices to be shown, the affair has been titled the First Annual International Vacation Festival. be shown, the aff Vacation Festival.

Gerry Mulligan, baritone saxist and one of the luminaries of the modern jazz school, has been set for a two-part profile in the New Yorker mag. Nat Hentoff, Saturday Review jazz columnist, wrote the piece. A couple of years ago, another cool cat, Dizzy Gillespie, had a three-part workover in the New Yorker.

The 50th anni of the U.S. Air Force is being marked this month with a Vox package titled "Air Force—A Portrait in Sound," with Arthur Godfrey narrating. Produced in cooperation with the Air Force, disk is compendium of, aeronautical sounds, including the boom of a jet crashing through the sound barrier, a noise known as the sonic boom.

Judy Garland, in London for a vaude stint at the Dominion Theatre, waxed "It's Lovely To Be Back In London," specially written for her by Roger Edens, the day after her arrival. She recorded the number for the Capitol label of EMI last Thursday (10). It will be on sale to the public on Friday (18). Miss Garland commences her six weeks' engagement tonight (Wed.) and will use the song as her show opener.

DETAIL AIRIM DECT CELLEDC

Nashington—(Jordon Marth Co.) Mishington—(Jordon Marth Co.)
New York (R. H Albany—(Ten E) Mashington—(D Boston—(Jordon Philadelphia—(R Plitsburgh—(Na Miaml—(Spec's Dallas—(Trer Minneapolis—(Trer Atlanta—(Richs Atlanta—(Richs Trancisco— Denver—(Denver—Conv Hollywood—(M) Seatific—(Erede
AROUND THE WORLD (Decca)
1 1 Soundtrack (DC 9046) 1 1 1 .4 2 1 1 3 1 10 2 1 1 1 6 4 3 4 1 MY FAIR LADY (Columbia)
2 4 Original Cast (CL 5090)
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4 5 Sings the Caribbean (LPM 1505) 2 4 7 4 5 3 8 2 5 5 3 6
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JACKIE GLEASON (Capitol)
LENA HORNE (Victor)
24 25 Stormy Weather (RPM 1375)

10



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Top Record Talent and Tunes

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The Compilation This compilation population population population as well basis of ten points down to one point more mentions are some cases than the jodeens will urary picture of all secton *ASCAP † B	HETE DISK after to it in the state of the coefficient of the country it on whether to we sectors of the country it build.	K JOCKEY o indicate those recc ob. Ratings are com ention, nine for a No oossible, only records ough their total point ene only one mention ene only one mention ry regionally.	THREFFY DISK JOCKEY POLL This compilation is designed to indicate those records rising in popularity as uell as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and policy will usury from unself to week to present a comprehensive picture of all sectors of the country regionally. *ASCAP †BMI		Geilse Let - WTOR-Washington as last - WTOR-Portland, Me.	SAFF—WELH—Lowell & Lawrence	Telsecrew MAAW seed	"frederleks-Wandester, N. H Frederleks-Wand-Ereeport	вае—WGV—Rochester	aldelebeilde—WATW—vager	Ferry—WCER—Mismi	sqmsT—3AUV—syndsma	ike—WMOP—Wewport, Ky.	Wrisier-WIS-Columbia, S. C. '	evens—KillT—Houston	ory—Wind—Wind—Chicago	Seтmour—WKMH—Dearborn	unn—WBRE—Mi. Clemens-Detroit	pod_KODY-North Platte, Nebr.	norted—Dayton	Lello-WOHO-Toledo	Pollack—KRUX—Phoenix	nkins—KAFV—Glendale	*Ener-KHJ-Hollywood	terberg—KHJ—Los Angeles	wens—KIM.V.—Denver	hy-KW14—Portland, Ore.	HOH<- 40
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"WEST SIDE STORY" GAVE ONE OF ITS FINEST
PERFORMANCES TO AN EMPTY HALL... BUT MILLIONS
WILL HEAR IT ON COLUMBIA! YEAR AFTER YEAR,
HIT AFTER HIT, THE FINEST OFFERINGS ON BROADWAY
REACH BY FAR THEIR LARGEST AUDIENCE THROUGH
ORIGINAL CAST RECORDINGS ON

COLUMBIA RECORD

68

New York

New York

Horizon Press, boxing a two-volume package of Leonard Feather's "Encyclopedia of Jazz" and the "Encyclopedia Yearbook of Jazz." Package will sell for \$12.50 . Clara Ward Singers touring the south . Violinist Max. Dollin booked by Matson Navigation Co. for the forthcoming 72-day South Seas-Orient cruise on the SS Lurline Bette McLaurin cutting sides for the Atoc label this week . Paul Anka set for another shot on Ed Sullivan's CBS-TV show Nov. 3 . Hugh (Wyatt Earp) O'Brian coming east next week for a five-day plugging tour of his ABC-Paramount diskings.

Art Roberts, deejay at WCUE,

sides for the Atco label this week Paul Anka set for another shot on Ed Sullivan's CBS-TV show Nov. 3. Hugh (Wyatt Earp) O'Brian coming east next week for a five-day plugging tour of his ABC-Paramount diskings.

Art Roberts, deejay at WCUE, Akron, O, running a contest on the best name for the earth satellite. Winner gets \$25. Harry James orch set for 16 dates in West Germany . "Retail Sheet Best Sellers" chart in last week's Vanerry incorrectly credited "And That Reminds Me" to Berlin instead of Symphony House . Bobby Helms, new Decca pactee, signed with GAC . The Rover Boys guesting on ABC's. "American Bandstand" Oct. 21 . Steve Clayton gets a shot on NBC's "Bandstand" show Oct. 22 . Joni James' disking, "Till Now," going out in a special sleeve in a tieup with Metro's "Raintree County" . Mills Music's publication, "Hail The United World," by Jeanne McComb and Shelly Bond, will be performed United Nations Day (Oct. 24) at New York's 'Clity-, Hall . The Rhythmettes in town this week from Detroit for Brunswick recording sessions . Dean Jones, MGM disker, guests on Dinah shore's NBC-TV stanza Sunday (20).

cording seesaw guests on Shore's NBC-TV stanza Sunday (20).

Shaye Cogan on a deejay trek plugging her new Roulette coupling of "Doodle Dood" and "Billy Be Sure." John L. Scott, program director at WHEN, Syracuse used the Johnny Mathis Columbia disking of "Twelth of Never" as a peg for a contest. He had listeners calculate when the "Twelfith of Never" would occur. A reply from Michael J. Haggen pinned it down with, "According to my calculations, the 12th of Never will come just after the 11th of Never, or just before the 13th,"

Sylvia Sims, Gogi Grant and Sylvia Sims, Gogi Grant and Sylvia Sims, Gogi Grant and Scan Francisco



AUTUMN HOLIDAY

12554



Hildegarde set for guest shots on Merv Griffin's ABC Radio show ... Ziggy Lane back at the Golden Slipper, Glen Cove (L.I.), for the third time this year ... Audio Devices presented Walter Toscanini with a golden tape reel last week in recognition of the work he's done toward preserving and helping to prepare for release the NBC Symphony concerts conducted by his father, the late Arturo Toscanini.

London

San Francisco

San Francisco

Paris Sisters into Bimbo's 365
Ciub, to be followed by Guy Cherney (Oct. 24) and Buddy Lester
(Nov. 14) . Jean Hoffman Trio
held over at the Blackhawk
French progressive-planist Ghris
Ibanez at Jazz Workshop—also
Dick Saltzman Trio... Dennis Day
set for a Nov. 7 opening at Fairmont's Venetian Room . . Virgil
Gonsalves Sextet moved into the
Jazz Showcase . . Fats Domino's
show at Frisco Civic Auditorium
next Saturday (19) . Milton
Berle due in town to plug his
"Songs My Mother Loved" on
Roulette label.

Philadelphia

Philadelphia

Stars featured in the Phila. Jazz
Festival at Convention Hall (19) include Dizzy Gillespie, Miles Davis
Quintet, and the Sonny Stitt Quartet. Chris Connors cancelled out
because of illness. . Johnny Mathis broke all records at Celebrity
Room. Unusual for room was Sat.
matinee session. Celebrity booking
Olsen & Johnson's "Hellzapoppin"
for 10-day run (Nov. 27). Dick
Haymes slated for nine-day stand
(Dec. 12-21) . Jerry Mulligan
into Red Hill Inn (15-20)
Count Basie working Pep's this

THE CLOWN PRINCE OF JAZZ

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RETAIL SHEET BEST SELLERS

Philadelphia—(Charles DuMont) VARIETY Survey of retail sheet muste best sellers based on reports obtained from leading stores in 13. offices and showing comparative sales rating for this and last week.

* ASCAP † BMI Sansas City-(Jenkins Music National Detroit This Last New Title and Publisher *Tammy (Northern).....*
*Around the World (Young)... 113 *Fascination (Southern).... *Honeycomb (Joy)..... 10 68 †Diana (Pamco).. *Middle of Island (Mayfair).. 10 7A 10 *Chances Are (Korwin)... *Affair to Remember (Feist). *Rainbow (Robbins) 19 *Goldmine in Sky (Bourne)..
*Heart Reminds (Symphony). 16 *Love Letters Sand (Bourne) 10 . 13 †That'll Be Day (Nor-Va-Jak). *You're Mine (Rush)..... 10 14A 12

week (14-19) ... Claude Thornhill plays one-nighter at Sunnybrook, Pottstown, (19) ... John Klein, recently arranger for "Hit Parade," now with Granoff School of Music teaching organ ... Screamin' Jay Hawkins at Tunick's Sho-Bar (14-19) ... Dave Brubeck introed "Blues for Harvey." a tribute to the late Camden deejay, Harvey Husten, at his Trenton War Memorial Auditorium Concert (11) ... Bernard Peiffer, French avant garde jazz pianist, at Bernie's Lounge Abington ... Hank Jones and Frank Rehak exited combo in "Copper and Brass" musical to join Johnny Richards band.

. .

†You & Me (Winneton).....

Pittsburgh.

Pittsburgh

Studying engineering at Pitt in daytime and playing at night with Al Marsico band at New Nixon is too much of a strain on Lou Mauro, bass player, so he's now dividing the job with Ray Catizone
Sammy Kaye orch appears four nights for the Shriners at Sryia Mosque beginning Friday (18)

Jeanine Hershey, wife of Hershey Cohen, trumpet man with Walter. Gable outfit at Ankara, resumed as a dancing single with closing of Phil Richards ice show's stxmonth run at Route 51 Room

Phil Richards ice show's stxmonth run at Route 51 Room

Pode Marmarosa, pianist, and Deuces Wild into the Midway Lounge for a run, replacing Donna Lee and Bobble Negri Trio

Local tenor Earlie Brune recorded "One Star-Filled Night" on Tiava label; it was written by Barry Kaye, WJAS deejay, and Pitt singer Jimmy Collins

Miami Beachcombers return to Ankara for three weeks Nov. 18

Mary House) cut their first four sides for Prep label, Capitol subside Local singer Frank George now with Fred Waring's Pennsylvanians.

Kansas City

Mattison Ttlo which did a onenighter at the KCMO-TV party last
Friday (11), hied east to open at
Binstrub's, Boston, Monday (4)...
Modernaires from the same party
are doing one-nighters in the area
and Oklahoma and Texas for two
weeks before returning to the
Rosemary Clooney tv show...
Christian Lamont Calypso Revue
returns to the Blue Angel, chi,
after its current fortnight in the
Terrace Grill of the Muchlebach
... Frank Wilson Trio currently in
the Prime Rib... Arthur Brage's
Idlewild Revue currently at the
Orchid Room lists Thome Walker
& Son, Four Tops, Spence Twins,
Marcellus Wilson, Frances Burnette, Whitchall Dancers, Joe Brown,
Crip Heard and Jazz Imperials.

Muryani Goes Esoteric

Joe Muryani has joined the in-die Esoteric label in an exec capac-ity handling both artists & reper-toire and production. He former-ly was with RCA Victor and Beth-lehem.

lehem.
Rudy De Saxe continues as popaer chief. The label's first release
featuring Serena Shaw and the
Senors will hit the market this

Old Pianos Never Die. Don't Even Fade Away: 88 in Path of Seaway

Ottawa, Oct. 15.

Rescued from both flood and museum by generous owners, an 82-year-old New York Weber grand plano will get plenty of use in the auditorium of the Morrisburg, Ont., public school' rafter the St. Lawrence Seaway waters submerge part of that town. The yenerable, harp-toned 88 was purchased for the opening of the Music Hall in Morrisburg in 1875 and since then has had countless nights of handling and provided its sweet music for many shows, amateur and professional.

Top care taken by the owners—

for many shows, amateur and professional.

Top care taken by the owners—Arthur Merkley and, after his death four years ago, his-sons and daughter—plus sturdy construction are probably responsible for the excellent condition of the instrument today, with its foot-high "Weber" printed across the blunt side board. When the wregking of the Music Hall building approached (Morrisburg's main street starts being torn down this-autumn for scheduled 1958 flooding of the town's southeast pertion by the seasely promoters of a new St. Layrence Museum made a strong bid for the plane, but owners decided to donate it to the new school for its auditorium.

Among the thousands of performers who terp-chanted to the ancient Weber is Happy Benway, VARIETY'S Saranac Lake correspondent, who hit the Music Hall with Gily Bros, and other minstrels.

Sparkletones' ABC-Par Tie

ABC-Paramount has finalized a deal to publish all of the The Sparkletones' original compositions through its publishing subsids Amco and Pameo. The Sparkletones currently are riding high on the label with "Black Slacks" and have six new sides in the can ready for release.

Publishing deal was set last week between the group's manager Bob

between the group's manager Bob Cox and ABC-Par prexy Sam Clark and veep Harry Levine. The age range of the group is between 14 and 17.

Victor

Continued from page 61 making a big bid to become a leading soundfrack and original legit cast company. George R. Marek, v.p. and general manager of the Victor disk division, began putting the stress in this direction early this year when he was still chief of the album operation before taking over the g.m. slot. He pointed out that RCA's worldwide distrible for film-exploitation.

In the light field, Victor is due to cut "Jamaica," starring Lena Horne, shortly after it opens on Broadway this fall.

Lilo, Others on MGM List

MGM Records' pacting pen has fined up six new artists. Diskery tagged Lilo, French chanteuse and star of the Broadway legitiner, "Can-Can," whose first album for the diskery will be released in time for her 'date at the Statler Hotel, Dallas, tomorrow (Thurs.).

Danies, tomorrow (Linus.).

Among the others joining the label were screen actor Russ Tamblyn, former Stan Kenton and Charlie Barnet thrush Helen Carr, Jolie Hunter, The Charloteers, Ted Phillips orch and pianist-singer Rept Keyes. Phillips ord Bert Keyes.



LEROY ANDERSON Another Big Hit **FORGOTTEN** DREAMS

Recorded by:
• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
• FREDERICK FEMMELL (Morcary MILLS MUSIC, INC.



THIS MAN HAS SOLD MORE RECORDS THAN ANY OTHER HUMAN BEING. HIS FIRST RECORD ON THE KAPP LABEL IS ONE OF HIS GREATEST: "NEVER BE AFRAID" AND "I LOVE YOU WHOEVER YOU ARE".... KAPP #195



70

RKO-Unique Cuts · Albums to \$1.98

RKO-Unique is dropping the tab on its album line to \$1.98. The albums, heretofore, had been sell-

albums, heretofore, had been selling at \$3.98.
There are 30 albums affected by the price cut. Label also plans to the line at the \$1.98 tab. The new selections for November will be set by the Honeydreamers, "Rock and Roll" and "The Devil Is a Woman" with Herb Jeffries.
Diskery's move into the lowprice field was made after a three-month study made by the research department of RKO Teleradio Pictures, label's parent company. RKO-Unique held a test run with the new price in several areas during September.

September.
Entry into the lowprice disk market now squashes rumors that RKO-Unique was planning a move into another field of activity. Diskery's distributors and staff will remain substantially the same.

Carl Braun Jr. Sets Committees for NBOA

Boston, Oct. 15.

POSITIONS

New England ballroom ops are planning a big season for '58 with a localite for the first time at the head of the National Ballroom Operators Assn. He is Carl Braun Jr. of the Lowell (Mass.) Commodors

dore.

A group of committeemen has been set up to work closely with national headquarters. They include: Mike Stanzler, Rhodes on the Pawtuxet, R. I., public relations; Jim Irwin, Weirs, N. H., dance contests; John Dineen, Hampton Beach Casino, N. H., legislative committee; Doug Farrington, Totem Pole, Norumbega Park, Auburndale, Mass., grlevance committee; R. L. Meuse, Sebasco Park, Me., membership committee. Joe Barry, Ritz Ballroom, Bridgeport, Conn., was elected to the board of directors at the national convention.

AMRAM-BARROW 4 TO DECCA

AMRAM-BARROW 4 TO DECCA
The Amram-Barrow Quartet, a
jazz combo, has been pacted by
Decca Records,
Group was formed last year by
David Amram and George Barrow.
Amram is the composer of the incidental music for the three
Shakespearean plays recently stagadd in Contral Park N. Y. ed in Central Park, N. Y.

> A great score composed by Dimitri Tiomkin for the new cinerama production

"SEARCH FOR PARADISE"

Hugo Winterhalter and Orchestra R.C.A. Victor Robert Merrill

Robert Merrin Jack Pleis and Chorus Decca Records David Rose with Dean Jones M.G.M. Records Les Baxter and Chorus
Capitol Records

"THE HAPPY LAND OF HUNZA"

Robert Merrill R.C.A. Victor Walter Schuman Singers R.C.A. Victor Tito Puente and Orchestra R.C.A. Victor

"KASHMIR"

Hugo Winterhalter and Orchestra R.C.A. Victor Robert Merrill R.C.A. Victor

"SHALIMAR"

Robert Merrill R.C.A. Victor Robert Metrii. Walter Schuman Singers R.C.A. Victor

SOUND TRACK **ALBUM**

by R.C.A. Victor MANY MORE TO COME

M. WITMARK & SONS

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines **Retail Disks** Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

This	Last	ARTIST AND LABEL	TUNE
1	7	EVERLY BROS. (Cadence) Wake	Up Little Suzy†
2	3	JOHNNY MATHIS (Columbia)\tag{\forall t's N} Chanc	ot for Me to Say* ces Are*
3	1	JIMMY RODGERS (Roulette) Honey	comb*
4	4	JANE MORGAN (Kapp) Fascir	nation†
5	9	ELVIS PRESLEY (Victor) Jailho	use Rock†
6	2	DEBBIE REYNOLDS (Coral) Tamm	ıy*
7	6	CRICKETS (Brunswick) That 1	l Be The Day†
8	5	PAUL ANKA (ABC-Par) Diana	† ·
9		TUNE WEAVERS (Checker) Happy	Birthday, Baby†
10	8	JERRY LEE LEWIS (Sun) Whole	Lot Of Shaking†
		ADT INCO	
POSIT	Last	TOMES	-
This Week	Last Week	TUNE	PUBLISHER
This Week	Last Week 1	TUNE *TAMMY—"Tammy & Bachelor"-F	Northern
This Week 1 2	Last Week 1	TUNE *TAMMY—"Tammy & Bachelor"-F †FASCINATION—"Love In The Afternoon"-F	Northern Southern
This Week 1 2 3	Last Week 1 3	*TAMMY—"Tammy & Bachelor"-F †FASCINATION—"Love In The Afternoon"-F *HONEYCOMB	Northern Southern Joy
This Week 1 2 3 4	Last Week 1 3 2	*TONE *TAMMY—"Tammy & Bachelor"-F †FASCINATION—"Love In The Afternoon"-F *HONEYCOMB *CHANCES ARE	Northern Southern Joy Korwin
This Week 1 2 3 4 5	Last Week 1 3 2 4	*TUNE *TAMMY—"Tammy & Bachelor"-F †FASCINATION—"Love In The Afternoon"-F *HONEYCOMB *CHANCES ARE †WAKE UP LITTLE SUZY	
This Week 1 2 3 4 5 6	Last Week 1 3 2 4 8	*TUNE *TAMMY—"Tammy & Bachelor"-F †FASCINATION—"Love In The Afternoon"-F *HONEYCOMB *CHANCES ARE †WAKE UP LITTLE SUZY †DIANA	
This Week 1 2 3 4 5 6	Last Week 1 3 2 4 8 5	*TUNE *TAMMY—"Tammy & Bachelor"-F †FASCINATION—"Love In The Afternoon"-F *HONEYCOMB *CHANCES ARE †WAKE UP LITTLE SUZY †DIANA †JAILHOUSE ROCK—"Jailhouse Rock"-F	
This Week 1 2 3 4 5 6 7	Last Week 1 3 2 4 8 5	TUNE *TAMMY—"Tammy & Bachelor"-F †FASCINATION—"Love In The Afternoon"-F *HONEYCOMB *CHANCES ARE †WAKE UP LITTLE SUZY †DIANA †JAILHOUSE ROCK—"Jailhouse Rock"-F *AROUND THE WORLD—"Around World In 80 Da	
This Week 1 2 3 4 5 6	Last Week 1 3 2 4 8 5	*TUNE *TAMMY—"Tammy & Bachelor"-F †FASCINATION—"Love In The Afternoon"-F *HONEYCOMB *CHANCES ARE †WAKE UP LITTLE SUZY †DIANA †JAILHOUSE ROCK—"Jailhouse Rock"-F	Northern Southern Joy Korwin Acuff-Rose Pamco Presley ays"-F Young Southern

Saul H. Bourne Dies

that Bourne Inc. was set up for the other copyrights. The Bourne-Ber-lin splitup wsa handled withother copyrights. And the with-out recourse to the courts although not without considerable legal man-euvering. Max Dreyfus, Chappell's head, and Harry Fox, publishers' agent and trustee, helped to formu-late an equitable division of the Over the past four decades

Over the past four decades, Bourne established a reputation for being both an astute business and music man. He was among the first publishers to understand the importance of mechanicals. During the 1920s, when the usual hit-making route was via the top vaude, artists, Bourne was romancing the disk companies, getting the top platter artists of the day to cut his songs. He would then use the disks to demonstrate the song to the vaude names.

Bourne was also among the first

Bourne was also among the first Bourne was also among the first in the pop business to get into the European market. He set up his own firm in England, Bourne Music Ltd., shortly after his split with Berlin and since then had made regular trips overseas to exploit his catalog. He was earning money from European sources long before most of the others.

most of the others.

Since 1919, Bourne had been one of the pillars of the American Society of Composers, Authors & Publishers. He was on the ASCAP board since 1921 and for many years served as treasurer of the Society, a post which he held at the time of his death.

Bourne, together with the late
Edgar F. Bitner of Feist Music,
was also chiefly responsible for the
demise of 10c. sheet music, having
been among the first to raise the
Goldberg.

own copyrights. It was at that time that Bourne Inc. was set up for the other copyrights. The Bourne-Bertin splitup was handled without recowse to the courts although not without considerable legal man of without considerable legal man.

White" and "Pinocchio."

Over the years, top professional men worked with the company, including "Taps" Schornstein (father of Jonie Taps), Georgie Joy, the late Harry Link, Joe Santley, Dave Breyer, Bobby Mellin, Larry Spier and others. Bourne, incidentally, recorded one disk for Decca as "Mr. Beebe." It was a monolog on the reflections of an aging man titled "Today I'm Thinking."

According to Bourne's final

titled "Today I'm Thinking."

According to Bourne's final wishes, the music company-will continue to operate with the same personnel and under the same name. It's expected that the widow, Mrs. Bonnie Bourne, and the daughter, Mary Elizabeth, will carry on the firm with Lester Sims as general professional manager as general professional manager and Joe Fenton as the CPA. Bourne's firm includes the follow-ing subsidiaries: ABC Music, Bogat Music and Lady Mac Music.

Also surviving are two brothers. Ben Bornstein, who has been work-ing in the Bourne company for many years, and Edward Bornstein, retired.

retired.
Funeral services are being held
today (Wed.) at the Frank E. Campbell Funeral Home, N.Y., Rabbi
Julius Mark of Temple Emanu-El
officiating. Interment will be pri-

Jubilee's Coast HQ

A Coast hq for Jubilee Records was set up by prexy Jerry Blaine last week.

Name Jay L. Kraus Prexy Of American Music Conf.

The American Music Conference, an organization of leading instrument manufacturers dedicated to spreading music education in schools, elected Jay L. Kraus, head of Harmony Co., as its new president at its annual meeting in Chident at its annual meeting in Chi-cago last week. He succeeds Jack F. Fedderson, of H. & A. Selmer Co., Henry Z. Steinway, prexy of Steinway & Sons, was reelected v.p. L. P. Bull, prexy of Story & Clark Piano, was renamed treas-urer while R. Gregory Durham, head of Lyon & Healy, was elected secretary.

The American Music Conference plans a major promotional push for musical education in conjunction with the National Federation of Music Clubs next year.

OPERA APPRECIATION

Tams-Witmark Pushing Package For High Schools

The legituner licensing firm of Tans-Witmark has sparkplugged the release of a "Let's Understand Opera" music package. Put out by Capitol Records, the package includes three operas on individual 12-inch LPs and 30 scores covering the waxed works.

ing the waxed works.

The disks and scores sell for \$60 and are being targeted at high-schools, colleges and music clubs. Most of the arias were recorded specifically for the package in Europe, with Broadway arrange. Thomas P. Brown editing the material. The arias are sung in their original language but the action is dramatized in English.

The record are designed for the

Coast no for Jubilee Records set up by prexy Jerry Blaine week.

The scores are designed for use by "opera appreciation" students will be managed by Larry while listening to the corresponding record.

Up Philharmonic; AFM Woos Metop

Following the wrap-up of a new deal with the New York Philhardeal with the New York Philharmonic last week, Local 802, American Federation of Musicians, is preparing for negotiations on another important longhair front, the Metropolitan Opera. Current three-year pact expires next April and All Manuti, Local 802 prexy, is expected to sit down with the Metopera management next month for exploratory talks. Involved are 92 musicians and several assistant conductors. ductors.

ductors.

The N. Y. Philharmonic pact, which was inked after a two-day delay in the symph's originally scheduled opening last Thursday (10), gave the musicians a salary boost of \$10 a week for the first two years and an additional \$2.50 rise for the last year, when the wage will reach \$157.50. The three-year pact calls for a three-week increase in the symph's season, bringing. the run to 32 weeks. The pact also calls for a one-week paid vacation. It's figured that each musician bettered his gross by about \$1,000 a year.

Roulette Hot on Singles With 5 Disks in Week

Roulette Recoxds is stepping up its single release schedule. For the first time since the company began operations a little less than a year ago, five records were rushed into market in one week.

Tushed into market in one week.

The disks were cut by Alan
Dean, Jane Harvey, Ollie Shepard,
the Heartbeats and the Techniques.
Shepard and the Heartbeats were
released under the Gee label, a
Roulette subsid. The Techniques'
disk was a master purchased by
Roulette. Group is made up of
four seniors enrolled at Georgia
Tech.

Hi-Lo's & Heath Tour

The Hi-Lo's have been set to tour the U.S. in a package headed by British maestro Ted Heath. The Heath package also includes thrush Carmen McRae.

The tour will kick off in Buffalo Oct. 21. The Hi-Lo's have a date with Steve Allen on NBC-TV Oct. 20 before hitting the concert trek.

Jock Mahoney's Disk Bow.

Jock Mahoney, film player appearing in the Universal-International production, "Slim Carter," will make his disk bow on Decca.

Kickoff sides, "Gold" and "Cow-oy," are from the film's soundboy," track.

> THE "LEFT FIELD" HIT OF THE YEAR!

Oh How She Radiates On the Radio

(Pub. by E. H. Morris) Roaring 20's Bask Band (Bobby Hackett, Miff Mole, Frank Signorelli, Bernie Knee)

Willett Records Yogue Torrect, Creeked Rus Rd. McKeespert, Pa.

KISS THEM FOR ME

SUPERMARKET A LA SPUTNIK

U.S. Talent to Hit Jamaica Trail In Island's Hotel-Building Spree

An influx of more American talent is expected to be a staple of the Jamaican hotel mart as \$48,000,000 for new inns is being blue. printed for that island, according to John Pringle, developer of lux-ury resorts in Jamaica who was visiting in New York last week.

Thus far, according to Pringle; an increasing amount of talent is being imported to Jamaica from Miami Beach. Although no names are being plotted for the Jamaican hotels as yet, it's expected that they will come within a few years.

that they will come within a few years.

Now being constructed under Pringle auspices is the tallest building on the island, the eightstory, 100-room Casa Montego, which will re readied for Jan. 15 teeoff. Others in the Pringle group include the Round Hill and the Casa Blanca. All these inns are located in the Montego Bay area some distance from the city. With this kind of arrangement, the Jamaican hotels will be able to absorb both mass and class trade with the latter hitting the hotels away from the cities, says Pringle.

Pringle developed the Round Hill hotel and cottage colony at the early age of 26 when he persuaded personalities such as Noel Coward, Adele Astaire, Gladys Cooper, Clive Brook, among others, to put coin into the venture. A main building was erected and each of them got a cottage, which is kept for their use, but rented out during (Continued on page 74)

Amato's 1-Niters In Ore. and Wash.

Portland, Ore., Oct. 15.
George Amato, boss of Amato's
Supper Club, has always felt the
need for variety shows in smaller
communities throughout Oregon
and Washington. He hired a crew
and set up 21 such dates with civic
sponsorships. The initial two-hour
layout hit the road last week (8)
and will play one-niters for the rest
of October.

In addition to bringing top talent to these smaller towns, units
will give acts work, and also publicize the plush nitery in Portland.
Arthur Lee Simpkins, long a
ave in these parts, headlines the
opener with Clifford Guest, Chop
Chop & Charlene in support. The
program is set in two one-hour
acts with intermish between. Response has been good and if successful all the way around, bossman Amato will repeat the circuit
often. Portland, Ore., Oct. 15.

AGVA Taps Jas. L. Kelly As Branch Mgr. in H'wood

As Branch mgr. in it wood Hollywood, Oct. 15.

James L. Kelly, assistant branch manager of the American Guild of Variety Artists' local office, has been upped to branch manager. Kelly will be filling in spot previously vacated by Irvin P. Mazzei who has since been promoted to western regional director of union. Mazzei has issued directives closing the Seattle office and is opening one in Portland, Ore., also an office in Hawaii.

The lack of entertainment in certain locales and the increase in others is the reason for the changes.

'Sim' Slim in Toronto

'Sim' Slim in Toronto

Toronto, Oct. 15.
With Asian flu reportedly hitting, Kalanag & His Magic Revue
'Sim Sala Bim' did a poor \$5.974
on its second week here. Previous
week grossed slightly better, \$5,994, with Royal Alexandra Theatre, 1.525-seater, scaled at \$3.0
top, for weekly potential of \$26,000. Fortnight's engagement included two performances Fridays
and matinee on Saturdays.
Kalanag is currently at the Riviera, Detroit, for two weeks.

To Join Melba Agency

Joe Sudy, for many ears mastro at the Cotillion Room of the Hotel Pierre, N.Y., will resign that post to go into the agency biz with Stanley Melba, who is also entertainment director of the Pierre. Sudy leaves Oct. 20, with Joe Ricardel, currently maestroing the fiddles taking over the Cotilion baton.

Sudy will head the industrial

Sudy will head the industrial shows and convention department for Melba. He'll go in on a veepee status.

Melba also handles occasional music chores at the Cotillion room but of late has occupied himself mainly with other aspects of the operation.

Monte Proser's **\$2,000 Damages** From New Hope

A Bucks County jury on Friday
(11) awarded Monte Proser \$2,000 in damages against the Playhouse Inn at New Hope. Proser brought the suit charging that he was fired illegally, by the inn's directors on Jan. 2, 1955.

Jan. 2, 1950.

He first asked \$250,000 as his share of the profits under his contract, but at the beginning of the trial his lawyers withdrew that claim, conceding that since Proser left, the inn had made no profits to chare.

Proser now producing shows at the Tropicana. Las Vegas, was dis-charged, the directors said, under a clause in his contract calling for immediate dismissal if he "shall commit any improper or immoral acts detrimental to the inn."

commit any improper or immoral acts detrimental to the inn."

The directors claimed Proser was drunk frequently and used obscene, profane and insulting language at the directors and was overheard by patrons. Proser said that as part of his job as host, he had as many so 10 or 12 drinks a night with newsmen and celebrities but never had been drunk in all his life.

The \$2.000 verdict the jury gave him represented eight weeks' sai-ary. Proser said after the verdict:

"I'm delighted, I'd be glad with six cents, I was vindicated." He testified that last week his earnings at the Tropicana were \$3,600.

Among those who testified against Proser were Harry Haenisen, and Donald Walker, now musical director of the Lucky Strike Hit Parade orchestra. Proser admitted that on Oct. 2, 1954, he had used obscene language against Ben Snyder, now president of the inn away from him.

Teverkona's 2,500.Seat

Texarkana's 2,500-Seat Auditorium Functioning

A new \$500,000 auditorium with a seating capacity of 2,500 has just been opened in this Texas-Arkansas border town with two events. The Gordon MacRae show with the film Gordon MacRae show with the film star-singer headlining and with the Commodores, Howard and Wanda Bell, Dancers Bud and Cece Robinson, and other acts, played the new auditorium Monday (14).

Opening event was a lecture by Rev. Norman Vincent Peale, Sept. 30. The Fred Waring show is booked for Nov. 28 and negotiations are on for the Broadway company of "No Time For Sergeants." Norman Grogan, formerly on the staff of the Texas State Fair Auditorium, Dallas, is manager of the auditorium located on the campus of Texarkana College.

WITH VARIETIES

By MIKE KAPLAN

Hollywood, Oct. 15.

Supermarket circuit is becoming a growing factor in the overall show business picture and more and more grocery firms are eyeing the exploitation possibilities of "free ham and whole wit." Stunt has developed slowly in the last few years but has shown indications of emerging as a major source of employment for vaudenitery talent of all levels.

Basically, the grocery store shows are an outgrowth of the stunt that originated some years back with the Hadacol promotion. At that time, the patent medicine promoters toured several big shows, replete with top talent, for one-night stands admission to which was on a bottle-top or label basis. Now, the large chain groceries—particularly in the midwest—are utilizing the same device as a business booster. Customers are admitted free upon presentation of cash register tapes showing purchases of a stipulated amount, generally \$25. In a sense, it's a battle of performance against premiums since the food operators have, traditionally, offered either trading stamps or register tape to their mustomers.

Typical of the layouts being mounted for this new type of show biz is the current package put together by the Music Corp. of America for the Humpty Dumpty chain in the southwest. Grocer is understood to be paying \$50,000 for the package, which will play selected cities, beginning with a six-day stand in Oklahoma City, followed by four days in Tulsa before undertaking a series of one-nighters through Texas. This unit (Continued on page 74)

Bill Miller In **On Cuban Hotel**

Bill Miller, former operator of the now defunct Riviera, Ft. Lee, N. J., and who had been involved with several Las Vegas oberations, has entered the Cuban hotel pic-ture. He is now in on the conwith several Las Vegas operations, has entered the Cuban hotel picture. He is now in on the construction of the Monte Carlo Hotel in the Santa Fe section of Havana, to be located near the new airport, and which will be completed around October of next year.

According to Miller, the hotel will come in at a cost of \$20,000, 000 and have 676 rooms, one of the largest inns on the island. There will also be yacht basin facilities. Inn will have a night club room as well as a gaming casino pius a 200-acre golf course. Name policy will prevail in the nitery room.

Miller is now living in Miami Beach and commutes between new home, Havana and New York.

AGVA'S FISHER RAP FOR LEWIS' CUFFO

Hollywood, Oct. 15. The American Guild of Variety Artists hung an "innocent by-stander" tag on Jerry Lewis and assessed Eddie Fisher \$500 for the performance Lewis gave at Fisher's opening at the Tropicana in Las Vegas. Case was heard by an AGVA board headed by western regional director Irvin P. Mazzei and Los Angeles branch manager James Kelly.

Under the vaude union's regulations, a performer can be fined for getting onstage to do a stint for which he has not been signed and for which he is not paid. In this case, however, the union ruled that the fault was Fisher's since he encouraged audience-applause to the point where Lewis would have been "embarrassed" if he had not performed.

RINGING THE U.S. Jones Raps AGVA 'Sweetheart' Pacts; 350G Libel Trial Delayed by Flu

N. Calif.'s Last Burlesk Goes Sex Pix; Blame AGVA

San Francisco, Oct. 15. Last burlesque house in northern California, Eddie Skolak's President, gave up the ghost last Sat-urday (12) night and shifted to sex films.

sex films.

Skolak, who's been operating the President since before World War II, says the American Guild of Variety Artists insisted on a minimum scale of \$157 weekly for his 15 performers and claims he just couldn't pay it. Consequently, all 15, plus six musicians and two stagehands, were out of jobs Sunday (13).

As late as 1950 there were three burlesques in Frisco area—the President and Liberty in Frisco, the El Rey in Oakland. Liberty was converted to films and El Rey was torn down last summer to make room for a freeway.

Tex. Expo Gate Lags in 1st Half; 'Lady' Eyes 385G

Dallas, Oct. 15.

Dallas, Oct. 15.

State Fair of Texas, midway of its 72d annual 16-day showing here through Saturday (12), was lagging behind last year's record attendance. First eight days (5-12) drew only 1,392,541 turnstilers at 75c each, whereas expo's first eight days last year pulled 1,458,751-including a one-day attendance mark of 325,741 on Oct. 13, 1956. Good weather prevailed for the first eight days. However, a day-long rain Sunday (13) measured over one and a half inches and hampered anticipated high attendance. tendance.

The Pat Boone Show, with comedian Candy Candido, juggler Trixie and the Commodores, vocal Trixie and the Commodores, vocal quartet, was forced from its skedded 7 p.m. Cotton Bowl al fresco date into the indoor Livestock Pavilion, Sponsored by KLIF, ducats were \$1.25 in advance and \$1.75 at the Bowl's ticket office Sunday. KLIF hoped to break the Elvis Presley one-nighter record (26,500) at the '56 Cotton Bowl, also sponsored by the local station, but shift to the indoor spot's much smaller capacity Sunday 1eft accommodations for only a few thousand Boone fans. sand Boone fans.

sand Boone fans,
Big run-of-the-fair extertainment lure is the touring company
of "My Fair Lady." in for 24 performances, Oct. 5-20, at the 4,100seat State Fair Music Hall, is expected to break the \$380,000 b.o.
set here by "South Pacific" in 1950
via 24 performances. Extra chairs
have been added for several showings. Musical, starring Brian
Aherne and Anne Rogers, is scaled
at \$4.95-51.65. at \$4.95-\$1.65.

'Ice Capades of 1958," a John (Continued on page 72)

Autry-Oakley Pa. P.A.; Pair Opening in Hub

Gene Autry and Annie Oakley (Gail Davis) have been signed for the "World Championship Rodeo' to be presented at the Pennsylvania Farm Show, Harrisburg, Nov. 12-16. Rodeo is being produced by Tommy Steiner of Austin, Tex., who will also supply

Autry and Miss Davis open a 12-Autry and Miss Davis open a 12day stand at Boston Garden tomorrow (Wed.) night. Seats are pegged
at \$1.50-\$3.60 with moppets at
half price.

Here were Coater Ganke. half price.

the trial in New York Federal Court of the \$350,000 libel and damages trial of Dick Jones vs Jackie Bright and Jack Irving Jones as well as his attorney and two jurors were stricken. Trial will be delayed until Friday (18) or the ensuing Monday.

Jones, former eastern regional director of the American Guild of Variety Artists, claims he was unjustifiably fired by the union, and libeled to the extent that he is not able to earn a living in the field of union organization at which he says he is expert. Bright, presently national administrative secretary, was union's prexy at the time. Irving was then the administrative secretary, Unnes had been on the stand for

Jones had been on the stand for two-and-a-half days in which he claimed that he was constantly thwarted in his efforts to do a conscientious job for the defendants. He charged that the defendants over his head gave out "sweetheart" contracts, which failed to include requirements demanded by the national board. He said these contracts included those given N. Y.'s Radio City Music Hall, hotels in the Catskill Mts. area, inns in the Lakewood (N. J.) area, and elsewhere. In these pacts, no inclusion was made for collection of contributions to the welfare trust fund, which had been required by the national board. Because of his conscientious efforts, Jones claimed,

fund, which had been required by the national board. Because of his conscientious efforts, Jones claimed, he was fired. The defense spent a day-and-a-half on testimony to lay the groundwork of its position.

The articles upon which the libel action is based were published in AGVA News, the union's house organ. Two of them were ghosted by Bill Smith, then of The Bill-board. Smith testified that he was hired by Irving to do two articles, one under Irving's byline and the second under Bright's label. He was to have been paid, he said, \$400 for his work. He was given only \$275, he testified, and he was told by Irving that they would make it up to him. Smith was called to testify on behalf of Jones, but cross-examination drew the facts stated in the article he had written were substantially correct.

L.A. Grove Shoots **Works on Acts**

Los Angeles, Oct. 15.

Los Angeles, Oct. 15.
Biggest lineup of name talent
ever assembled for a local nitery
has been set by Cocoanut Grove
entertainment director Gus Lampe
for the next year. Room now has 36
of the next 52 weeks set with commitments from Tony Martin, Anna
Maria Alberghetti, Gordon MacRae,
and the Champions on which to
draw to sfill the bulk of the remaining time.

Included in the lineum is Ray

Included in the lineup is Ray Bolger who will open Dec. 26 to give the Grove the biggest New Year's eve name attraction in many

Others set to follow the current Dorothy Collins stand are Hilde-garde, Edgar Bergen, Dorothy Shay, Bob Crosby, and the Modern-aires, Eydle Gorme, Tony Bennett, Nat King Cole, Teresa Brewer, Pearl Bailey, and McGuire Sisters.

Hub's Town House Mulls Conversion to Nitery

Boston, Oct. 15.

Plans to put the Town House on
Warrenton St., in the heart of Hub's
theatre district into the nitery
field with acts are being made by
new boniface Dick Richards, formerly of the Red Coach Guille.

Mass. Fairs Going to the Dogs And Hosses; Race Handle Spurs Talent

Horse and dog racing keep county fairs hotsy these days, it was indicated here with the release of figures showing that Massachessetts fairs broke records this year for attendance and for \$8,420,231 that went into the pari-mutuels.

for attendance and for \$8,420,231 that went into the pari-mutuels. While some quarters contend that racing now keeps the fairs alive. Eastern States Exposition in West Springfield rolled up an attendance of 460,000 without horse or dog racing, but it did have Bob Hope.

Racing makes the other parts of the fair possible, some fair promoters point out. They also recall that countly fair orgs worked the hardest and threw the greatest support to legalization of pari-mutuels in the early '30s. The fairs were said to be on the verge of bankrupfcy when they pressed for legal betting on their grounds.

Pari-mutuel betting has zoomed up and up in the past few years and with it have come the booking of big name attractions, upped prizes and attendance.

Some of the fair figures show that the oaters keep the crowds coming. Brockton Fair had a 30% increase in attendance and the horse betting handle was \$707,651, compared to \$507,8\$5 last year and \$378,682 in 1955; \$\$51,786 last year, and this year it went over the \$1 million mark to \$1,036,657. Paid attendance comed to 132,000, not counting moppets admitted free.

Paid attenuance zoonned to absolute free.

Wagering at Marshfield Fair was up from \$326,966 in 1955 to \$547,602 this year. Weymouth Fair was up from \$109,732 in 1955, and \$481,361 in 1956 to \$570,000 this year. At Northampton, the handle went from \$1,279,000 in 1955 to \$1,721,078 this year.

Of the gross handle, 8.3% was returned to winning bettors. The fairs and the state shared in the remaining 17%. The state gets 2% on every dollar up to \$65,000 per day and \$32% of amounts wagered over that sum daily.

One of the biggest takes was at Great Barrington Fair where \$3,187,923 was handled at the horse

Great Barrington Fair where \$3,-187,923 was handled at the horse track. Yield from racing has made fairs able to build new structures

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THE MOST-UP-TO-DATEST
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and to book big acts, although it's indicated that oaters pull hefter than the acts.

The seven biggest fairs in Mass., Eastern States, Topfield, Brockton, Marshfield, Great Paintision, Weymouth, Northampton, run from six to eight days. No major racetrack in the state operates during county fair time.

Roy Rogers Corrals 101G In Albuquerque, N.M., For Biggest Round-Up in State

Hollywood, Oct. 15.

For nine performances of his rodeo, which required only 270 minutes of his time, Roy Rogers took out of Albuquerque, N. M. \$101.306 as his share of the receipts, the richest haul of any attraction in the state's history. He was guaranteed \$40,000 against 75% of the gross after expenses. What makes the record take all the more significant is the fact that his ty show has never been

that his tv show has never been seen in Albuquerque.

Show in the town's new area seating 12,000 was a sellout every night against the competition of a circus, football and rainy weather. Rodeo played to more than half of the town's population of 175,000. On Indian Day at the state fair attraction, more than 42,000 redmen representing 35 tribes sought admission.

Rogers rodeo will be televised as an outdoor spec for Chevy on NBC-TV Feb. 2 from Will Rogers Memorial Coliseum in Fort Worth.

Tex. Expo

Continued from page 71

H. Harris touring icer, has also been a heavy draw in the 5,600-scat Ice Arena. Again scaled to \$3.30 top, last year's "Capades" edition—and its sister "Ice Cycles" for several years before—pulled better than 100,000 frozen water fans in 23 performances.

Aut Swenson's "Thrillcade" is giving 27 auto daredevil shows in the grandstand, abetted by circus acts. Between shows, as an added attraction, is ragtime pianist Johnny Maddox. Thrill show's scale is \$2 to 75c.

Negro Achlevement Day yesterday (Mon.) featured a five-a-day free show on the outdoor Magnolia Stage. Starred was Lurlean Hunter, singer, with featured acts of Butterbeans & Susle, the Three Leggers, and Ernie Fields orch.

Margo Jones Theatre '57 con-tinues with pantomimist Jimmy Savo, who'll give 18 shows; mati-nee and evening, in the 198-seat arena theatre. Comic's offering, titled "Two a Day," has \$2.50 mat and \$3 evening seats.

and \$3 evening seats.

Expo's annual East Texas Day free Cotton Bowl show tonight (Tues.) will showcase Gordon MacRae (who headed the same bill in 1953), the dancing Apache Belles from Tyler Junior College and the school's band. Also, beauty queens from principal East Texas cities will be presented.

cities will be presented.

Daily cuffo shows include magician Mark Wilson, four-a-day at the Foods Show; Steve Schulte's western music show, one daily on the Magnolia Stage—where Hank Thompson & His Brazos Valley Boys show twice daily, and once daily in the Agriculture Bidg.

Football is pulling them, too. Southern Methodist U.-Missouri U. had 26,500 in the Cotton Bowl Oct. 11. Texas U.-Oklahoma U., annually in the bowl at expo time, had its usual 75,500 sellout Saturday. Southern Methodist U.-Rice meet in the heart Standay (10).

MA & PA STAR

Johnny Desmond's 'Phone Act'

Las Vegas, Oct. 15. A novel banick done probably for the time in a bistro act climaxed by Desmond's opening shew week at the Thunderbirdt for the cents, Tony and Lillian DeSinster of Detroit, were planning to be on hand for the preem, but had to cancel when both became ill with Asiatic flus.

came ill with Asiatic flu.

Marty Hicks, show producer, set
up a long distance call to Detroit,
and phone was brought onstage.
Voices of Mr. and Mrs. DeSimone
were amplified so that audience
could eavedrop on conversation,
then Desmond sang "Return To
Sorrento" to them before he hung
up.

Boston & Revere Get Into Stride With Talent Ride

Boston is now in throes of nitery peak with acts at all the spots. Lopeak with acts at all the spots. Lo-cal clubs are finding competish from Revere across the harbor where a nitery strip has appeared with the Frolic, the Lewis Room, Reef, Murphy's By Sea, and Surf all going with floorshows.

all going with floorshows.

In Hub, Bradford Hotel's Carousel Room still holds to the calypso policy. New show opening last week had Graham Bean & Royal Calypsonians, Ge-O & Laverne and Pete Santos, with Harry's Jivers. Mills Bros. opened last week for a frame and were followed by De John Sisters Monday (14), with Dennis Day due Oct. 21.

Hurley's Mayfair opened new

Dennis Day due Oct. 21.

Hurley's Mayfair opened new show with Tubby Boots heading a layout which includes Judy Tremaine, Kenny and Mae, Leonora Verdl, Dazzling Bob, and Johnny Conrad line.

Steuben's bowed a new show Thursday (10) continuing its poli-cy of new bills fortnightly. Layout comprises the Two Chords, Prullie & Tallow, Don Dennis, singing

emcee.

On the Revere strip, Sonny Richards, Dick Duane and the Buddy Thomas line (10) opened a new show. Adele Castle heads the layout at Murphy's By the Sea, with Ronnie Hayden, Billy Garrigan and Francis Kohler on the bill. The Reef has Phil Allen, Ray Edwards and Wellington, hypnotist act. Sabah heads the show at the Lewis Room, which includes Barry Thomas, Peggy Darlin, Mary Eliot, Lewis & Hernan, Syl Scaff orch.

In the Hub Intimers, Guy Gua-

In the Hub intimers, Guy Gua-rino is singing host at the Hotel Vendome's Moulin Rouge; Joe Sinatra and Eileen Sutherland at Dinty Moore's; Storms at Sherry Biltmore Lounge; Paula Watson at Hotel Bostonian's Jewel Room.

Blackpool's '58 Bookings

Blackpool, Eng., Oct. 15. Al Read, English vaude and radio comedian, is pacting to headline in summer revue at the Queen's Theatre, opening next May.

Ken Dodd, north-of-England comedian, is named as principal funster at the Central Pier show next summer in his third season at that house. He was featured this year at the Hippodrome Theatre

atre.

Lonnie Donegan and Dickie Valentine are other names mentioned for 1958 Blackpool shows. Des O'Connor, young English comedian-vocalist, is also a likely starter.

Vi Taylor, formerly with the San Souci of Las Vegas, is doing pro-motion and publicity for the Town Casino, Buffale.

Inside Stuff—Vaude

Dave Willis, 63-year-old comedian, will come out of retirement to play Wishee-Washee, chief comedy role, in "Aladdin" pantomine at Rutherglen Repertory Theatre, near Glasgow. Willis, at one time top-flight Scot comedian earning high coin, announced last February that he would quit show biz for good. He will make his comeback to "help out the Rutherglen group." Comedian reportedly lost \$90,000 in operating a coastal hotel at Rothesay, Firth of Clyde resort, some years ago. He admitted later he was no businessman. His son Denny, an upcoming comedian, was featured in the summer show at the South Pier Pavilion, Blackpool, Eng.

Having learned to work with his present crew, Milton Berle isn't changing for his dates at the Latin Quarter in New York, slated for Nov. 21, and for the Miami Beach edition starting Feb. 5. He'll have Betty George, the Dunhills, Stan Fisher and the Metropolitan Sextet. Berle will be getting \$19,000 for this stand, the price including the services of his company.

A \$12,000,000 loan order for the construction of a 6,500-seat civic auditorium in the projected Prudential Centre was given initial approval by the city council in Boston this week. The order will be given a second and final reading in two weeks. Mayor John B. Hynes said the Auditorium Commission, as soon, as the \$12 million becomes available, will complete negotiations for the purchase of a site on Boylston St. near Massachusetts Ave. The commission already has executed an agreement to buy 126,500 square feet of land from the Prudential Insurance Co.

Vaude, Cafe Dates

New York

Dick Haymes is starting a round of nitery dates. He's been set for the Lotus Club, Washington, Oct. 31 and the Celebrity, Philadelphia, all and the Celebrity, Philadelphia, Dec. 12, among others... Davis & Reese starting Jan. 24 and Gould & Young Feb. 10, among the recent bookings made by El Morocco, Montreal... Ray Bolger goes into the Ambassador, Los Angeles, Dec. 26... Cindy & Lindy clocked for the Royal York, Toronto, Dec. 11... Teddy Randazza to the Tropicana, Las Vegas, Dec. 27... Bobby Short a newcomer to Le Cupidon, having started yesterday (Tues.)... Black & Nolan added to the show at the Astor Club, London, having planed out Monday (14) to there Enzo Stuarti to the Stagecoach Inn, S. Hackensack, N.J., starting Dec. 6. Sallie Blair a holdover at the Boulexard, Rego Park, L.I. Hildegarde signed for the Ed.

a nonover at the Bollexard, Rego Park, L.I.

Hildegarde signed for the EdSullivan tv show Sunday (20) prior to a stand at the Cocoanut Grove, Los Angeles, Oct. 24 . . . Phil Leeds hits the Blue Angel Oct. 30, while Pat Kirby resumes work there as a singer after time but for maternity, on Oct. 24 . . . Jane Kean and Bon Fletcher, who has been choreographing, are pairing in an act that preems tomorrow (Thurs.) at the Eden Roc, Miami Beach . . . Gene Baylos into Mr. Kelly's, Chicago, Nov. 4.

Chicago

Dinah Washington set for Milwaukee's Brass Rail, Nov. 25-Dec. 1.

Anne Jeffreys & Bob Sterling
pacted for Palmer House, Chi,
Nov. 27-Dec. 21, with Dior Dancers
also on the bill ... Escorts (5) into
Lackland Air Force Base, San Antonio, Nov. 1 for one frame ...
Anita O'Day set for Bonnie's Black
Angus, St. Louis, Nov. 1-9, followed
by Billy Danlels, Nov. 11-16 ...
Step Bros. (4) set for Denver Auto
Show, Feb. 9-15 ... Jo Ann Miller
into Lake Club, Springfield, Ill.,
for two weeks, Oct. 21 ... Happy
Jesters set for first three frames of
Chez Paree's 25th anniversary show
to be replaced by Mills Bros. for
second three weeks, Nov. 6, while
Sophie Tucker headlines show
through its six frames.

Hollywood

Hollywood
Violinist Bernard Widman and trio open at Bob Daiton's on La Cienega today (Wed.) ... Hildegarde opens at the Cocoanut Grove Oct. 25 with Freddy Martin orch Backstopping ... Ben Blue inked Sammy Wolf and Dick Bernie to open in the show at his new Ben Blue Restaurant in Santa Monica in early November ... Morty Jacobs Trio opened a three-week stand at the Good Wife Friday (11) ... Jack Costanzo bows four week stand at Seville Oct. 29 ... Comic Bobby Lewis added to the show which opened Friday (11) at Cocoanut Grove.

Atlanta

Girding for another big football weekend, Georgia Tech vs. Auburn, bistros and niteries have loaded up with talent for their new shows...
Henry Grady Hotel's Paradise Room opened Monday (14) with The Coronados, Spanish instrumental-vocal trio, who offer rhythm & blues, calypso and straight routines. They've been heard on the new Vik label and are backed up by comedian Wayne Roland, with Err Hinkle and band playing for show and dancing .. Imperial Hotel's Domino Lounge spodlights singing impressionist. Billy Lee who has been playing the top clubs in the Miami area. Featured on the same bill are Lita Paul and Mary Contra, exotics . . Thrush Goodie Goodelle is rounding out her fourth week at the plano at Danny Demetry's Zebra Lounge in the lobby of the Howell House. .. Benny Ray is the new emcee at the Circus Lounge, where Bonita Secret, exotic terper, has the starring role . Dick Broderick opened a return engagement at Club Peachtree Monday (14) in the heart of downtown Atlanta, where exotics are featured: Margo is hadge is called "Jewel of the Orient"; and Dana Lynn is "Afrocuban Favorite" . . Clovis Club Show Bar is starring comedian Freddie Bernard, with a chorus line to back him up. bistros and niteries have loaded up with talent for their new shows ...



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LAS VEGAS

OPENING
THE AMBASSADOR
COCOANUT GROVE

LOS ANGELES

November 6 thru 19

Comes the Dawn for Vaughan

British Disker and Film Actor Now Also a Click In Scot Vaude

Glasgow, Oct. 15.

Frankie Vaughan, English disk singer and film actor, currently rid ing on crest of a high popularity wave, had socko reaction as vaude headliner at the Empire Theatre here. His 26-minute songalog brought yells of pleasure from juves and moppets, a feature not seen here since heyday of top fan reaction to U. S. singers.

Vaughan has recently risen in prestige through his acting in the British film "These Dangerous Years," set for U. S. release in December.

After tv dates in London, and a

After tv dates in London, and a quick tour of one-nighters, singer will plane to Gibraltar Oct. 25 for location lensing on his new pic for Herbert Wilcox-Anna Neagle. He'll play a Gibraltar fisherman. Jeremy Spenser is also cast.

Spenser is also cast.

Early in December Vaughan, accompanied by Wilcox, Miss Neagle, Billy Marsh (of the Bernard Delfopt agency), his pianist Raymond Long and a publicist, will plane to N. Y. for U. S. preem of "Dangerous Years," in which he plays a Liverpool "Teddy-Boy." He is set to return to London at turn of year for rehearsals of his new six-week revue season, opening at Palace revue season, opening at Palace Theatre there Jan. 20.

A Hollywood company is mulling plans to use the English tv, disk and vaude singer in a new film.

Teagarden-Hines Break Jazz Jinx at Scot Hall

Glasgow, Oct. 8. The Jack Teagarden combo, with Earl (Fatha) Hines, broke the long-time hoodoo on jazz shows at the local St. Andrew's Hall, a 2,400seater.

Show was well packed, some 2,086 customers attending. Figure easily beat those of previous jazz concerts at this house.

KEN BARRY



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Acapulco Hotels Try To Discount Cost Tag Mexico City, Oct. 8.

Mexico City, Oct. 8.

Hotelmen of Acapulco, lush Pacific coast resort, are campaigning to wipe out "the myth of Acapulco," as they call it, that the spot is the most expensive one in Mexico. They plan to advertise far and wide, particularly in the U.S. that in Acapulco you can enjoy all the charms without going broke because accommodations and what else you want can be had by all

charms without going broke because accommodations and what else you want can be had by all as they are gauged to fit all purses." The hotel operators say the "myth" has put a dint into their business by inducing many tourists either to avoid Acapulco or visit it too briefly. Their publicity, already underway in Mexico, stresses reasonable costs.

The Acapulco bonifaces admit increasing competition from a spot on the other side of Mexico, the port of Vera Cruz, which certain tourists describe as "the place of a haunting charm, top enjoyment, and not nearly as hot and far less expensive than Acapulco." A feature of Vera Cruz is the scenic and inexpensive ride there via the Mexican Railway, this country's oldest long distance railroad, opened in 1873.

Jamaica Trail

= Continued from page 71; periods when not occupied. Since then, he has ventured into other hotel holdings and is now expand ing to other fields, such as a shop ping centre development at Ocho Rios, also in Jamaica, and Rose Hall, a 6,000-acre prospect four miles out of Montego Bay which will include a hotel and yacht basin

miles out of Montego Bay which will include a hotel and yacht basin and a golf course.

Pringle points out that dance bands provide the bulk of the entertainment needs of the island, although the recent calypso craze has started the recent calypso craze has started the trend to more usbstantial shows for the hotels. Harry Belafonte, he said, has highlighted the island's brand of entertainment and "in a peculiar way has captured the mountain madness of the islanders." Jamaica as well as the other islands never realized the potential of calypso as a means of enticing tourists until the professionals, Belafonte included, took it in hand. It has since aided in the tourist development of all the islands. Thus, talent will play an increasingly important part in the development of the tourist trade in the entire area. in the entire area.

in the entire area.

Pringle sited the fact that with Jamaican talent buying, the island is returning a courtesy from the U. S. of. 200 years ago, when New Orleans imported its first touring legit troupe from Jamaica. Company was imported from Britain by a governor who was a patron of the theatre. However, by the time it arrived the governor had already departed and was replaced by one who had a major interest in shooting and hunting. A group of Jamaican citizens then financed a trip to New Orleans where it achieved to New Orleans where it achieved a measure of success.

The DEEP RIVER BOYS Starring HARRY DOUGLASS 9th International Tour

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Direction: WILLIAM MORRIS AGENCY Pers. Mgr.: ED KIRKEBY





CAB CALLOWAY

Now in HOLLYWOOD for PARAMOUNT'S "ST. LOUIS BLUES"

Mgt. Bill. MITTLER, 1619 Broadway, New York

VARIETY Chi's 'Age of Niteries'

Chicago, Oct. 15.

Tin, crystal and silver anniversaries are being celebrated by three Chi niteries during October and November. Blue Note marks its 10th year under Frank Hozfeind in November; Club Hollywood starts its 15th season this month under Mr. and Mrs. Steve Harris, and Chez Paree whoops up 25th year with a big production show starting Oct. 24.

Vienna Joins Ranks Of Talent Searchers Via Mack's Amateur Program

Vienna, Oct. 8.
Talent search in practically all branches of the amusement industry has not received the desired attention in Austria. It was nil before the last World War II. Attempts by the few radio-sponsoring industrial groups starting about three years ago were flops.

Thus, Arnold Rittenberg's preliminaries here to set up the all-Austrian night on the Ted Mack "Original Amateur Hour" were a bombshell. More so since the leadbranches of the amusement indus-

Austrian night on the Ted Mack "Original Amateur Hour" were a bombshell. More so since the leading noon-newspaper, Der Kurier, acted as publicity intermediary. (Kurier is published by Dr. Ludwig Polsterer, who also has successfully entered the film prod. ction field).

· It's expected that this American talent search here will show beneficial results in this county. Lou Goldberg, producer, is due soon with final selections made soon afterwards. Since the applications to appear keep pouring in, he and Rittenberg have their work cut out.

Saranac Lake By HAPPY BENWAY

Saranac Lake, Oct. 15.

Saranac Lake, Oct. 15.

It was a grand event and every patient that could make it attended the wedding of Bob (Mello-Larks) Smith and Elna Oliver, formerly of the Roxy Theatre, Clarksville, Tenn., at the local Methodist Church. Both came here in 1944 and both received top medical reports at the same time. A party was given the couple at the Will Rogers Hospital and following the luncheon the couple left for Cailfornia by motor. Smith acted as chairman of the "We The Patients" committee for two years while his wife was known here as "Little Sunshine Girl of The Will Rogers."

Steven Matzner of Vienna, whose

Steven Matzner of Vienna, whose father Charlie Matzner worked for 20th-Fox in Budapest for over 25 years, registered for the usual 0.0, and rest period. He was stricken while studying in this country.

Frank Healy, yesteryear singing waiter and blackface comedian, definitely beat the rap in less than a year and left for Gotham to resume work as an entertainer.

sume work as an entertainer.

Louis M. Blanco, new chairman of "We The Patients" fund and entertainment committee, has a prointed Joseph Shambaugh as treasurer and as assistants, Elsie Schreyer, Herbert Gladney. Halloween will be the first big party to be put on for the less fortunates, of Chicago who recently regained her health here, and who swelled made possible by Patricia Matthews our fund with a nice check.

Ned Shurre of N. V. and Mur-

our fund with a nice check.

Ned Shugrue of N. Y. and Murray Weiss of Boston, executives of
the Will Rogers Hospital Fund, in
to check up on the final touches
for the grand opening of our nonTB third floor which has all the
modern equipment needed including a new diet kitchen and a dining room.

ing a new diet kitchen and a dining room.
William Larner, who left here in class of '46, shot in from Beckley, W. Va., for the usual rest period. He's an oldtime radio announcer and program director whose wife recently joined the staff of the Will Rogers hospital nurses.
Amelia McDonough, ex-cashier Amherst (Mass.) Theatre, who regained her health here is flashing a 30-pound gain in weight and received an all-clear at recent checkup.

up.

Sam Smith of the Stewart-Everett circuit, Charlotte, N. C., in with
his frau, the former Flo Thomas
of the Will Rogers office staff, both
hitting the jackpot with a 100%
stay-at-work report and are back
in Charlotte.

Write to those who are ill.

Art Blakely & His Jazz Messengers set to open at Newark's new jazz spot, the Sugar Hill, Friday (18)211 That YES 1894

Supermarket a la Sputnik

is headed by Gordon MacRae, Herb | package after Tulsa and work their Shriner, the Modernaires and Jaye P. Morgan with supporting talent including the DeCastro sisters and menuing me Decastro sisters and backed by the Jimmy Dorsey band. Talent is booked on a two-showsnightly basis, at prices more closely rivalling those paid by Las Vegas niteries than anything else now available to live talent.

Tom Shells managar of the

now available to live talent.

Tom Sheils, manager of the
Modernaires, has arranged a route
for his act that takes advantage of
the benefits of the deal and is indicative of the kind of planning talent management now engages in for maximum return and a mini-mum "at liberty" time. Supermar-ket deal provides for entertain-ment enroute but the acts must reach the starting point on their own and return home from the final date on their own. In Sheils' nnal date on their own. In Shells case, he has set the Modernaires for one-nighters in Alva, Okla., and Wichita, Kans., prior to the start of the supermarket trek. In this instance, the Modernaires are not remaining with the unit for the one-niters, but will depart the

Ringling-B.&B. Initial U.S. Big Top in Mexico

U.S. Big 10p in Mexico

Mexico City, Oct. 8.

The first major U.S. Big Top
ever to play Mexico is scheduled
to open here when Ringling Brothers-Barnum & Balley starts a
tentative three weeks next December at the Arena Mexico here.
For the past two seasons the Arena
was the "local stand for "Holiday
on Ice."

Confirmation of the circus' date
in Mexico was made by Luis Yanez, general manager of Espectaculos Internacionales, which will
handle "The Greatest Show on
Earth" down here. The show is expected to bring a troupe of around
2,000, including all departments.

Mex Tourist Spending Up

Mexico City, Oct. 8.
Tourist spending, it seems, is out to set a new high this year. The Bank of Mexico, which makes a special business of carefully checking just how much visitors leave behind here, announced that during the first seven months this year, spending totaled \$305,700,000. 000

During the same period last year, tourists spent \$271,034,000.

Burley Dancer Fined

Burley Dancer Fined
Kansas City, Oct. 15.
Lana Lake, a featured dancer at
the Folly Theatre, burley house
here, was fined \$25 by Judge Earle
W. Frost in Municipal Court last
Friday (11). She was charged with
giving an indecent performance in
violation of a city ordinance.
The alleged incident was caught
at a matinee Sept. 25 when she was
observed and reported by an inspector of the commercial recreation division of the Kansas City
Wetfare Dept. Dancer pleaded not
guilty. She was also given a 30day sentence at the municipal farm
and placed on parole. and placed on parole.

Benny Goodman orch under the baton of trombonist Urbie Green kicked off a string of one-nighters at the Sunnybrook Ballroom, Potts-town, Pa., last Saturday (12). In-cluded in the trek are ballroom and campus dates.

package after Tulsa and work their way home via one-nighters in Tulsa and Amarillo.

Booking demands of the circuit are, in the main, more flexible than the average nitery date. Stores, for example, insist on a no-cancellation clause, the contention being that the "free shows" are heavily exploited considerably in heavily exploited considerably in

cancellation clause, the contention being that the "free shows" are heavily exploited considerably in advance of the performance and nog allowance can be made for changes. In the case of the Modernaires, arrangements were made for them to miss one of their scheduled performances on the Rosemary Clooney tv show, so that they could fulfill all the terms of the grocery date.

Store promotion puts talent more into the "free show" category than ever before. There has been a growing trend in recent years toward the use of vaude and nitery talent for fairs and other expositions which formerly played only circus type acts and other "free attractions." Development of the supermarket circuit, at the present rate, combined with the number of fairs swinging to this style of entertainment could produce a new type of vaude road that would rival, in the amount of available plaving time, the heyday of the big circuits.

Chain's 12-City 'Parade'

circuits.

Chain's 12-City 'Parade'
Mansfield, O., Oct. 15.

Housewives who shop at the supermarkets in 12 Ohio cities operated by Tracy' & Avery Co.,
Mansfield, have started to save their cash register receipts. For the second year in a row, the company is offering the vaudeville show, 'Parade of Stars,' in the 12 cities. For each \$25 worth of purchases, a free ticket 14 given. Last year the show played to 63,000. a figure expected to be topped this year when the show gives 34 performances over a 16-day period, Oct. 25 to Nov. 9.

Headline act this year is the Four Aces, Decca artists, Others in the cast are Denise Lor, Frank Fontaine, Cycling Kirks, Jerre & Eddie Lawrence, backed by Tex Beneke orch.

Beneke orch





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THANKS - LEONARD ROMM

Roxy, N. Y.

"Top of the World," starring Mari Adi; featuring Nancy Lee Parker, Leslie Sang, Nicky Powers, Rozyettes, Rozy Squires, Rozy Orch conducted by Robert Boucher; Orch conducted by Robert Boucher; produced by Robert C. Rothafel; choreography and staging, Ray Frost, Kenny Springer, scenery, Bruno Maine; costimes, Winniford Morton; musical arrangements, Perry Burgett; "My Man Godfrey" (U), reviewed in Variety Sept. 4, '57.

New stageshow is one of the best in many months for the Roxy. It has more precise direction, overall production know-how and smoothness than has been on view at this house in countless weeks. Aside from the usual ice canters and improved production, this introduces Mari Adi, a comely Swedish singer, who appears to have real possibilities. This huge auditorium perhaps is not the best place in the world to showcase her potentialities but she has them even though ties but she has them even though nervous and a bit stiff at show

nervous and a bit suit at show caught.

Robert C. Rothafel, who directed he whole production, selected Miss Adi after listening to many singers in Stockholm. While she can belt out a song, her stage presence mitigates against Miss Adi's coming across as she should. And some fault can be found with launching right off signg in Swedish when obviously the audience expected her to warble in American. She immediately swings in English on the same tune, "Think of Me," which is the American adaptation of the Swedish pop tune, "Vill Ni Se En Sjarna." And she continues singing in English through her appearance. her appearance.

unues singing in English through ber appearance.

Best of her numbers are "Wonderful Guy" and "Tammy." She does the latter so well, one wonders why it was not spotted up front. Miss Adi then doffs her evening gown for tights to warble "Diamonds Are A Girl's Best Friend," with six Roxyettes prancing in the background. Signoff tune is "Saints Go Marching In." She is brought back for a bow at the show's end where dividing her song stint would have brought her no with a couple of tunes and a more effective blowoff for the whole show. As is, she appears to overstay her welcome because of the long strings of songs.

Whole buildup of the production

the long strings of songs.

Whole buildup of the production is for Miss Adi, with newsreel clips showing her taking a plane for the U.S. arriving in America and deftly segueing into her actual appearance on the stage. Vyvyan Donner, femme commentator for fox Movietone News, succinctly narrates the background explanation of her junket to this country in many respects it looks like a terrific plug for Pan-American Airlines.

lines.

The "Scandinavian Holiday" portion of the stage production is best, teeing off the show. Holiday in question is the village wedding, with Nancy Lee Parker and Nicky Powers iceskating soloists. Both are familiar to Roxy audiences, Miss Parker being unusually skilled with her twirling a la ballet but on skates.

skates.
"Denizens of the Deep" brings in mermaids, Vikings, giant crabs and sea horses. This builds into the best skating sequence of the show, "Mermaid and the Prince." This has Miss Parker and Powers in a skating duet with Miss Leslie Sang intervening to try to break up the romance. Miss Sang does on ice skates what many dancers have difficulty doing in ballet shoes. She gives a terrific performance. formance

to his natural pipes, his incisive poetic songs, slapping at all petty foibles and about love and tender-ness in an ungenerous world, hit home.

home.

Success might have mellowed some of the new songs, but Brassens remains a unique top staple entry here, though he would probably defy transplanting to the States. He looks to remain a local phenomenon except for possible specialized recitals in the U. S. where fans have sprung up via his salty, meaty but penetrating disks. Pierre-Len Vaillard is a smooth

salty, meaty but penetrating disks. Pierre-Jean Vaillard is a smooth, glib chansonnier whose irreverent patter on foibles and politics elicits laughs. But a sudden pitch into a political plea on the Algenian problem does not sit too right. He is clever, has good material, and manages to overcome the immensity of the house to reach the auds. This attests to his delivery. Cinq Peres essay a clever musi-

auds. This attests to his delivery. Cling Perse essay a clever musical act as the five young men do humming numbers to various classics backed by smart production business. They also do a jazz takenfand an opera bouffe. It is a unique number with an international twang. Most material is good and comic, with an obvious musical knowhow bolstering this act. It looks like a 'natural for U. S. chances.

Acro stints tear loose with Maracrost in the start of the

act. It looks like a natural for U. S. chânces.

Acro stints tear loose with Marcellis (2), Spencers (3) and Flying De Pauls (5). Marcellis do a hand-to-hand bit intersper-ed with pratfalls and knockabout mayhem. They are good enough to make some of the comedy acceptable, They emerge a good siller. Spencers are another thing. Suave hand-to-handing is deceptive in ease as they do some smooth balancing and acro bits that rate top applause. Atop each other, with the high man in a one wadstand on the other's head, and rocking into arm's length hand-to-land from a lying position, also help build this into a number ripe for international use in vaude or video. Flying De Pauls are five girls.

international use in vaude or video.
Flying De Pauls are five girls
who bound through a fast flip-flop
acro number. Stage is a bit big
for them, to steal some of the
movement, but it ends in a flurry
and makes this Ioom good opener
material. Ugo Frediant is a young,
smooth juggler doing a fast act to
a latino rhythm. His work with
clubs, being tossed by feet and
hands, and general dexterity make
this an above-average turn for
good chances in Yank situations.
Louis Massis is a fey type who

good chances in Yank situations.

Louis Massis is a fey type who does some song impressions. He overmuggs and looks to be more for operetta roles than for houses until he builds a songalog and eases his overstylized antics into acceptable underlining of his songs. Fred Freed orch (6) featuring Freed, Jacques Breux and Gilbert Le Roy on pianos, backed-by a rhythm section, make with oky medley interludes plus accompanying the acts.

Metropole, Glasgow

Glasgow, Oct. 10.

Glasgow, Oct. 10.

Bob & Alf Pearson, Larry Marshall, John & Betty Royle, Jeanette Dufray & Joan, Red Allan Skiffle Group (3), Boy Smith, Max Kay, Lindsay Wood & Partner, Tommy Kenny, D. McIntosh Orch.

Bob & AIF Pearson, established radio duettists in song and plane, are headlined at this downtown vaudery, and please the customers. One of the brothers is a small, perky type who literally bounces over the stage and round the piano; other concentrates on the ivories, and also offers his radio voice "Jeniffer," which still brings reaction though off the airwaves for some years. Act, long on goround of the vauderies, offers a pleasing version of "Tammy" and also medleys a drinking-tunes se-lection.

Apolie, N. Y.
Erskine Hawkins Orch (12), Roy
Hamilton, Bill Cook, Tune Weavers (4), Billy Barnes, Lovers (2), Ann Cole, Dyerettes (4); "Gun For A Coward' (U).

Cole, Dyerettes (4); "Gun For A Coward" (U).

House is taking a breather from rock 'n' roll this session and it comes off as a likeable musical stanza sparked by headliner Roy Hamilton and bandleader Erskine Haykins. With a flashy femme foursome called the Dyerettes laying down some nifty terp turns and some pleasant comedics from emcee Bill Cook, the whole layout is reminiscent of the pre-r'n'. days when talent and not noise counted. This is Hamilton's first Apollo date since his hospitalization about a year ago. He's still got a power-packed set of pipes and knows how to milk a lyric for all it's worth. He gets across mightily with "Five Minutes More," "If I Loved You," "All Of A Sudden My Heart Sings" and a swinging "I'm Going To Lock You In My Heart and Throw Away. The Key."

Hawkins, too, is a solid musical bet here. His trumpet leads the way for three rhythm, four reed and four other brass. His blowing, on "Birth of the Blues" is standout. Also in scoring position are "Sweet Georgia Brown" and "That's Best," the opener.

The Dyerettes, in the next-to-closing spot, intersperse their tapping and twirling with some songs and comedies. It's the terping that shows up best for them and fortunately they give out plenty. Rest of bill is routine but easy to take. Acts are on and off with a two-number set, except for the Tune Weavers, two and gals and two guys, who get an extra song shot. They do okay with "Old Man River," "I Remember The Day We Met" and "Happy Birthday, Baby," Repped in the two-song rum are Dolly Lyons, Billy Barnes, Ann Cole and the Lovers. They all manage to keep the house interested.

Paramount, N. Y.

Dr. Neff Show: "The Black Scor-

Paramount, N. Y.
Dr. Neff Show; "The Black Scorpion" (WB), reviewed in Variety Sept. 25, '57.

This really doesn't count as far as the Paramount stageshow potential' is concerned. It's something gotten up by the theatre dept, probably over the objections of those who know talent, for picture exploitation purposes at the last minute when any benefits the house might derive couldn't be properly exploited.

Dr. Neff's function is to help exploit the horror pic, "The Black Scorpion" (WB). As such it's a dispointment, since there's no screaming down the aisles, the surplises are mild and the modus operandi could be employed in a show at an old age home. Dr. Neff's tricks are in the standard category. There is no brightness of presentation and probability is that he'd have a better turn if he cut down on his working time. There was nearly an hour of magic presented. The same amount of tricks could have been done in half the time. Among his efforts is the standard of putting a femme in a box and piercing it with weapons. Many of his tricks are variations on that theme. The excitement in this turn is minimal.

**Lower School of the country of the stricks are variations on that theme. The excitement in this turn is minimal.

Empire, Glasgow
Glasgow, Oct. 9.
Frankie Vaughan (with Raymond
Long), Eddie Arnold, Fraser Hayes
Four. Tommy Locky, Trio Botond,
(2). Four, Tommy Locky, Trio Botond, Merenos (2), O'Duffy Bros. (2), Billie Wyner, Francois & Zandra, Bobby Dowds Orch.

Lovely Evening?" (this one gets good palming), "Greendoor," "Give Me The Moonlight" and "Cold, Cold Shower." He winds with "Garden of Eden." Tophat and cane are used at one point with poised showmanship. Raymond Long tinkles the ivories skillfully. For the record, Vaughan's promise was noted here several years back, and spotlighted in Varier's New Acts file at that time; on current showing, he has fully justified that approval.

Eddie Arnold, sleepy-eyed English impressionist, comes up with clever travesties of William Bendix, Robert Mitchum, Edward G. Robinson and Nat King Cole. His

showing, he has fully justified that approval.

Eddie Arnold, sleepy-eyed English impressionist, comes up with clever travesties of William Bendix, Robert Mitchum, Edward G. Robinson and Nat King Cole. His attempt at Scot comedian Chie Murray is too brief and off the beam. Winds with a satisfying Marlon Brando. This act could make more of obvious potential. Francois & Zandra, novelty dancers, are well-above-average openers, with stylish flair and a strong second-half slotting in an adagio. Exit to satisfying mitting. The two Merenos, mixed duo, roli-cr-skate on dais, distaffer's head almost scraping ground level as her partner whirls her. Male half skates skilifully between red bottles placed with shortest of intervals between 'Bm.

Dave & Joe O'Duffy, offering simple, uninhibited comedy crosstalk, garner one of the show's strongest reactions, although at show caught they held stage overlong. Pair are tall Irishmen with attractive brogue, and as pleasing a comedy twosome as can be found on the U.K. vaude loop. Billie Wyner, readhead distaffer, is popular ivory-tinkler, getting outfronters to join in.

Tommy Locky tells stories (including a barroom one that has been slightly cleaned up), gives mouth impressions, and generally satisfies. The Fraser Hayes Four, harmony group, and the acrobatic Trio Botond are reviewed in New Acts.

Film Shares Sag

_ Continued from page 3

have been going up and up, experienced a stock decline from \$25.37½ per share to a new low of \$18 on Thursday (10) and then another slip the following day to \$17.50. At the latter price the distribution organization normally would be considered, an outstanding "buy" in view of the \$1.40 divvy rate.

American Broadcasting - Para-mount Theatres went from a high of \$27.87½ to a new low of \$16.37c. on Thursday and to \$16.12½c latter being Friday's closing price.

Col sild from a high of \$20.50 to \$16 Thursday, and down again, to \$15.62 Friday. Loew's hit a new bottom of \$14.50 Thursday, and \$14.12½ Friday, as against a high for the year of \$22.

Republic preferred fell from a igh of \$13.12 to a new low of 10.75. Universal fell from a high high of \$13.12 to a new low or \$10.75. Universal fell from a high of \$30.87 to \$23.50 on Thursday and an even \$23, lowest of the year, Friday.

Paramount didn't hit any new low - water mark but, still, last week's closing price of \$31.87½ was \$5 per share under the year's was \$5 per share under the year's high. (Perhaps some extra significance can be read into this, for the Par high was reached early this year concurrent with the major spotlighting of toll television. Can it be that investor interest in this new application of tv can be falling off?)

Closing the week at \$20, Warners was a mere 50c. per share above the year's low, Closing quotation for 20th-Fox was \$22.75, or just 62½c. over the year's low.

Magic Review

Kalanag's Sim Sala Bim (RIVIERA, DETROIT)
Detroit, Oct. 15.
A handsomely mounted and superbly executed magic show with

A handsomely mounted and superbly executed magic show with stooges, gimmicks and girls galore marked the U. S. debut last night (Mon.) of Kalanag & His Magic Musical Revue "Sim Sala Bim" at the 2,700-seat Riviera. Show is in for two weeks.

Fast paced two and one-half hour Harold Steinman production is remarkable for its something for everyone variety and polish. It is an amazing melange of the mysterlous and the transparent; it approaches cheap burlesque at times, yet manages to capture an aura of genuine magic. It ranges from disappearing eggs to flying doves, from weaving snakes to a whole bar full of different liquox abouted from pitchers seemingly full of water; from boxed wrist watches to boxed, scantily clad girls; from an automobile that vannishes in a puff of smoke to sprouting flowers, and from levitation to a lady cut in thirds with a buzz saw.

Kalanag, who has appeared in Europe, South America and Canada, is a smouth working, adroit magician who obviously delights in the switcheroo—you can see his tongue inside his cheek. For example, he goes to great pains to get participants from the audience and to make everything appear on the up & up, then by the use of some gimmick in the participants from the audience and to make everything appear on the up & up, then by the use of some gimmick in the participants' apparel makes it obvious that a stooge is being used.

Gloria De Vos, a blonde looker, is given featured billing and displays a talented versatility. Sie sa memory artist, she dances, she goes into a trance for levitation, she is chief disappearer and she is chief assistant magician.

Show has 14 shapely girls, seven original songs by Theo Buchner which work in well in production numbers, and a full orchestra. It is in two acts.

Preminger

Continued from page 4

is shown in theatres or via toll-tv. One doesn't exclude the other. It makes no difference if there's toll-tv, free tv, film theatres, legitimate theatres or what have you. Good entertainment will always find a boxoffice.

entertainment will always find a boxoffice."

Most Distinguished Flop "Bonjour Tristesses," the filmization of Francoise Sagan's first novel, is Preminger's first picture since "St. Joan," which he frankly describes as "my most distinguished flop," but he hastily added, "I have had much less distinguished ones." "St. Joan" also represented a serious disappointment to Jean Seberg, the Marshallton, lowa tyro who was awarded the title role after a nation-wide contest. Despite the severity of the critical panning she took for her performance in "St. Joan," Preminger, who has the young actress performance in 'St. Joan, Freminger, who has the young actress under a long-term contract, has dared cast her in the sensitive role of the wily French girl of "Bonjour Tristesse" whose malice brings suicide of her father's fiancee.

brings suicide of her father's fancee.

All the doubts of all the critics about Miss Seberg's thespian ability does not concern the outspoken producer-director. "I think she has talent," he said incontrovertibly. "If I'm wrong, I'll pay for it. I don't say I'm infallible, but neither are the critics."

Unlike "St. Joan," in which Miss Seberg was called upon to carry the brunt of the picture, "Bonjour Tristesse" has the name value and pre-sold support of a pair of seasoned pros of proven ability and popularity—Deborah Kerr. as one of father's mistresses, and David Niven, as the suave man-abouttown daddy.

In filming the precocious out-

interest of the conducts an amplication of the airways such to its success.

Alhambra, Paris

Paris, Oct. 9.

Georges Brassens, Pierre-Jean disconfers (18); 12,59 tops.

Young Prediant, Louis Massis, Speriers (3), Flying De Pauls (5), Fred Freed Orch (6); \$2,59 tops.

The sample of the success of the winds and bends before the microplaint of the winds and bends before the mabe location of this big house.

Brassens is in good form, with a new young on power of the success of the winds and the specialized pull fitting in with the nabe location of this big house.

Brassens is in good form, with a new specialized pull fitting in with the nabe location of this big house.

Brassens is in good form, with a new special power in the success of the winds and the special power in the success of the success of the success of the winds and the w

Old Romanian, N. Y.

Jack Sitzerman presentation of Boots McKenna production with should any of the regulars of these, should any of the regular of the should any of the regular of the should any of the regular of the regular of the should any of the regular of the should any of the regular of the should any of the regular of the regular of the should any of the regular of

It's often a pity that a new cafe can't tour the provinces prior to opening in New York. There would be considerably more nitery hits this way. It's a matter of great consternation when it's considered that a boniface will frequently gamble herculean sums on accepance of his new venture. He hires the best crew he can get, the show has names, and everything slotted in the spot comes with a reputation. In the past few years, there hasn't been a cafe preem in which hasn't been a cafe preem in which or here wasn't chaos in the kitchen, lesperation by the diners and hysaria in wholesale lots.

tion. In the past few years, there hasn't been a cafe preem in which there wasn't chaos in the kitchen, desperation by the diners and hysteria in wholesale lots.

The Old Romanian wasn't an experiment in wholesale lots.

The Old Romanian wasn't an experiment in the country of the country of the country of the country of the cuphoria of the layout. The country of the layout, The country was and false varies and first wars and first wars and first wars and first wars and false was a first wars and false wars and false was a first wars and false was and false was a first wars and fals

The initial snow is good by air showmanly standards. Combination of Joey Adams, Al Kelly, Lou Wills Jr., Lillian Hayes, Lucienne & Ashour and the production accourtements, have the potential of giving the customers a good dollar's worth. Of course, the opening night mishaps didn't contribute to the cuphoria of the layout. The amplification system was an offender as far as the performers were concerned and this contributed to a noisy audience which had the cast in an uphill battle for the ever, the bulk of the room was in position to discern that a lot of entertainment was being dispensed. Adams and Kelly seem to be right at home in this element. The former can mix his Yiddishisms as much as he wants in this atmosphere, and get good results. He has some new stories, which are mixed in with some of his standards for good results. Kelly, of course, comes in with doubletalk to insure the results. Kelly is a durable entertainer capable of working on his own, and making partners sound more important. Another of the trio, which is remissent of the team of Adams. Canzoneri & Plant, is Lou Wills Jr., one of the top acro danoers around, who seem to be doing better, as time goes on, in the straight dance department. He can deliver lime goes on, in the straight dance department. He can deliver a line and he can slow down his efforts so that Adams can do has Pat Rooney imitations. He fits in excellently with the general pattern of comedy with this group.

Lillian Hayes has been one of the more potent lures during Silverman's downtown period, and seems to be doing the same in the move to midtown. Miss Hayes is a belter capable of positive results. Although hampered by the amplification system, she fought against some bitter odds in achieving good results. Miss Hayes, under other circumstances, might have dispensed with special material, because of the audio problem, but apparently felt impelled to give for good results. Lucienne & Ashour do well with their Apache turn in which the

ight stuff comes out heartily melodically for good results. ucienne & Ashour do well with r Apache turn in which the me turns on her tormentor and him violently. It's a good turn which a spot of this

mauls nursely wissel turn which a special size can use.

Boots McKenna, Silverman's choregorapher for a good number of years, proves that he can work in large areas as well. With a line of eight girls, three boys and production singer Tony Franco, a well-costumed group of lads and lookers present some picturesque routines utilizing the enlarged space well. Fact that they work on a raised platform also helps the a raised platform also helps the production as well as the rest of the show. Mac Pollack showbacks

roduction as well as the rest on the show. Mac Pollack showbacks opertly and Chico-Relli relieves. Sadie Banks, one of the landarks on the lower eastside, was a object for discussion since she asn't discernible in the show. Another factor worthy of discussion that the new Old Roumanian is the show.

ter Revue at the Clover Room

Amsterdam surprises with '
pro" aplomb and his experien

"aplomb and his experienced e manner. His material in-patterned with ad libs tailed to appropriate situations. iss Van Doren, appearing in a liberty of the control of the

a not exten by of

Stork Room, London

London, Oct. 8.
Three Edwards Brothers, Paula
Dolas, Al Burnett, Stork Room
Lovelies (3), Art Stadden Trio, Sylvia's Los Chicos; \$2:80 cover.

This new revue at Al Burnett's late night spot off Piccadilly provides a neat and diversifying entertainment which is almost entirely of visual appeal. Burnett, as usual, doubles his role as mime host with that of emcee, opening with a gab spiel that is familiar to the regulars and evokes good humored customer comebacks.

The Three Edwards Bros. an acrobatic act from Montreal recently seen in a vaude layout at the Hippodrome, have adapted their intricate routine to suit the intimate needs of a nitery floor. They have a variety of balancing tricks, lure a stooge from the floor for a litting display and close in usual style with a handspring done by one member of the trio from the fare end of the room to the stage with a lift halfway along by one of his partners.

Paula Dolan is a dancing illusionist who terps gracefully and

one of his partners.

Paula Dolan is a dancing illusionist who terps gracefully and does her magico stuff with remarkable ease and dexterity. It's an audience able ease and dexterity. It's an unusual act and receives audience approbation. The show is neatly rounded off by the trio of Stork Room Lovelies who open the show and do brief spots in between the acts. Myro.

Crescendo, Houston

Houston, Oct. 12.

Blackburn Twins & Jerry Collins, Jose Ortiz Orch with Charlene Morris; \$3 minimum Sat.

Las Vegas, Oct. 8.

Lou Walters' Latin Quarter Revuc, with Mamie Van Doren, Morey Ams. erdam, Billy Fellows, Isabelle Miguel, Ray Sinatra Orch (17); 83 minimum.

The professional, lisping wit of Night, "Fascination," The Man comic Morey Amsterdam shores up the 14-minute sex-charged appearance of Mamie Van Doren in the current Lou Walters' Latin Quarter Revue at the Clover Room.

Amsterdam supposite

Thing Called Love?"

But it isn't until about a third of the way through her 50-minute show that she really takes off. This is when she comes on with pianist Hal Borne's "Tenement Symphony," a lovely song which she punches across with tremendous effectiveness. From then on, nothing stops her and she winds up with a big hand.

Her voice is surprisingly strong and true, and she holds her bodily gyrations to a minimum—again, excellent taste in the face of some of the vastly exploitable publicity she's had.

She betrays some nervousness in this her strict.

she's had.

She betrays some nervousness in this, her sixth pro singing engagement, by a little too much patter between numbers. Even the nervousness is understandable, however: on this particular opening night Miss McDonald had burned herself painfully (with hot tea) an hour before showtime, the mike was unplugged during her opening number, she'd never been on the Venetian Room's stage before, she was breaking in a couple of new was breaking in a couple of new songs and she was subject to some of the most unmerciful heckling this side of the Delaware Water this side

Gap.
Borne is a marvelous accompa nist, very sympatico to Miss Mc Donald, and Ernie Heckscher' DORAIG, and Ernie Heckscher's orch furnishes a nice medley of curtain-raising tunes and good accompaniment to Miss McDonald. Show runs four weeks. Stef.

Chateau Madrid. N. Y.

Mila Raymon, Carlos Valadez Los Riveros (3), Ralph Font of Canay Orchs; \$4.\$5 minimums.

Los Riveros (3), Ralph Font & Canay Orchs; \$4\$5 minimums.

The Chateau Madrid, with its present show refurbishing, has a lineup that dispenses a good brand of entertainment. Two of the acts, Mila Raymon and Carlos Valadez, are returnees, while Trio Riveras is described under New Acts.

Valadez is a capable Mexican singer, Dressed in the garb of his native country, he brings colorful Latin tunes with an occasional Norte Americano song for a change of pace. He enriches his routine with guitar work and a fing at aconga drum for satisfactory allaround results.

Miss Raymon plays a schmaltzy and sexy fiddle and chimes in with an occasional song. Sheathed in a vivid red gown with a white fur trim, Miss Raymon provides a group of selections that brings out the applause. She shows some excellent tones, especially during her rendition of "Rumanian Rhapsody," and does a good novelty with the pizzicato "Pink, Plank, Plunk." Her topper, perhaps, is the song and fiddle rendition of "Mon Homme" with a lot of sexy overtones. She gets a lot of appreciation in this spot.

The music for the show is by Raph Funt with Latin dansapation by the Canay orch.

Fontainebleau, M. B'ch

Miami Beach, Oct. 12. Morty Gunty, George Tapps & ancers, Jana Mason, Murray Dancers. Schlamm, Sacasas Orch; \$3.50-\$ minimum.

Houston, Oct. 12.
Blackburn Twins & Jerry Collins, Jose Ortiz Orch with Charlene Morris; \$3 minimum. Sat.

Blackburn Twins & Jerry Collins work hard to make new stanza at Crescendo live up to warm succeed cess of predecessors, but night deaths (10) act chitchat was nined the tenths about jokes that didn't go, so one-tenth prepared material. Collins is fast with a gag, but efforts showed that the ones which just lie there can't always be revived. Strongest feature of stint is very funny routine on elocution lessons. Blackburn Twins play Dean Martin-type straights, while Collins is at the goof. He gets good returns with queer imitash—a bit that in Houston as elsewhere. Trio sings "Movies Are Better Then Ever" in seg, which went for best returns of the evening.

Blackburns open with a classy but dated canes, taps, and toppers, and the insist of the evening.

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the eye-catching scanties worn by the two femmes in the group. Choreography is highly inventive. allowing for full display of ing routines pitched to a continued musical pace build that stirs up reaction to high pitch. The group is definitely a bet for video guesters and, obviously, prime prospects for the classeries.

Jana Mason, a stunner visually and highly competent vocally, of-fers up a tricky, original blend of pops and specials which show plenty of prepping on arrange-ments and lyric ideas. Handling ments and lyric ideas. Handling herself with grace and ease, she moves around stage during several segments, to solidify tabler rapport and overall holds them to big bow-off. Murray Schlamm is his usual smooth self as conferencier of the proceedings, with Sacasas and his crew an important cog in the cavily musicked layout. Tapps and his company hold over, Larry. Storch and Marion Colby joining midweek.

Quaglino's, London

London, Oct. 11. Clifford Stanton, Tommy Watt rch, Malcolm Mitchell Trio, Tom-y Wallis; \$5.50 minimum. my

Clifford Stanton is a wellknown local impressionist who, with a twist of the facial expression and the aid of a wig and, where necessary, a beard or mustache, effects very quick takeoffs on many famous personalities. These are mainly in the political field, but with a sprinkling of show biz characters to strike a balance. Visually, the act is first-class; it's rarely sustained, however, by the accompanying patter or song.

That weakness is more than

accompanying patter or song.

That weakness is more than usually evidenced in his current stint at Quaglino's and the adjacent Allegro room, where he's in for a month'n run. His opening number, which he describes as a politicalypso, underlines that criticism. He does excellent impressions of such top-drawer politicians as Lord attlee. Hugh Gatiskell, Prime Minister Macmillan, Sir Winston Churchill, Aneurin Bevan and Herbert Morrison. He looks the parts but the lyrics is a rather tame effort.

On a better level are his im-

On a better level are his impressions of Sir Laurence Olivier as he appeared in "Richard III"; Gilbert Harding, a prominent Brit-

Gilbert Harding, a prominent British tv personality, reciting a parody of Kipling's "If"; local tomedian Tommy Cooper as a dentist and the late Billy Bennett, one of the famous names in vaudeville.

In an offbea item he presents caricatures of Yul Brynner and Marshal Bulganin, using the back rest of a chair to provide a miniature theatre effect. Easily the tops in his gallery is his bow out number in which he impersonates Jose Ferrer as Toulouse-Lautrec. Act requires only minimum, backrequires only minimum back-grounding which is admirably done by Roy Wallis. The Tommy Watt orchestra and the Malcolm Mitchell Trio look after the dance-time sessions in lively fashion. Myro.

Thunderbird, Las Yegns

Johnny Desmond, Shelley Berman, Bruxellos (4), Thunderbird Dancers (8), Al Jahns Orch (14); produced by Marty Hicks; \$3 minimum.

Johny Desmond makes his umpteenth return to the Navaho Room, this time for three weeks, singing better than ever. His strong bary pipes seem more relaxed with a tune now, and occasionally he foregoes belting to inject an effective falsetto croon into the melody. His format again is geared to wisely selected songs in the pop and ballad vein, each a surefire tune paced to a neat pyramid. Desmond also points up a dramatic ability, drawing pathos out of a specialty tune, "Martini." Opening night (7) he added a showman's touch, singing "Back to Sorrento" to his alling parents by way of long distance telephone from the stage to Detroit.

Shelley Berman is well received

Detroit.

Shelley Berman is well received on his first trip here. A former Steve Allen scripter, Berman recently turned to enacting his own comedy lines. While on only for what seems to be a brief spin for a comic, he scores yooks with a pair of monologies, drolly written and drolly intoned.

and drolly intoned.

The Bruxellos score well during aero gymnastics, climaxed when one of the four flips a somersault while holding a tray of eight wine-filled glasses. Rex Johnson capably emcees and tunes up the vocals to the three sprightly Gayle Robbins choreos toed by the Thunderbird Dancers (8). Al Jahns orch keeps up a lively musical backdrop.

Duke.

Showplace, N. Y.

Showpiace, N. 1.

Jim Paul Eilers presents "In Your Hat," three-act revue with Karen Anders, William Graham, kenneth MeMillian, Barbara Sharma; music & lyrics, Rick Besoyan; staged by Christopher Heuett, Ray Harrison; musical director-pianist, Natalie Charlson; decor & costumes, Howard Barker; lighting, Edmund Roney; special hats executed by Xenia Cage; \$3.50-\$5 minimum.

Jim Paul Eilers, ex-male model who recently opened a ginmill-with pianola yclept Speakeasy downstairs, is having himself a ball downstairs, its naving number a oan as impresario of an intime revue upstairs. His Showplace is located in the heart of the Greenwich Village belt 4th St. just off 6th Ave.) as Ellers' affable answer to Julius Monk's kindred shenanigans at his Downstairs room in the Wort 50c. at his D West 50s.

West 50s.

Only the cognoscenti of the off-beat saloons and the off-Broadway bandboxes would be familiar with Eilers' talent. They're in the "new face" grouping with mostly "national company" "off-Broadway" "stock" (etc.) experience. The cast numbers four down from five, with Jo Ann Hill, who was to make her pro singing debut, felled by that familiar flub.

They're a lively vigorous and

pro singing debut, felled by that familiar flu).

They're a lively, vigorous and generally talented group making somewhat like the old Revuers (which brought out Judy Holliday et al.) in a three-act "intimate musical revue" that for the most part spoofs the pants off pretty nearly everything in entertainment. No ballad or torcher, Venetian gondolier or madrigal chant is safe from their Irreverence, but all of it is handled skillfully and is not se broadly done as to become monotonous. They even work out a far satire on a mythical kind of opera meller "dug up" from circa 1919; it's called "Little Mary Sunshine" and is the second-act hijinks of considerable appeal and with of considerable a chuckles built in. appeal and

chuckles built in. In some 40 numbers down to very proper size, since virtually all the song and other capers are quickles — though not bereft of protein — the quartet comport themselves devilishly or dynamically, as the case may be. Karen Anders, a blonde with no pretense at being a chicken carries a good Anders, a blonde with no pretense at being a chicken, carries a good deal of the comedy burden. She's in the farceuse class, not overboard on the uninhibited style, and with-out benefit of classy chassis comes out as a good cutter-upper. Most what pleasantly plump figure. The kudos would go to a charming little creature called Barbara Sharma. She's pert and redhaired Sharma. She's pert and requaired, fronts a whispery volce, and seems to have been grounded in ballet, or at least some straight dance work. She's a shapely miss with educated gams and with a wistful and often malicious way of attacking a song or piece of business.

educated gams and with a washing and often mallclous way of attacking a song or piece of business.

The two males in the group are William Graham and Kenneth McMillan, both of whom have a savygrasp of what they're doing and with a wide versatility to match. What shows them off is their finely developed sense of grappling with the repertoire tongue-in-cheek, without deviation. Certainly the staging, by Christopher Hewett ("Shoestring Revue," "Ziegfeld Follies" sketches, and an actor), had not a little something to do with the sly and not overdone slant in which the miniature revue is approached. His direction is compatible with the miniature revue is approached. His direction is compatible with the missic & lyrics, fashioned by Rick Besoyan with mischlevous definess, especially the words, which are little gems of saloon type poetry put through a wringer to come out sharp and frequently saity. Strangely, perhaps, neither the performers nor the material have any tendency at any time to get off-base; it's a show in the Sunday school gehre, with cleverness in lieu of dirt or indigo. An unsung heroine is Natalie Charlson, who functions as batonist without wand from a plano which she keeps pounding away in a durable showbacking stint that hypoes the stage fare. As to the stage, it's a bandhox, like the table area, elevated only about six inches from the fact that a number of wk. designers have come in with chapeaux, including Mr. Arnold, Mattie Carnesie Walter Florell.

The "fin Your Hat" title derives from the fact that a number of wk. designers have come in with chapeaux, including Mr. Arnold, Hattie Carnegie, Walter Florell, John Frederics, Mr. John, Beatricamartin and Laddie Northridge, as per the credits in the program; the millinery "specials" were made by Xenia Cage and men's strawhats supplied by Cavanagh. Bright and sparkling, also, are Howard Barker's costumes and his decor.

Many another nitery, incidentally, could well emulate this new Showplace in the case of the Off-Bway Showbill, a clean, hand-somely orinted opposite number of the "bill of fare" on Hroadway.

Mocambe, Hollywood

Hollywood, Oct. 11.

Carol Channing, Paul Hebert

Orch (6); \$2.50 cover.

For most of its years of electronicking entertainment, television has been trying to develop someone in the image of Carol Channing. It has been a losing fight and the reason will be on view for the ensuing fortnight at the Mocambo At her opening to a jampacked room of class clientele, she diplayed the talent that has eluded the newer crop of mimics.

Despite fact that she did practically laif her act on tv ("Crescendo"), the bloom of her mimicry has lost little of its blush for the smart crowd. It has been some years since she first flashed across the footlights as the singing-comedy star of "Gentlemen Prefer Blondes," but the songs that helped propel her success still have a fresh glow in the fashion that is so characteristically hers, "Little Girl From Little Rock" and "Diamonds Are a Girl's Best Friend" would have a diminished impact at the hands (and voice) of some imitative talent. She carries the song rather than the song projecting her. That's the hallmark of distinction that keeps her level of artistry so beyond the reach of entulators.

Her caricatures of Sophie Tucker and Tallulah Bankhead are delights of gentle spoofing. More broadly burlesqued are "Calypso Pete" and "Cecllia Sisson," the latter and howler with the lisp-whistic interludes, She should refrain, however, from losing herself to the level floor audience by sprawling on all flours and languishing in a chair. Necks were craned and some stood up not to miss her conicalities.

George Jessel and Groucho Marx were on hand to help out, but her blonde mop of hair almost bristled and her wide staring eyes narrowed when Groucho seemed to her too interruptive. At one point she sked, half seriously, "you all through?" and then some half-lost remark about Groucho some day being onstage himself. Jessel, however, played it straight other than quip that, "she's the first one of this generation I've ever introduced." It was Groucho's birth-day and a cake with one candle was cut, hut it wasn't-needed to trev up the jollies. Miss Channing did that very wel

Theres, Las Vegas
(FOLLOWUP)

Las Vegas, Oct. 10.

Stripper Tempest Storm has been added to the second edition of Harold Minsky's "Minsky Follies of '58," and her la-de-da build-up includes "Miss" in front of her name in the ads. Miss Storm's torso tossing is appropriately keyed to the sexy mood of the show. Her undulations lack the finesse of Lili St. Cyr, but she's an outstanding looker both in face and body who will pull casino action into the Dunes.

Abother syntic Stunning Swith.

Dunes.
Another exotic, Stunning Smith, also has joined the show. Her purple-colored hair is a memorable gimmick; her face is exceptionally beautiful; and her body couldn't be more suited for the undraping

art.

A new group of old skits are enacted with burlesque-type hilarity by Irv Benson, Joe DeRita, Tommy (Moe) Raft and Dick Dana, Rest of show remains intact. Garwood Van orch skillfully blends the notes.

Duke.

Chez Paree, Montreal

Montreal, Oct. 8.

Jackie Kahane, Dolores Leigh,

nicely with several terp efferings, and songstress Dolores Leigh. Miss Leigh has a solid set of pipes which she uses effectively but an occasional change in tempo would do much to improve general impact. Appearance is good and patter is kept to a minimum.

kept to a minimum.

In the opening slot, Vale scores with a brace of tunes and music for all performers is under the capable baton of Nick Martin with the Michel Sauro combo cutting the interlude sides.

the interlude sides.

As with most boites in town, biz is still on the upgrade, and the Kahane show is getting its share plus. Kahane has probably the toughest spot as far as business is concerned because he is working in direct competition to the strippers in the Casablanca Room in the downstairs part of this club. Started last July, the Casablanca has seldom had fewer that 20 peelers exhibiting their wares and seldom had an empty seat.

Newt.

Americana, Miami B.

Miami Beach, Oct. 11.

Miami Beach, Oct. 11.

Allen & DeWood, Dorothy Sarnoff, Bert Michaels, Jackie Heller,
Lee Martin Orch; \$3.50-\$5 mini-

For entertainment values, current package in the Bal Masque of this uptownery measures up with a midwinter lineup, albeit marquee values are not in the upperbacket topliner bookings obtaining them.

Allen & DelVool

bracket topliner bookings obtaining them.

Allen & DeWood, heretofore features at intimeries in such smaller hotels as the Monte Carlo, make the step into the biggery circuit have with the aplomb of an established team. From here on in, they've got it made in this area, marking up a big click, with three return date options speedily picked up by boniface Larry. Tisch. The duo work in the screwball tradition of Martin & Lewis, but there the resemblance ends; their routines are tied to more characterization and continuity, the material containing a load of fresh yockmakers of which a howler on the Sputnik satellite is typical.

Allen is a moonfaced guy with

yockmakers or which a hower on the Sputnik satellite is typical. Allen is a moonfaced guy with a sharp sense of timing and a deceivingly bewildered delivery that hops up the punchlines. DeWood handles a straight song in solid manner and adds to act's impact with sharp mimicry in duo-bits pegged to satirizations on current toppers. Their "Joe the Bartender" (niery version) is by now a standard and strong bit for them. Ditto at Lypanese lampoon on a "long lost" hideout from the late war. Sum total adds up to wham and reaction all the way, with encore demands coming hot and heavy.

core demands coming hot and heavy.

Dorothy Sarnoff, co-topliner, is the sort of class songstress who belongs in these smart surroundings. The auditors gave plenty heed to her musicomedy, specials and, natch, score—rundown from "King and I" (in which she was featured). Slick gowning, mature stage deportment and deft delivery add to the build which brings encore segments.

Drafted at last minute when Johnny Coy was unable to make the date, young Bert Michaels, a U. of Miami student, showed strong potentials as a loose-limbed hoofer in the Ray Bolger pattern. Lad, besides the expertly leggy eccentrics, adds gasp-raising flips and butterflies, to get them palming fast. Lee Martin and his crew tae a plus on their showbacks; Jackie Heller, per 'usual, dances, and tees off matters with a brace of tunes. Due end of week: Andy Williams, Corbett Monica and the Liccardos.

Elf Cortez. Las Vegas

Chez Paree, Montreal
Montreal, Oct, 8.
Jackie Kahane, Dolores Leigh,
Bobby Dae & Babs, Nick Martin
Orch (6), Michel Sauro Quartet,
Dino Vale; no cover, minimum or
admission.

Montreal's favorite local boy,
Jackie Kahane, has returned home.
Kahane is currently working the
upstairs room of Chez Paree and,
despite the heavy local angles, scoring with material that would be
surefire in any boite on the circuit.
An observant, Inhibe-witted
comic, Kahane evidences improvement with each Montreal Playing.
Boutines are varied and easygoing
construction of act makes it adaptable to any audience situation
that might arise. At times the
casual atitude and abbing with
ringsiders has a tendency to break
overall pacing. It may be amusing
to the few concerned but it leaves
those in the far corners of the
room mystified and a little cool
to what follows.

Kahane also takes over from
Dino Vale, the regular emcee, and
before doing his own stint. bring
on #Bobby Dae and Babs who do

Williams, Corbett Monica and the
liccardos.

El Cortez, Las Vegas
(FOLLOWUP):

Las Vegas, Oct. 10.

Stu Allen's distinctive hrand of
comedy serves as a neat balance
for the Cirque Room's marathon
ice show. Now headlining the bili,
Allen uses no gimmicks—the doesn't
slig, dance or do impreshes, but
reles strictly on hep one-liners to
successfully sock across his act.
His timing is right, his material is
good and his personality is pleasing. First big laugh comes when
spiked shoes—worn so he won't
spiked shoes—worn s

Downstairs, N. Y.

Julius Monk presentation of "Take Five," three-part revue with Ronny Graham, Ceil Cabot, Ellen Hanley, Jenny Lou Law, Gerry Matthews, Stan Keen & Gordon Connell; \$4-\$5 minimum.

This is Julius Monk's third—and last—season at the Downstairs which, along with the Upstairs, must make room for a new building. And as his fareweller; Monk presents "Take Five," which shapes easily as one of the best "little" revues to hit Gotham in quite a while. Thanks to the talents of its five performers, a sophisticated and extremely funny script and very clever staging, this is sock cafe material from beginning to end and assures this spot of top attendance.

Monk is given credit for having conceived and supervised the whole show, and it spells Credit with a capital C. Pacing is perfect, singles and ensemble work are cleverly interwoven for maximum effect on the extremely small stage, and the whole thing vibrates with high good humor on a better-than-average, at times satirical, level. Max Adrian and John Heawood have staged and directed the show, which comes in three sections and gives every one of the five performers an ample chance to shine.

Star of the program is Ronny Graham, a comedian who can not only take the close-quarter work but seems to thrive on it. Graham can be both subtle and obvious, and his material is firstrate. Much of it he writes himself. His "R. & H. Factor" routine, the "Say Hello" number and the "Vending Machine" bit all are of top calibre and in a class quite by themselves. He deservedly goes off to very big mitting.

But around Graham are a quarter of perfectly matched people. Ellen Hanley Graham's wife does a stumning job in her. "Pro Musica Antiqua" number. She got a very good voice and displays it amply. Ceil Cabot is a charmer who has a grand way with a song and a laugh. Jenny Lou Law emerges as sock comedy talent' and Gerry Matthews contributes solidity.

Rarely, in a cabaret such as this, do all elements fit so perfectly and manage to match the mood of the audience. Ensemble work, and imagination, in the "Gossiping Grape-vivine" sequence are tops and the whole troupe proves its amazing coordination. Stan Keen & Gordon Connell work the duo pianos. Couple of numbers are no

Town Casino, Buffalo
Buffalo, Oct. 10.
Martha Raye, Everly Bros. (2),
Sin Frielanis, Johnny Conrad Dancers (4), Greta Frisk, Moe Balsom
Orch; \$1 entertainment charge,
\$2.50 minimum weedays; \$1.50 and
\$3.50 weekends.

mixed sextet is a fine addition to any floorshow and the fact that Greta Frisk later doubles in a difficult and showy solo trapeze turn makes the overall contribu-tions of the group impressive.

tions of the group impressive.

Johnny Courad and his three girl dancers, long a favorite cafe act, are fully up to their usual excellence. Courad exhibits some extremely agile terping in costume and modern style and the girls are at best in their Anglo-Balinese dances.

Excellence

dances.

Everly Bros, a couple of attractive youngsters, have a neat hill-billy routine for those who like coming-round-the-mountain ditties. Their naive and earnest appearance adds much to the effect of their offerings and their closing "Wake Up Susie" paid off with plenty of palm rewards from the diners.

plenty of palm rewarus non addiners.
With Sammy Davis Jr., Cab Calloway and Miss Raye down in the mast month and with Liberace, Gordon MacRae, the Vagabonds, Jane Froman and Carmen Cavallaro coming up, it looks like a bonanza season for the T.C. fans.

Burton.

Gatineau, Ottawa Ottawa, Oct. 11. Joan Roberts & Her Escorts (3), Dorothy Kramer Dancers (5), Champ Champagne Orch (8); \$1 admission.

damission.

Gatineau Club boniface Joe Saxe has whipped up boffo floor fare for the week of the Royal Visit in Ottawa. Toppers are Joan Roberts & Her Escorts, an act that collected great kudos early in its nitery career in the Gatinean Club last August and has been repeating on all appearances elsewhere since then. The original Laurey of "Oklahoma!," Miss Roberts has rewritten most of the stint since then and improved an already standout stanza, retaining only socko excerpts from "My Fair Lady" and, of course, "Oklahoma!"

The routine is tightly knit, fast and slick Miss Roberts exhibits top savvy collected from her stagemusical experiences, and her Escorts—Jimmy Eiler and Bill Nuss—show ability in chant, terp and staging know-how. They work nicely in several appearances alone and form strong backing for Miss Roberts.

In items like her "Mary Brown from Allentown," a bit that parallels her own struggle to reach the Rogers & Hammerstein level, canary leaves no doubt as to her skills in thesp, terp and piping in concert and pop slots. Session's weakness is a comedy skit. It seems out of character with the rest of the routine and the trio works too frantically. Bit could get more impact with neater pacing and line-handling.

Dorothy Kramer Dancers—four femmes and male—are on twice to big effect. First is a tap session, closer uses jazz and blues. Routining and costuming leave no doubt that the girls are expert terpers and have standout linear qualities. Male works nicely with them in terp but could beneficially omit his sole chant effort.

Champ Champagne band handles difficult showbacking arrangements nicely despite forced use of replacements due to current fiu epidemic.

Beverly Hills, Newport Newport, Ky., Oct. 11. Gatineau Club honiface Joe Saxe

Beverly Hills, Newport
Newport, Ky., Oct. 11.
Gloria De Haven, Al Bernie,
Donn Arden Dancers (10) with
Chris Roberts and Mary Fassett,
Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3
minimum, \$\frac{1}{2}\$ Sat.

Flamingo, Las Vegas

Las Vegas, Oct. 7.
Pearl Bailey, Ink Spots (4), Mazzone Abbott Dancers (4), Jack
Cathcart Orch (13); produced by
Hal Belfer; \$3 minimum.

Cathcart Orch (13); produced by Hall Beljer; \$3 minimum.

Sidelined for a day with recurring fainting spells, Pearl Bailey returned to the Flamingo Room stage for a performance greeted by the healthlest type of applause. Miss Bailey employs her gift of enthusiastic reluctance in the Hall Belfer production that closely identifies her with the entire show. Even the entrance to the showroom is covered by a canopy, that reads, "Club Pearlie Mae."

Miss Bailey entry the entire show. Even the entrance to the showroom is covered by a canopy, that reads, "Club Pearlie Mae."

Miss Bailey enters the stage via the audience at the outset of the 70-minute shop. In tow with four chorines, she joins the cast of 12 dancers in "C'est Magnifique." During her main routine, Miss Bailey sings 10 songs, two of them with the Ink Spots (4). She uses some of her old favorites such as "My Man," "Birth of the Blues," plus special material, "Gotta Get if When He's Got It." Even though still affected by her illness, the veteran performer masters her audience in a manner that will spell boxoffice, as usual.

The Ink Spots carry an abbrevisted role of only four songs, "From This Moment. On," "My Echo, My Shadow find Me," "A Slianty in Old Shantytown" and 'if I Didn't Care." The youthful version of the original group fails to vary much from the wellknown format and carbon-copies the popular classics faithfully.

The Apache-dancing Mazzone Abbott Dancers thrill with their madcap antics of daring and destruction. Three lithe and zestful female dancers are duly hurled about amid the "smashing" of large props. The act is warmly received.

Eden Roe, Miami Beach Miami Beach, Oct. 12. June Valli, Johnny Morgan, De-May & Moore, Mal Malkin Orch; \$3.50-\$4.50 minimum.

June Valli carries the show installed here for the next week, the comely, dark-haired thrush adding distinction to a layout which otherwise would be par for the October

distinction to a layout which otherwise would be par for the October course.

A regular on the plush hotel-cafe run in this town, Miss Valli comes back with a plentiful array of newies to buttress her recording book, with accent on ballads at which she is highly adept. The "Fascination" class of tunes currently popular receive soild work-overs from her full-throated vocability. Injects of upbeat cleffings give balance and her quietly assured manner and unaffected, straightforward delivery add plenty plus values to her stint.

Johnny Morgan, a fast replacement for Dominique, originally booked and cancelled out by Asiatic flu, is a pleasant guy who with some original material could hit a higher bracket. As is, his act is a mishmash of heard-befores, with reaction mixed. He garners giggles with the spoon-in-glass dance gimmick and winds best when he hits the song trail.

DeMay & Moore are a vet pair of comedy ballroomlogists, held over from previous show. They make for a breezy, amusing teeoff act. Mal Malkin, back from long vacash, emcess likeably and batons the musical portions in top manner. Arriving end of week: Don Rondo and Jane Kean.

Pr. Kaiwiani, Honolulu

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or splif week Letter in parantheses Indicates circuit: (i) Independent; (L) Loew; (M) Mossy (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoll; (W) Warner

NEW YORK CITY

Music Hall (P) 17 Roxy (17)
Geoffrey Holder
Charles Manna
Rockettes
Raymond Paige Orc Roxy Orch

AUSTRALIA

MELBOURNE Tivoli (T) 21 Tivoli (T) 21
Archie Robbins
Margo "Z" Bemb
Boys of Mexico
2. Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddace Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Wurd
Della Vance
Dionne Vail
SYDNEY
Tivoli (T) 21
Johnny Lockwood

Bobby Limb
Dawn Lake
Riggoletto Bros.
& Aimee
Les Thaika
Medlock & Marlow
Balladinis
Hilly Raves method: & alartowe Balladinis IBIIIy Rayes Darryl Stwart John Corconor Balladinis Corconor Balladinis Corconor Alwyn Leckie Rae Morgan Pantela Godso Olivia Dale MAJESTIC Christchurch (T) 21 Luigi Infantino

Metropolitan
Jill Summers
Don Peters
Hæry Benet
3 Botonds
Oro & Rikki

3 Botonds
Oro & Rikki
Cycloonies
David Gell
Terry Burton
Bob Lewis
Mary Morgan
Phillips 3
REWIABilly Eckstine
Coronet Girls
Sylen Bros. & June
Devol & Partner
Billy Stutt
Dernos

BRITAIN LIVERPOOL Empire (M) 14 Earle & Vaughan Anton & Janetta Jimmy James Roy Castle Janie Marden

BRII

Inport one to 1 to 1

Danny (O'Dea

Willie Carlisle
Roy Baker
Rone Leighton
BLACKPO 14

Dev Shawn
Sylvia Drew
Peter Dawson
Dick Francis
John Hughes
John Murphy
Letter Hayden
Tommy Welsh
John Clarence
Calvin Lewen John Claren Calvin Lewin BIRMINGHAM

Hippodrome (M) 14
Jimmy Young
Rey & Ronjy
Wilson, Keppel & B
Jeffrey Lenner
Harriott & Evans
Sunny Roy
T & P Derrick
Kordas

Sunny Roy
T & P Detrick
KordaRightton
Hippodrome (M) 14
Harry Secombe
Rudy Horn
Hippodrome (M) 14
Harry Secombe
Rudy Horn
Mitchel Singers
EDINBURGH
Hompire (M) 14
Arniley & Gloria
J & P Barbour
Tattersall & Jerry
Yue & Gloria
J & P Barbour
Tattersall & Jerry
Yue & Gloria
J & P Barbour
Titlersall & Jerry
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Ke Maker

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Eddie seindeer
AN GRWICH
Hippodrome (1) - 14
Harry Baile()
Hearry Baile()
George Medion
2 Rexanso
NorTiNGHAM
NOTTINGHAM
HOTHINGHAM
Prancis Langford's
Eric Roger
Rhythm Gr.
Caruna & Dodo
Burt Brooks
Andrie De Vere
SHEFFIELD
EMPIRE (M) 14
Emp P & J Yuile
Al Koran
Reggie Redcliffe
Penny Nicholls
Barry Anthony
GLASGOW
Empire (M) 14
Carroll Levis Co.

Carroll Levis Co. Edorics Edorics Golding & Stuart Alain Diagora Edmund Goffron Ashworth & Lois Victor Soverall HAMLEY Royal (M) 14 Peaches Page Charlie Gray Pietro & Giovanni Karin Karina Ragoldi Bros. Alan James Saballa

Saballa
LEEDS
Emplre (M) 14
Edmund Hockridge
Gillian & June
Baker & Douglas
Rondart & Jean
Max Geldray
Bill Maynard
Les Hermane

Bon Soir
Tony & Eddie
Felicia Sanders
Charles Manna
Thomat Hanne
Hander
Hand Hander
Hal Schaeffer
Blue Angel
Hal Schaeffer
Halp Hander
Halp Font Ore
Halph Font Ore
Halph

Julius Monk
Ronpay Graham
Cei Cabot
Ellen Healey
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
El Chice
Maria Antinea
Rosita Rios
No 1 Fifth Ave
Bob Downey

Ernest Schoen Orc Paul Mann Village Barn Larry McMahon Vivian Swanson Ed Smith Jack Marlin Piute Pete Bobby Meyers Orc

Village Vanguard Anita O'Day Bob Brookmeier 5 Slim Gaillard Waldorf-Astoria Los Chavales De Waldorf-Astoria
Los Chavales De
Espana
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orthis
Frances Faye
Joe Farnellio (3)
Farnellio (3)
Farnellio (3)
Farnellio (4)
Farnellio (4)
Farnellio (5)
Farnellio (5)
Farnellio (5)
Farnellio (7)

Paul Gibbon & Sully Kothman Norman Crider Tune Tattlers (4) Charlie Fisk Orc Drake Hotel Jane Morgan Jimmy Blade Orc

Jane Morgan
Jimmy Blade Orc
Toste of Horn
Gate of Horn
Gate of Horn
Gate Sharborough
Marilyn Child
"Alan Gale Show"
Alan Gale Show"
Arnold Dover
Rover Boys (4)
M& & Higgett
Will Gate
London House
Cal Tjader 3
Edde Higgins (3)
June Christy
Marty Rubenstein 3
Pollmer House
Dorothy Shar
Playmates
Ben Arden Orc.

LOS ANGELES

Circ's
Gateway Singers (5)
Coconut Grove
Johnnie Ray
Mattison Trio
F. Martin Orc
Crascende
Lili St. Cyr
Billy Barner Revue
Dave Pell Octet
Interlude
Arthur Blake

Meamba
Carbacende
Lili St. Cyr
Blily Barner Revue
Dave Pell Octet
Interlude
Arthur Blake

Meamba
Carol Channing
Carol House
Moria Moonald
The Treniers
Moria Med Moonald
The Treniers
House Martin Carol
Rose Martin
Rose Martin
Mattiazi
Ed, Bergman Orc

LAS VEGAS Manie Van Dore Freddie Morgan Dorben Dancers Freddie Morgan Dorben Dancers Ray Sinatra Orc Raysin Newsda Arch Boomes Ray Sinatra Orc Renger Sinatra Raysin Newsda Histohel Jimmy Grosso Sparkletones Sparkletones Mary Kaye 3 Cee Davidson Orc Louis Prima & Keely sidth Mary Kaye 3 Cee Davidson Orc Louis Prima & Keely sidth Copa Giris Amartin Rowan & Martin Copa Giris Rowan & Copa Rowa

Desert Inn
Guy Lombardo
& Royal Canad.
Johnny O'Brien
Schmitz Sisters
Hamen Duries
"Minsky Follies"
"Raythm In Ies
George Arnold
Buster Hallett Ore
George Arnold
Buster Hallett Ore
Eli Ranche Vegas
Med Durhills
Stan Fisher
Modnar Lances
Dunhills
Stan Balley
Hak Spots
Le Fiamings
Pearl Balley
Ink Spots
Lou Baill Orch
Framont Hotel
Stardusfers
Make Belleves
Sake Belleves
Sah Johnson
Golden Nugget Billy State
Dernos
Freddie Harrison
NORTHAMPTON
New (I) 14
Eddie Reindeer
Al & Palge
NORWICH
Hippodrome (I) 14

Satellites
Jan Johnson
Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita Riviera Latin Quarter Rev

Darly's Logs
Cooper 2
Jessie Garton
King's (M) 14
Terry Dene Co.
Gilbert & Sylvia
Alan Clive
Les Galantas
Les Hobeaux
Fey Jover
Ron Parry
Alan & Cooper
Empire (M) 14
Sith Bros.

Empire (M) 14
Smith Bros.
Jimmy Paige
Pauline & Eddie
Frank Harvey
Al Adams
Grace Calvert
3 Toledos
Dennis Lawes

Cabaret Bills

NEW YORK CITY

RENO

Harolds Club
Krakerjacks
Twin Tunes
Harrah's
Matt Dennis
Dukes of Roters
Richard Bono Orc
Holiday
Chuck Leonard
Ho Hums
Law Chuck Leonard
Law

Mapes Skyreom Snooky Lanson Oscar Carter Skylets Ed Fitzpatrick Orc

New Golden Billy Duke Nick Esposito Riverside
Vagabonds
Ramsays
Starlets
Bill Clifford Oro

MIAMI-MIAMI BEACH

MIAMI-MIA

Americana

Americana

Americana

Americana

Americana

Americana

Americana

Americana

Americana

Allent Brond

Dorothy Sarnoff

Johnny Coy

Lou Willis Jr.

Johnny Coy

Lou Willis Jr.

Johnny Coy

Lou Willis Jr.

Johnny Coy

Maya Ore

Mark Monte Ore

Mark Monte Ore

Mark Monte Ore

Mark Monte Ore

Mathel Mercer

Stella Brooks

Hotel Statler

Buddy Morrow

Hotel Statler

Buddy Morrow

Johnny Puleo

Stonys

Son A Insign

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Johnny Puleo

Stonys

Johnny Puleo

Johnny Core

Hotel Rocate

Johnny Core

Johnny Puleo

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Johnny Puleo

Johnny Core

John Campo Ore

Johnny Puleo

Johnny Puleo

Johnny Core

John Campo Ore

Johnny Puleo

John Canpo Ore

John Hold Campo Ore

Johnny Puleo

Johnny Coy

John Americana
Allen & De Wood
Dorothy Sarnoff
Lou Wille Jr.
Jackle Heller
Lee Martin Ore
Maya Balmoral
Billy Mitchell
Rosina Aston
Billy Mitchell
Rosina Aston
Di Lide
Mandy Campo Ore
Gloria Blake
Bernle Sager
Jack Barcena Ore
June Egien Roc
June Egien Roc
June Egien Roc
June Lord Flea Calypsos
DeMay & Moore
Ord Flea Calypsos
DeMay & Moore
Chiec Cuban Bosy
Fontaineblesay
Mal Makko Orto
Chiec Cuban Bosy
Fontaineblesay
Mal Makko Orto
Chiec Stuart Ore
Sagass Ore
Fupi Campo Ore

AMI BEACH

Natali-Fields Trio
London Towns
London Towns
Locality
Weela Gallez
Jean Tourigny
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Donidation
Tony & Francella
Juan Romero
David Tyler Ore
Luis Varona Ore
Nautius

Nautilus
Al Antonio
Charlee Brown
Mario & Tonia
Syd Stanley Ore

Bob Sennett Murri & Ruth Tommy Ryan Johnny Silvers Orc Rey Mambo Orc

Rey Mambo Ore
Saxony
Weela Galley
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

HAVANA

Maria Magdalene
La Serie Orc
Ortega Orc
Tropicana
Alberto Rochi
Blanca Varela
Gladys & Freddy
Riveros

Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Genevieve
Anna & Julia
Ray Carson

Royal Reception

Continued from page 2

drey Russell, who has covered most of the royal junkets; Max Muller, BBC video boss, and two camera-men from London will augment the New York and Washington staff. Christopher Serpell, head of BBC's Washington Bureau, will double as official greeter to the monarch as she lands at National airport. His top assistant Douglas Willis, will also be on hand. Unlike such events as U.S. political conventions, when BBC uses NBC film for tv, it is making its own for home consumption. In addition, British newsreels will record the historic junket. Actually, only the arrival at the

airport and other outdoor events can be covered live by individual webs. The press-radio-tv reception Thursday (17) afternoon, to be carried live for 30 minutes, will be on a poll basis, with CBS in charge Alexander Kendrick is here and Alexander Kendrick is here from London for the chore, with George Herman, and NBC's Bill Henry doing commentary. ABC will not feed from pool, but will, along with MBS, cover by radio.

with MBS, cover by radio.

NBC alone will use a mobile unit to cover the line of march from the airport to the White House. David Brinkley, Bill Henry, Jinx Falkenberg, and Merrill Mueller, will tell the story on throughout the Capital agenda, Bryson Rash, Ben Grauer, and Jinx Falkenberg, will mike the radio coverage. All in all, a staff of 60 will be on hand for NBC.

CBS, with about the same size

will be on hand for NBC.
CBS, with about the same size
staff, has assigned Kendrick, Walter Cronkite, Bill Shadel, and Howard K. Smith to tv; Bob Trout,
George Herman and Charles Von
Fremd are doing radio.
Both NBC and CBS will film
Queen and consort as they visit

Both NBC and CBS will him Queen and consort as they visit the capital during their four-day stay. And there will be pool can eras covering Friday's (18) mam-moth British Embassy reception.

Katherine Dunham Continued from page 2 =

in the publicity of our first tour."

Mulling further, she offered,
"Mr. Hurok is a very shrewd busi-Mulling further, she offered, "Mr. Hurok is a very shrewd businessman. He saw the costs in touring a company of this size and recognized that I'd always elaborate instead of minimize. He saw far better than I that I'd never make it and the show would never make it unless a certain amount of common look at myself and figure it out. I remember in 'Cabin in the Sky' they talked about my legs. I was bothered because I thought of myself as a dancer and singer. But now I see one goes with the other. "Sometimes at press meeting in a new town," she continued, "I have to catch the eye of our local press representative and find out whether I should talk about sex or culture. In Singapore they wouldn't let me talk about anything but sex but here in Tokyo the other day I brought up sex and the interpreter hasn't gotten through stutering yet."

The troupe is heading back to the States where it will dishand.

tering yet."

The troupe is heading back to the States where it will disband. Miss Dunham goes to her home in Mexico and then Haiti to fullfill commitments to book publishers, one asking for a biog and the other on a Haitian theme. In about six months, the Dunham troupe will reform and tour either Europe or S.A.

Lazar Deals

Continued from page 3

Continued from page 3

Al Stuart Archette
Jimmy Grippo
Red Thompson
Tommy Angel

ANA

Nacional
Dancing Waters

Under Fig.

Continued from page 3

In for pictures. One is an unpublished novel by N. Y. Herald Tribune (Paris) columnist Art Ruchwald, localed in Italy, and due for
Harpers publication; also the picture rights to "Romanoff and Juliet" (Peter Ustinov's play) and the
new Herman Wouk play, "Nature's
Way," which opens tonight (Wed.)

On Broadway. Latter is in conJiddiam Barreras

Roberty, Bargelot 13

Innetion, with Latter is in contilet in the process of the second of the seco

New Acts

LOS RIVEROS (3) Dance 10 Mins. Chateau Madrid, N. Y.

Los Riveros, comprising two lads and a girl, are a youthful en-

terprise who put a lot of zest into their work. •They function in a Latin dance vein with occasional song interpolations. They make an excellent appearance with vivid and imaginative costuming.

At this point, their work needs a lot of channeling and direction as their dancing is frequently devoid of climaxes. They could achieve greater results with more knowing choreography. They are individually good dancers, but the group work needs a sharper focus.

TRIO BOTOND

Acrobatic
7 Mins.
Empire, Glasgow
Here's a promising acrobatic trio
who score via novelty of routines
in lifts, balancing and tumbles.
Threesome appear happy while
working, and don't exude the overearnestness usually associated with
this category of act.
Comedy note is struck early in

this category of act.

Comedy note is struck early in turn when trio erect themselves in feet-on-shoulders vertical stand. Bottom member then walks away, leaving topmost hanging from unseen trapeze; middle-placed performer then drops to ground, leaving topmost only, and latter does daring drop to ground. Another of trio balances upside down on nogon while he spins hoops around his arms.

Act comprises an Englishman, a

his arms.

Act comprises an Englishman, a Hungarian refugee and a Russian-born Pole. It is five months old in present personnel format, though two members have been together longer. Should make a useful addition to general run of vauderies. Okay act visually.

Gord.

JEANETTE DUFRAY & JOAN

Acro
6 Mins.
Metropole, Glasgow
Main chores in this novelty are
borne by a tall, well-built and
shapely femme, aided by a slighter
femme partner.
Cooks with two shapely gams

shapery remner, and to be remner partner.

Opens with two shapely gams showing through a curtain, then reveals herself, and goes into a can-can and the spilits. Next, she balances on a chair, walks smartly on hands, and then balances on backs of two wooden chairs, the latter sliding slowly apart so that performer does splits in midair.

Act needs acquisition of some shape and form to make it really worthwhile for majority of markets and media. As is, it has novely value, and would be okay for less discriminating vaude and ty operators.

Gord.

LARRY MARSHALL 11 Mins

Comedy
II Mins,
Metropole, Glasgow
Jet-propelled into a local
marquee name hereabouts via feature spot in daily midday show on
indie by, this brash comedian, has
naturally perk and 'cheeky' style,
and gets by through abundance of
confidence. With flair for slogging
home even the weakest of alleged
fun-fodder, he makes capital out
of his own script and memory
faults, and creates for himself the
character of a' funny man who's
always doing the wrong thing or
putting his foot in already tricky
situations. On strength of local ty
show, he has localized appeal to
Scot outfronters, shown by strong
reaction when he enters.

His best work is not in the pat-

His best work is not in the pat-His best work is not in the patter attempts, but in certain characterizations, such as his silly-man type from Belfast, Northern Ireland, his best bit. He also essays portrayal of little boy eating a follipop, and repeats his tv type, the ungrammatical Scot known as "Albercomble Wellington." Winds with patriotic song about Glasgow.

With patriotic song about cuasgow. Comedian has obvious potential if quickly taken in hand and given some modern patter-polish. He should avoid using the same old phrases, such as beginning each sentence with "However:.." and should avoid using the same old phrases, such as beginning each sentence with "However..." and interjecting constantly the regional vulgarity "Murder, Polis" (translatable to U.S. ear's, mebbe, as "Murder, Police"). He should also invest in some comedy material with a greater impact and less local corn.

DEL MARKEE Comedy 30 Mins.

DEL MARKEE
Comedy
30 Mins.
Frolic, Revere, Mass.
Del Markee, 5-10 stocky, redheaded comic, who was in the New
York production of "Guys And
Dolls," playing Harry the Horse,
replacing Tom Pettl, is breaking
in a new nitery act here, which
looks to have considerable merit
for the saloon trade. Essaying the
switch from musicomedy to the
nightclub floors, Markee, who has
a background of piping, displays a
gravel-throated voice for his oneliners and comic repertoire, but
gets off his song numbers in clear
slick baritone.
He identifies himself with "Guys
And Dolls" throughout in offbeat
bits on gangsters, detectives and
version of "Oldest Established
Crapgame in New York." He takes
a 10-gallon Texas hat for a rousing
rendition of "Money Tree" and
then goes into a Jolson "Mammy"
bit. Markee displays a nice affinity
for slapstick throughout and uses
a hearty, congenial chuckle which
gets audience impact, and a liberal
sprinkling of chi-chi material ag
immicks. His songalog is good
with "Nothing Like a Dame" and
"Only Haye Eyes for You." Act
has a liberal sprinkling of smart
material and gimmicks. Comic's
magnum opus is an Oriental fakir
bit in which he uses a tablecloth
for headdress and pipes a collection of items out of a basket. Windup is a commentary on ty shows
and two-way phone confab. Overly
full stint gets good palming.

Markee shows excellent potential for niteries, vand vaude.

Guy.

FRASER HAYES FOUR

Guy.

FRASER HAYES FOUR
Songs
12 Mins.
Empire, Glasgow
This is a reconstituted edition of the former Fraser Hayes Quartet, a personable combo of three guys and a gal giving out in standard harmony. Act has a sizable quota of talent, but needs a better choice of tunes and should watch out for overplaying the comedy angle. As is, the yock dept, is aimed at too much during a couple of numbers. Foursome run the gamut from songs like "Gonna Get Along Without You" to "Bye, Bye, Love." Fraser Hayes himself does commendable comedy travesty of Elvis Presley. Distaffer of the group is a looker with right quota of pep. Okay for vaude and tr stints.

Gord.

MAX KAY

MAX KAY
Songs
8 Mins.
Metropole, Glasgow
Self-assured young man with a
somewhat woodenish style of stance
gives out modern tunes in bright
fashion, but has yet to shape his
own personality as a solo performer. While vonfident, he should not
radiate an unsympathetic air, and
oughta use a smile a bit more.
Tunes range from "Love Letters
as Sand" through "Around The
World" to "All Shook Up," and the
young fellow is in good shape
vocally. He has also taken the care
to garb himself smartly, carnation
in buttonhole "in everything.
Okay singer with possibilities for
a good future.

Gord.

Philly Teenager

Continued from page 1 = frontpage freatment in hometown

frontpage treatment in nometown Philly.

5. She's been set for 'The Big Record' on CBS-TV next Wednesday (23) at a fat \$4,000 fee.

As in all Cinderella stories, this one followed form. Tom O'Malley, the control to the show was

who scouts talent for the show, was holding his twice-weekly auditions Thursday afternoon, when Beekman walked in with Miss Dwelley (name is Welsh), stating he hadn't been able to get her an audition anyplace and would O'Malley listen to her. He did, and rushed her over to the Hudson Theatre so star Jack Paar, producer Perry Cross and musical director Jose-Melis could hear her.

They listened, worked out some quick arrangements off stock sheet who scouts talent for the show, was

Five Terminate on Broadway

Three of Exitees Believed to Have Dumped \$250,000 in Capital

Broadway was hit with a barrage of closings last Saturday (12). Five shows shuttered, of which only one, "Damn Yankees," was a longrun moneymaker. Another, "Simply Heavenly," broke even and the remaining three, "Four Winds," "Mask and Gown" and "Miss Lonely Hearts," are figured to have dropped their entire bankrolls.

The combined loss on "Winds."

to have dropped their entire bankrolls.
The combined loss on "Winds," "Mask" and "Lonely Hearts" is etimated at over \$25,000 on the basis of their full investments having gone down the drain. "Winds," produced by Worthington Miner and Kenneth Wags, was financed at \$95,000, with provision for 15% (\$14,250) overcall. The Thomas W. Phipps play ran for 21 performances at the Cort Theatre with Ann Todd and Peter Cookson costarred.

"Lonely Hearts," co-produced by Lester Os'erman and Alfred R. Glancy Jr., was capitalized at \$100,000, with provision for 15% (\$15,000) overcall. Pat O'Brien starred in the Howard Teichmann adaptation of Nathaniel West's novel, which ran for 12 performances at the Music Box Theatre. "Mask." co-produced by Leonard Sillman and Bryant Haliday, involved a loss of about \$26,000 T. C. Jones starred in the try revue, which tailled 39 performances at the Golden Theatre.

In the payoff category, "Yan-

C. Jones starred in the tiny revue, which tailled 39 performances at the Golden Theatre.

In the payoff category, "Yankees" piled up over \$800,000 profit on a 128-week Broadway run. The Frederick Brisson-Robert E. Griffith-Harold S. Prince production was capitalized at \$250,000, with the profit on the venture taking in revenue from a separate road company and subsidiary income, including the production's share of coin from the sale of the screen rights to Warner Bros. The film company bought the property on a guarantee plus-bonuses for a total price of \$500,000.
"Heavenly" broke even on a 62-performance run at the Playhouse Theatre, according to Abel Enklewitz, who operates the house. Englewitz was involved in bringing the show, which had originally preemed off-Broadway, to the Playhouse. He states the move involved an investment of \$26,000.

Music Pub Ed Kassner **Venturing Into London** Legit on Large Scale

Legit on Large State

London, Oct. 15.
Eddie Kassner is moving into the legit business in a big way. Music publisher has several shows lined up for next year, teeing off with "Lady at the Wheel," a musical which opens a tryout run at the Lyric, Hammersmith, in January

the Lyric, Hammersmith, in January.

In association with Charles Ross he has formed Welbeck Productions which has already presented two shows, "Harmony Close" and "Share My Lettuce." The latter, which is staged in association with Michael Codron, is currently playing at the Comedy Theatre. The former never got to the West End after its nabe tryout in the summer, but is being lined up for an Irish season.

Future productions, not yet

Future productions, not yet named, include straight plays as well as musicals. They are expected to present about five shows in 1958.

CHINESE THEATRE MAY HIT B'WAY VIA HUROK

Chinese Classical Theatre, sponsored by Nationalist (Chiang Kaishek) government, will open a 15-day Paris stand at Theatre des Champs-Elysees Nov. 12. Troupe, currently playing London's Drury Lane, will appear under management of Ben Carlin, formerly business manager for Marquis de Cuevas, in association with Eugene-Gruenberg, artistic director of Monte Carlo Casino, and Jean Robins, manager of Champs-Elysees theatre. Paris, Oct. 10.

Chinese Classical Theatre, sponsored by Nationalist (Chiang Kathek) government, will open a 15-day Paris stand at Theatre, slon, with Harry B. Smith and Jeff of Hara, the original composer, ment of Ben Carlin, formerly business manager for Marquis de Cusus play revisions. The revised play would be called "Will Of Kruenberg, artistic director of the Wisp," one of the productions for the productions for the productions for the house, which seats nearly 1,400, will be cast in New York and a star policy will be utilized. Barnard L. Sackett is executive producer of the operation. Several weeks ago, Spencer Bentley, heir of the copyrighted play, and O'Hara, the original composer, met with scripter Frances O'Brien to discuss play revisions. The revised play would be called "Will Of Monte Carlo Casino, and Jean Robins, manager of Champs-Elyses theatre.

Report in Paris has Sol Hurok

Paris, Oct. 10.

Chicago, Oct. 15.

A Chicago local chapter of American Theatre Society subscription schedule. The New York and a star policy will be cast in New York and a star policy will be utilized. Barnard L. Sackett is executive producer of the operation. New York and a star policy will be utilized. Barnard L. Sackett is executive producer of the operation. New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be cast in New York and a star policy will be c

ON TO 'EL DORADO

Ed Hennessy Writes & Stars, Al Johns Produces & Directs

Hollywood, Oct. 15.

"El Dorado," a new musical wtih book, music and lyrics by Ed Hennessy, will open at the 400-seat Las Palmas Theatre here next Thursday (24)). Hennessy also will star. Show will be produced and directed by Al Johns.

Johns is publicity director for the Tournament of Roses and the Miss Universe Pageant. He met Hennessy several weeks ago when the latter was emcee at the Miss Universe fete. Hollywood Oct 15

On Not 'Cheating' **Road Audiences**; Praise of Levin

Dallas.

Editor, Variety:
The "My Fair Lady" company that is currently playing the State Fair Music Hall here in Dallas is without a doubt the finest production from quality standpoint I have ever seen. It leaves nothing to be desired, and I have told producer Herman Levin that the whole theatewest of Broadway owes him a special vote of thanks for sending out a show that is comparable in every possible respect to the New York production.

I think the results of this par-

York production.

I think the results of this particular production will be felt for years. So many visitors to New York have seen the original production: that comparisons from every standpoint were inevitable. It have not to hear anyone felt. The proper test of the proper felt.

every standpoint were inevitable. I have yet to hear anyone fail to agree that this touring company is comparable in every way.

The whole point is that it would have been possible for Levin to have done this production a lot less expensively. He could have thinned it out around the edges and very few people would have known the difference. But he went the other way, and I am grateful to any producer who has the foresight to provide a road company that not only ducer who has the foresight to provide a road company that not only renews the faith of the ticket-buying public, but gives rew vigor to us local managements who find it a pleasure to be in a position where no apology for quality is called for. Charles R. Meeker Jr., Managing Directof, State Fair Music Hall, Dallas.

Israel's Inbal Dancers Set for First U.S. Tour

Set for First U.S. Tour
S. Hurok has signatured the Inbal Tel Aviv, dance troupe and will
bring them to America in January
for an, American tour. Deal is
understood to be for three weeks
in New York and 12 more weeks on
tour. This will be the first time the
Israeli ballet company will be seen
outside of Israel. A short tour in
Holland and England will precede
the American journey.

Sara Levi, founder and choreographer of the troupe, which consists, entirely of Yemmenites, will
accompany the 30-person company
on the voyage.

Update 27-Year Old Work

William Shakespeare's times and life, originally done on Broadway 27 years ago as "Rogues and Yagabonds," is being revamped for possible current production. It was a legit musical in the "Rogues" version, with Harry B. Smith and Jeff O'Hara providing the words and music

Japan's Int'l Art Fest

Draws Six Countries
In a pitch to both east and west,
Japan is gearing for its first "International Art Festival" to be
held next April In Osaka, second
largest city in the country.
Participants already have been
set from the U. S., the Soviet Union, England, Spain, Belgium and
Austria. It will mark the first
music fest appearance of the Soviet's Leningrad Philharmonic under the baton of Mravinsky. Coming from the U.S. will be the New
York City Ballet Co. and Jan
Pias', from England, Amadeus
Quartet and Benno Moiseivitch,
and from Spain, Caspar Cassado.

Builds Circle To ds Circle 10 Hypo His Cafe Wotes to 16. This means that the city's grant for the 1958 junket will be in region of \$75,000. Slight opposition to the new grant came from members of the city's Labor Party.

Chicago, Oct. 15.

Tony DeSantis, after essaying four shows in a makeshift theatre, is satisfied that year-round stock will help his restaurant business and has darkened Drury Lane for a few months to rebuild it into a permanent in-the-round operation.

Theatre, which locates in the asement of DeSantis' capacious Martinique Restaurant in Evergreen Park, Ill., should relight in February with a name policy and a 52-week blueprint.

DeSantis moved the theatre indoors when a rainstorm blew down the adjacent Drury Lane ient last summer during a performance of "Will Success Spoil Rock Hunter?" with Marie Wilson. Miss Wilson returned with the vehicle when the theatre went underground and did fair-to-good business there. Tom Duggan in "Seven Year Itch" proved a bonanza, but James Dunn's "Harvey" and Eddie Bracken's "Three Men on a Horse" drew poorly. When latter closed Sept. 29, DeSantis decided to suspend operations and remodel. He said that even when the theatre operated at a loss he made up for it in dinner and after-theatre trade in the Martinique.

GOTHAM'S 3 CURRENT IN-TOWN BREAK-INS

Broadway is on a tryout kick is week. Three shows are tuning this week. up for their scheduled openings with in-town preview perform-ances. Only one of the trio has played an out-of-town breakin date and that was only for four per-

The three shows are "Cave Dwellers," which opens at the Bijou Theatre next Saturday (19), "Compulsion," slated to preem next Monday (21) at the Ambassador, and "Monique," which debuts next Tuesday (22) at the Golden. All three have been giving previews at their respective theatres since last Monday (14).

"Monique," the only one of the trio to play out-of-town, was at the Playhouse Theatre, Wilmington, last Thursday-Saturday (10-12).

Bristol, Pa., Promotion Aims Tickets at AFL-CIO

Aims Tickets at AFL-CIO

Plans to get a legit operation going at the Grand Theatre, Bristol,
Pa., next month include a ticketsale tieup with the Bucks County
(Pa.) Council, AFL-CIO. Details
are currently being worked out
whereby the Council's 18,000 members and their families will be able
to purchase ducats at a discount.
The idea is for shop stewards in
the more than 40 locals represented by the council to order tickets
to be peddled to union members
at a rakeoff with a portion of the
revenue from the pasteboards sold
going to union educational and
charity funds. The, Council's endorsement of a plan along these
lines was expressed in a letter to
the Miber Corp of Bristol, which
operates the theatre.

Productions for the house, which
seats nearly 1,400, will be cast in
New York and a star policy will be
utilized. Barnard L. Sackett is executive producer of the operation.

n's Int'l Art Fest Draws Six Countries Follies' Folds; Producers Tag Equity Rehearsal Regulations as Reason

UP EDINBURGH SUBSIDY

City Giving Around \$75,000 to Aid 1958 Event

Edinburgh, Oct. 15.

Taxpayers here will be asked by the municipality to pay an extra \$30,000 per year subsidy of annual culture spree, the International Edinburgh Festival. Decision was reached by local council by 31 votes to 16.

This means the council states to 15.

Mixed Reaction To Jose Limon At Berlin Fest

Berlin, Oct. 8.

The ballet side of the Berlin Cultural Festival was particularly substantial this year. One of the most eagerly awaited foreign ensembles was Jose Limon and his American Dance Company. Latter's local sixday (Oct. 1-6) guest appearance at the Titania Palast was arranged by American National Theatre and Academy (ANTA) in conjunction with Bureau Artistique International (Paris). The last mentioned agency, headed by Anatole Heller, has the European exclusive representation of this troupe which after Berlin went to Poland for appearances.

Berlín went to Poland for appearances.

Limon's ensemble performed here a total of 12 different works, split up over the six days, with choreography mostly by Doris Humphrey and Limon himself. Before Limon had even come to Berlin, he was hailed as the world's best modern dancer in the local Festival publication. Consequently, the expectations were sky-high on the part of local ballet critics and Berlin's comparatively large set of ballet adherents. The reviews in the papers differed quite a bit: While some praised him as an incomparable performer of modern dancing, there were others who openly expressed disappointment. The reviewer in Der Abend called him a daneing great—but of yeshim a dancing great-but of yes

nim a dancing great—out or yes-terday.

The negative reviews resulted partly from the fact that this com-pany's programs on the first two days, which saw bulke of the critics days, which saw bulle of the critics gathered, was not as strong as that presented on the following days. The third and fourth day, for instance, saw among other outstanding things Limon's "Emperor Jones" (after a play by Eugene O'Neill) and this creation was not alone a dancing sensation, it also became a highlight of the entire festival.

became a highlight of the entire festival.

In all, the Jose Limon troape consisted of 15 dancers, including Pauline Koner, Lucas Hoving, Bety Jones, Ruth Currier, Lavina Nielsen and Letitia Ide (Mrs. Victor Ratner of Benton & Bowles, N. Y.). Nor was business satisfactory. Six days were definitely too much in event-crowded Festival days here? Audience reaction was very good. There was a considerable number of ballet fans who called this presentation one of the most interesting.

Chicago's ANTA Chapter

Cincinnati, Oct. 15.
The touring production of
"Ziegfeld Follies" closed here
abruptly last Saturday (12) with
Actors Equity and the show's producers differing on whether the
revue was coming or going. Producers Mark Kroll and Charles
'Conoway claimed they were touring the offering prior to bringing
it to Broadway while Equity contended the hike was in the postBroadway class. Cincinnati, Oct. 15.

tended the hike was in the post-Broadway class.

The Equity s'and is pegged by Kroll as the cause of the shutter-ing since it didn't allow what he considered adequate rehearsal time to restage and rechoreograph the show during its road run. Under its post-Broadway status, the union's contract permi'ted re-hearsal of eight hours weekly, with provision for another four hours if changes were made in the production.

production.
Equity, however, had allowed the "Follies" to rehearse 20 hours Equity, however, had allowed the "Follies" to rehearse 20 hours weekly during the initial fortnight of the tour. A request for continuation of the 20-hour weekly rehearsal period was turned down by the union in line with its contention that the revue was not a bona fide pre-Broadway tryout Breakin entries out-of-town are permitted 28-30 hours of rehearsal time weekly by Equity Kroll declares that his understanding with Equity when the "Follies" company left New York was for an expected six months on the road preparatory to "bringing an audience-tested show to Broadway." When Equity re(Continued on page 84)

(Continued on page 84)

Stratford Bards Spark **Broad Legit Activity** With Two Touring Units

With Two Touring Units

Stratford, Ont., Oct. 15.

The Stratford Shakespearean Festival is stimulating legit activity beyond its own locality. Two separate touring operations have now been established as an outgrowth of the annual Canadian Bard fest.

One of the travelling units, the Canadian Players, an offshoot of the Festival venture, begins its fourth season of touring Canadian and U. S. towns later this month. The other, the Canadian Festival Company, gets underway next February as the first touring troupe to be sent out by the Festival Foundation.

The Canadian Players will tour with an alternating program of "Man and Superman" and "Othello," which is a repeat of the bill presented by one of the two companies that toured last season under the CP banner. This semester there will be only one CP unit, which will play a few Canadian dates before crossing the border for a U. S. hike, beginning Nov. 4 at the State College Auditorium, Brockport, N. Y.

The Canadian Festival Co. will also alternate two plays during it rek. The vehicles will be "The

torium, Brockport, A. 1.

The Canadian Festival Co. will also alternate two plays during its trek. The vehicles will be "The Broken Jug," a German comedy by Heinrich Von Kleist, adapted by Heinrich Von Kleist, adapted by actor-author Donald Harron, and "Two Gentlemen of Verona."

Shakespeare plays had not been in-

(Continued on page 84)

5, P.M. 'MATINEE' TO **SQUARE D.C. SUBS**

Washington, Oct. 15.

"Time Remembered" gave a special 5 p.m. performance at the National Theatre here last Thursday (10) to straighten out an upset-Theatre Guild-American Theatre Society subscription schedule. The local opening of the pre-Broadway tryout Tuesday of that week instead of Monday had thrown the subscription sked out of killer. Subscribers holding tickets for the unplayed Monday performance were accommodated at the Tuesday preem, while those on the Tuesday preem, while those on the Tuesday

Sweet Smell of Arts 'Subsidy'

But Ford Grants Strictly for 'Experiment'-to Get Cleveland Playhouse on the Road-N. Y. City Center to Have Spring Opera Season

Two experimental projects in grand opera, one in stage drama, one in symphonic composition and one in art instruction have received this week noney grants from the Ford Foundation—the first grants in the arts area made by this particular foundation. Nominal in amounts, their significance lies in the impetus Ford gives, by its action, and by its related promise of future study, to art "subsidy" in America.

But special note should be taken of what the

idy" in America.

But special note should be taken of what the foundation is not doing—very definitely it is not plunging into the bottomless pit of deficit financing of opera, symphonies and other cultural media. Its money grants are carefully hedged against diversion to cover operating losses of companies or orchestras. These grants are not for "support" but for specified "experiment." Interestingly four of the five grants have been assigned regionalty—to Minneapolis, Cleveland, New Orleans, Boston, Knoxville, Oklahoma City, San Francisco and Washington. Only one has gone to the art centre of the country—New York.

centre of the country—New York.

Thanks to Ford the N. Y. City Certer will have next April something wholly new in America, an entire spring season devoted to operas by American composers, all written since 1937 and some brand new. That means that Ford is backing a test "in depth" of opera wi h English words and American libretti. Its gift of \$100,000 is two-fitths of the necessary budget, plus \$5,000 to finance the presence of the composers (sic) at the rehearsals. This small added sum recognizes a reality—many American opera composers in the past have been woefully ignorant of the technical problems of staging, how to mount the actual performance of their work. their work.

their work.

Another test "in depth" concerns symphonic music. Scrious composers have complained that winning a prize often means only one single "premiere" by the committed orchestra. Under the Ford grant of \$210,000 to the American Music Centre Inc., six cities are tied in, their conductors, and others forming the jury for commissioning new works. Selected composers are to be handed \$1,000 to \$1,500 advance fee and are guaranteed four performances during the season. This means that the commissioned work will be exposed s raight off to the audiences—and "the critics—of four American eities and not just one, and especially not just New York, which is outside the plan entirely.

Hit The Tank Towns

Hit The Tank Towns
In the case of the Cleveland Playhouse, already
a success in its own backyard, the Ford grant of
\$130,000 will sustain 15 actors for two years—with

Chronic Economic

Insecurity' Fate

The Arts Council claims that an

additional \$700,000 to its annual

it from their "chronic state of economic insecurity."

economic insecurity.

The Council states this in a report entitled "Art In the Red." It suggests an increase in theatre admission prices; royalties levied on the classics; and contributions from ty to keep the living theatre to having.

in being.

The report says that tv is "an enormous devourer of drama," and should be persuaded to recognize its obligations to the living theatre and to accept some responsibility for its survival. The country prophesies that the shuttering and demolition of theatres is bound to continue.

in being.

safeguards against their being selected on a clique basis. The 15 actors will be whipped into disci-plined until to later troupe the villages and towns of Ohio—thereby opening up new audiences for the

plined until to later troupe the villages and towns of Ohio—thereby opening up new audiences for the spoken drama.

Behind the five current Ford grants to the arts lies two years of preliminary investigation by its Humani'ies & Arts Division. The facts revealed to date point up the skimpy and unreliable nature of available data concerning the arts in this country. More significant than the grants themselves is Ford's undertaking an intensive behind-scenes survey of every branch of American culture which will continue from now until September of 1959 when vice president William McPeak and program chief W. McNeil Lowry are due to report to the Foundation's Board of Directors.

Lowry makes it clear that the present preliminary grants of money are part of the Ford Foundation's own education in the arts—what their needs are realistically and what FF might best do about these in the years ahead. But despite the cautions, the contractual limitations on the use of monies and the marked obsession with the stern economics of, rather than the mere emotional pleas for, worthy cultural endeavors, there is no doubting that the Ford commitment, even as it stands, is a major breakthrough in America for the cause of art subsidy by private philanthrophy.

New Orleans Risk

major break-through in America for the cause of art subsidy by private philanthrophy.

New Orleans Risk

The Ford plan at present differs from any other foundation or fund. Whereas the Rockefeller Foundation expended \$500,000 commissioning music for performance at a single symphony, Louisville's Ford is spread over six orchestras and three seasons, or 18 composers in all. Perhaps the most free-wheeling selec'ion among the five is the \$165,000 given the New Orleans Opera House Assn: This uncertain organization of 19 performances each season is distinctly also-ran in American opera. Yet it has lad a considerable success heretofore in taking promising American voices and bridging the gap between the musical coach and the finished professional with actual stage experience and stage gresence. The Ford grant aims to aid opera candidates but none of the money may be used in any way by or for the regular New Orleans "season."

The foundation is, again, seeking experience and guidance for its own future allocation of funds in the instance of the Minneapolis Society of Fine Arts plan to develop teaching methods for visually-conditioned talents that are not ideally suited for the more academic art courses of accredited colleges and universities. This venture in instructional experiment is backed by \$150,000 total over five years.

Wash'gton Concert Season: Take Opera To \$16,000 for Black Watch; Reyal Ballet Near SRO Washington, Oct. 15.

Black Watch Regimental Band, Of British Cos. Black Watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch watch and black watch Regimental Band, pipers and Dancers did \$16,000 on the local black watch wat its one-nighter, which is socko enough to rate a repeat date later from the Sol Hurok office. Event launched the Patrick Hayes Bur-

additional \$700,000 to its annual; additional the Father Hayes and Government grant of just under eau season here, latter also enjoying its best volume of subscribers for any season so far.

Hayes has the Royal Ballet from and theatre enterprises aided by Britaine coming in next week for it from their "chronic state of six days, also from Hurok. It'll be in the 3,234-seat Loew's Capital Company of the common control of the common contro tol at \$6 and a \$100,000 sellout is

tol at \$6 and a \$100,000 sellout is in prospect.

Local impresario has also set for dates here; Robert Casadesus, Marian Anderson, Dame Myra Hess, Vienna on Parade, Roberta Peters, Jan Peerce, Anna Russell, Mantovani Orchestra and the Vienna Boys Choir.

Country Towns

Glasgow, Oct. 8.

Opera For All, touring unit of
the British Arts Council, will play
concert dates in Scotland Nov. 15
to Dec. 6. Two coaches, carrying
costumes, props and other equipment, will take the company on
their tour of one-night stands.
Country towns will be visited in
the main.

Repertoire comprises "La Traviata," "Marriage of Figaro," "Don
Pasquale," "Il Tabarro" and "Die
Abreize."

Kermit Bloomgarden was elected president of The League of N. Y. Theatres at the annual membership meet last Thursday (10). Other officers elected included Louis Lotito, 1st vice president; Alexander H. Cohen, 2d vice president; Gilbert Miller, treasurer, and Herman Shumlin, secretary.

Art, Auditing & 'Subsidy'

Philadelphia, Oct. 15.

City Controller Foster A. Dunlap and Charles, I. Thompson, Pres, of the Fairmount Park Commisssion, which operates the Playhouse-in-the-Park, are on opposite sides of the fence as far as the economics of the project are concerned. The Controller regards the loudly touted claim of the commissioner that the theatre is self-supporting as "highly imaginative" and feels the public is ge ting a rose-colored financial picture.

Dunlap says the Playhouse "is not and never was self-supporting." In round figures he claims the tent was in the red for \$14,158 in 1956. An accountant for the Park Commission reported a loss of \$746. The difference according to Dunlap represents labor by park employees, painting, plumbing, carpentry and custodial charges. He suggested the present bookkeeping be adjusted to include direct and indirect charges.

"Personally," said the Controller, "I have attended performances in the Playhouse and think it is a very good thing, but I feel the people should realize it is subsidized by the city."

The Commissioner coun'ered "I still think it a good thing whether the loss for \$700 or \$14,000. I don't care whether it is self-supporting or not."

Good Will Needs Showmanship

Shanta Rao Dancers from India, which completed two weeks at the ANTA Theatre, N. Y., and is doing one week currently in Washington, has been cancelled for its fourth scheduled legit theatre booking (Locust, Philadelphia) and for all of the previously projected four weeks of concert dates, including Chicago, via Columbia Management. Thereby hangs a tale and a lesson

This booking was made for the wrong reason, as two years ago when "Tamburlaine The Great" was brought into the Winter Garden from Canada. In both instances the basic motive was to promote international good will. This never was, and it is doubtful if this ever will be, a substitute for the right kind of show for a ticket-buying audience.

That entertainment has become ammunition in the prestige war between us and the Russians is clear. For our own side it is established that singers, musicians and dancérs make fine ambassadors, especially since they have no language barriers. Jazz may indeed have made more friends for America than the Marshall Plan. But good will always presupposes that the entertainment is right for the particular audience, the frame of competition

In the after-the-facts embarrassment of the Shanta Rao experience it must be seen that international good will is strained rather than enhanced when there is a failure to apply the minimal standards of showmanship. The pity is that an undoubtedly sterling talent, Miss Rao, has been poorly managed. Her own fears that her art might be "vulgarized" is one thing. But her standards could still have been respected. How alibi opening such an esoteric offering cold, before a sophisticated New York audience, without any root break in any analysis. audience, without any road break-in, any chance to find out audience reaction prior to the all-vital bigtime premiere?

This was inviting trouble. Moreover anybody, but anybody, in show business would be enough of a professional to know that a company of dancers from a strange, faraway land must be previewed and protected against the admittedly critical New York audience. Surely nobody thinks Manhattan is a college arts appreciation concert date?

Members of the United Nations delegation who were back-stage a lot at the ANTA Theatre are whispered to have been bitter at "the Americans" for a fancied affront to a great artist. There was no such affront. Everybody wanted her to have a success. But the facts wouldn't fit the hopes. Let it not go un-mentioned that other Hindu dancers have appeared in the States in the past and have been distinctly popular

International good will has suffered this setback but the cause should be recognized. This was a naive undertaking. After the very bad notices of the first week's performance, Miss Rao changed her company's entire program with a great enhancement—the very thing which could have been, and should have been, accomplished on the road before risking New York.

Somewhere in the background of this unfortunate affair, showsomewhere in the background of this unfortunate affair, show-men will sn'ff suspiciously the incurable amateurism of the arts dilletante. To them, whoever they may be, belongs the blame. There is no lack of respect among Americans for the culture of India. It is ancient, honorable and frequently exciting. They should come again some other day.

Its Track Record Drew Ford Foundation Interest To Cleveland Playhouse

Cleveland, Oct. 15. Cleveland, Playhouse here,

which has just been given a \$130, 000 grant by the Ford Foundation has been established since the has been established since the 1920's, has three theatre audi-toriums, a training school and a permanent paid staff. Its compan-ies usually include professional actors who receive nominal com-pensation, but year-round.

pensation, but year-round.
Playhouse associate director K. Elmo Lowe and W. McNeil Lowry, director of the Ford Foundation's fumanities and art division, laid the groundwork for this enterprise last June. Details were worked out during the summer by Lowe and Frederic McConneil. They and several others to be selected jointly with Ford will form a panel of judges that will select 20 candidates by auditions held in early spring, 15 then to be contracted.

Cleveland group was picked for the "unsolicited" grant because of its "nationally recognized distinc-tive work," according to Lowry.

World Music Bank' Idea

World Music Bank' Idea

Ft. Wayne, Oct. 15.

Igor Buketoff, of Ft. Wayne's
Philharmonic, who has made several visits to Europe on foundation
grants had sold his "world music bank" idea. Rockefeller Foundation has awarded \$6,450 to the American Symphony Orchestra League, Charles, W. Va., to collate "lists" of representative music from all the countries of the world, as proposed by Buketoff.

Each country will have its own committee,

No-Tax Bushnell Snubs Legit As Hartford 'Starves'

Hartford, Oct. 15,

Legit drought continues here. Since the demise of New Parsons as a legiter some three years ago, town has had a meagre handful of legit attractions.

legit attractions.

Apparently Bushnell Memorial, which maintained a full sked of legit attractions yearly until New Parsons went into operation, isn't interested in returning to its former stance of promoter of legit attractions here. Although the 3,000-seat house didn't befit many attractions and dropped dough on several, it's an endowed tax-free institution that is failing to perform a needed function here. As a result populace that wants legit result, populace that wants legit result, populace that wants legit must drive 70 miles roundtrip to Bushnell is sticking to a profit-

must drive 70 miles roundtrip to
Bushnell is sticking to a profitable no-risk format of symphony,
ballet, concerts, etc., and other
type of appeal to longhairs. A
once a year ice show is a must at
the house. To date only one legit
attraction for this semester has
been booked by the house. Tentatively pencilled in is "No Time for
Gergeants" and midwinter jazz
concerts, of which there are two to
three a semester, are privately
booked.
Trying to fill the void in the

Trying to fill the void in the local legit dearth is the efforts of Mrs. Wilbur Randall, wife of an advertising exec and one-time operator of a drama school here (from which Ernest Borgnine grad-

(Continued on page 84)

bound to continue.

If a nominal royalty of even one-tenth of one percent was levied on the repeat performance of non-copyright classics on both the stage and concert platform, it could bring in a big annual income which could be ploughed back into the arts, the report says. Unless there were more funds made available, the crisis facing the arts could not be resolved. The Royal Opera House. Covent Garden and the Sadler's Wells Theatre need a bigger subsidy or one of them will be forced to close, the report threatens.

It is almost one year since the council was granted an extra \$300,000 to its grant.

Philly Biz Mixed; Tables' \$36,300, 'Way' 27G, 'Brass' 22G, 'Game' 8½G (4)

hypoed stage business here. Two straight plays, "Separate Tables" and "Nature's Way," were the pacemakers playing to fancy re-turns, with SRO weekend perform-ances.

ances.

Lone arrival last week, "Fair Game," got mixed reception from crix. Show got two pans (De Schauensee, Bulletin, Gaghan, News) and one mildly approving notice (Murdock, Inquirer). The comedy ran 40 minutes overtime on opening night.

n opening night.

Carson McCullers' "Square Root

f Wonderful" moved into the

rainut last night (14). Director

see Quintero quit Saturday (12)

uring tryout run in Princeton,

J., and production bowed here

ithout benefit of helmsman.

without benefit of helmsman.

Estimates for Last Week
Copper and Brass, Erlanger (MC)
3d wk) (\$6; 1,880; \$53,000) (Nancy
Walker). Tuner, still in process of
literations, never recovered ground
sot at bad opener. Over \$22,000,
eft Saturday (12) night for Broadway.

left Saturday (12) mgm accommany.

Fair Game, Forrest (C) (1st wk),

Fair Game, Forrest (C) (sam Levene).

Author and director waited until preem for pruning chores, Crixblew whistle on overtime opus.

Over \$8,500 for first four performances in two-and-a-half week stay.

Separate Tables, Locust (D) (2d wk) (\$4.80; 1,615; \$40,000) (Eric Portman, Geraldine Page) Season's strongest dramatic entry drew too gross of year in this category with sunsah \$36,300. Left Saturday (12) night to continue tour.

night to continue tour.

Nature's Way, Walnut (C) (2d wk)
\$4.80; 1,340; \$33,000). Light comedy built steadily throughout entire run. Nearly \$27,000, left Saturday (12) night for Broadway.

'Heart' 18½G, Det.; 'Diary' Sock 31½G

Detroit, Oct. 15.

"Diary of Anne Frank," with a potential capacity of \$36,000, grossed a terrific \$31,500 last week at the 2,050-seat Shubert Theatre, It was the second round in a three-week stand for the Joseph Schild-kraut-starrer. "Carefree Heart," with a potential capacity of \$45,000, grossed a poor \$18,500 in the second and final week of its tryout at the 1,482-seat Cass Theatre, "Heart," starring Jack Carter, we "Heart," starring Jack Carter, we which has attracted a great many high school and college students, is scaled to \$4.50, while "Diary," which has attracted a great many high school and college students, is scaled to \$4. Current at the Cass is "The Happiest Millionaire," starring Walter Pidgeon. The 2,700-seat Riviera is presenting "Kalanag the Magicaln," in his American debut, and Blackstone. Show is in for two weeks.

weeks.
Scheduled for the Riviera are:
Liberace, Oct. 27, one week;
"Auntie Mame." Nov. 18, three
weeks; "Most Happy Fella," Dec.
23, three weeks. Following "Diary,"
the Shubert has "No Time for Sergeants" booked for Nov. 25.

'Square' Record \$14,582 In First 4, Princeton

Princeton, Oct. 15.

"The Square Root of Wonderful,"
starring Anne Baxter, established
a new house record for the McCarter Theatre here with a \$14,582
gross for four performances last
Thursday-Saturday (10-12). The
potential capacity was \$14,886,
with press tickets cutting into the
take.

"A Boy Growing Up," Emlyn Williams' one-man reading, is next at the house Oct. 25-26.

'Waltz' Tuneful \$30,700 For Cleveland Stanza

Cleveland, Oct. 15.

"Waltz of the Toreadors," cotarring Melvyn Douglas and
Paulette Goddard, grossed a nifty
30,700 last week at the 1,515-seat

Night' Tour Starts Big; \$24,600 in 5, New Haven

S24,600 in 5, New Haven

New Haven, Oct. 15.

"Middle of the Night," starring

Edward G. Robinson, began its
tour last week at the Shubert

Theatre here, grossing a good \$24,600 in five performances Thursday.

Saturday (9-12). The top was \$45.0.

Cancellation of "Soft Touch,"
which suspended its production

plans indefinitely last week, leaves

the Shubert dark until the Oct. 31.

Nov. 2 preem of "Rope Dancers."

"Touch" had been scheduled for
an Oct. 23-26 run here. Other

bookings set are "Dark at the Top

of the Stairs" (Nov. 7-9); "Goddess

and the Genius" (Nov. 14-16) and

"Miss Isobel" (Nov. 20-23).

'Time' Big \$43,300 In First D.C. Wk.

Washington, Oct. 15.

"Time Remembered," costarring Helen Hayes, Richard Burton and Susan Strasberg, was over capacity at the National Theatre last week. This frame, the second of a fortnight's stand, is completely sold out.

The draw of Miss Hayes in her home town and Theatre Guild subscription assured the solid businestiption assured the solid business before opening curtain. The \$5.50 top puts it on the level with "Auntie Mame" as the highest potential grossing straight play ever to run in Washington. However, "Mame" did better business because its prices were not reduced by the Guild subscription scale. "The Egghead," which preceded "Time" at the National, did a so-so \$21,200 against a potential of \$38,600.

\$38,000.

Estimate for Last Week

"Time Remembered," National
(C) (1st wk) (\$5.50; 1,667; \$43,290)
(Relen Hayes, Richard Burton,
Susan Strasberg). Over capacity
\$43,300, despite press list and two
mixed reviews (Coe, Post; Carmody,
Star) and one negative (Donnelly,
News).

BUS-TRUCK 'SGTS.' CO. \$35,600 IN SPLIT WK

Reading, Pa., Oct. 15.

The bus-and-truck touring edition of "No Time for Sergeants" grossed a solid \$35,800 last week in a four-way, seven-performance split. The company took in \$6,600 in one performance Auditorium, Charleston, W. Va., \$14,400 in two performances Tuesday-Wednesday (8) at the Keith-Albee, Huntington, W. Va. and \$4,500 in one performance Thursday (10) at Capitol, Wheeling, W. Va.

Another \$10,100 was picked up Friday-Saturday (11-12) at the Rajah Auditorium, Reading, Pa.

Follies' Fades in Cincy: NSG \$21,200 on Final Wk.

Cincinnati, Oct. 15.

"Ziegfeld Follies" grossed a mild \$21,200 last week in the 2,000-seat Shubert Theatre and abruptly ended a road tour which started Sept. 12 in Toronto. Top was \$4.52 Monday-Thursday and \$5.09 Friday and Saturday nights, Reviews were mixed.

and Saturday nights, Reviews were mixed.

Shubert has Melvyn Douglas and Paulette Goddard in "Waltz of Toreadors" this week at the same \$4.52-\$5.09 scale.

Tunnel' Sturdy \$16,700 For First Frisco Frame

FOF FIRST FIRSCO Frame
San Francisco, Oct. 15.
First week of Randolph Hale's
Coast version of "Tunnel of Love"
at the 1,147-seat Aleazar did a good
\$16,700.
Both the Curran and Geary are
dark with nothing scheduled until
Dec. 16 when the former house
gets the touring production of
"Happiest Millionaire."

Paulette Goddard, grossed a nifty \$30,700 last week at the 1,515-seat Hanna Theatre. The potential capacity was about \$34,000 with the house scaled to \$5.

"Carefree Heart," with Jack Carter starred, opened Monday (The Psychopathic Dog," published in 1945, and (14) at the Hanna for a full frame.

Baltimore Biz Bullish: Pidgeon-'Happiest' 31G

Baltimore, Oct. 15.

"Happiest Millionaire," starring
Walter Pidgeon, grossed a tall \$31,000 last week at the Ford's Theatre
here. It was the second big week
for the house, which pulled in
\$26,500 the previous frame with
"Waltz of the Toreadors," costarring Melvyn Douglas and Paulette
Goddard.
The hefty business is attributed
mainly to the successful drive for
Theatre Guild subscriptions, which
now stands at a record 4,500.

Boston Bustling; 'Jamaica' 48G in 7, 'Rumple' OK 321/2G

Boston, Oct. 15.

Hub legit is busting out this week with three shows on the boards for the first time this sea-

boards for the first time this season.

"Middle of the Night" opened the Wilbur last night (Mon).

"Rumple" is in its second week at the Colonial, exiting Saturday (19) for Philadelphia, and "Jamaica," which opened at the Shubert last Tuesday (8), is in the second week of its three week stay. "Time Remembered" is next in sight opening at the Colonial, Tuesday (22), for two weeks.

Estimates for Last Week Rumple, Colonial (MC) (2d wk).

Rumple, Colonial (MC) (2d wk (\$5.50-\$6.25; 1,500; \$48,900) (Eddie Foy, Gretchen Wyler, Stepher Douglass). Picked up good \$32,500

Douglass). Picked up good \$32,900.

Jamaica, Shubert (MC) (1st wk)
(\$4.95-\$6,25; 1,717; \$52,000) (Lena
Horne, Ricardo Montalban). Opened
to three affirmatives (Dewar, Traveler; Doyle, American; Hughes,
Herald), two semiafirmatives (Durgin, Globe; Norton, Record) and
one no opinion (Melvin, Monitor).
Went clean at \$48,000 for seven
performances.

L.A. Facing Dim Season; Martin-Raitt Hot 72G. Keaton 10G (7), Folding

Los Angeles, Oct. 15.
Only two houses are lit this week and the pace will dwindle again next frame when "Merton of the Movies" shutters after an abortive run at the Huntington Hartford Theatre, leaving "Annie Get Your Gun" as the only local entry.

No major offerings are carded for a considerable period, empha-sizing the belief that the town faces one of its worst legit years. Estimates for Last Week

Annie Get Your Gun, Philhar monic Aud (MC) (1st wk) (\$4.95 \$5.50; 2,670; \$80,000) (Mary Martin John Raitt). Last Civic Ligh Opera show of the season off to : start with \$72,000 take.

Nov. 9.

Merton of the Movies, Huntington Hartford (C) (1st wk) (\$4.40; 1,024; \$28,000) (Buster Keaton). Way below hopes and scheduled three weeks cut to two. First seven performances drew \$10,000. Closes next Saturday (19).

LITTLE THEATRES

(Opening date in appenthesis)

LITTLE THEATRES
(Opening date in parenthesis)
Bad Seed, Valley, '57 (10/4),
Fool Me Twice, Circle (7/19),
Man Most Likely, Gallery (9/19),
Man of Destiny, Stage Society
(10/11),
Man on a Stick, Pasadena Playhouse (10/6),
No Exit, Horseshoe Stage (10/1),
Fajama Tops, Civic (5/24),
Stin of Our Teeth, Little Rep
(10/11).

(10/11). Waiting for Godot, Dahl Playhouse (10/10). Witness for Prosecution, Players Ring (9/5).

'LADY' WHAM \$131,867 FOR 10 IN DALLAS

Dallas, Oct. 15.

"My Fair Lady," costarring Brian
Aherne and Anne Rogers, grossed
a mighty \$131,867 in 10 performances last week at the 4,301-seat
State Fair Auditorium here. That
take, plus \$27,068 piled up in two
performances the previous Saturday, gave the show a 12-performance total of \$158,933.

The musical continues at the

The musical continues at the State Fair through next Sunday (20).

B'way Up; 'Romanoff' \$23,200 for 6, Egghead' \$15,300 (6), 'Boy' \$11,500 (9), 'Anger' \$22,600, 'Mary Stuart' 17¹/₂G

Business on Broadway improved last week—receipts climbling for most shows. "Bells Are Ringing," with star Judy Holliday absent all week, fell out of the capacity linejup. The sellouts were "Auntie Wame," "My Fair Lady" and "West Side Story," up. The sellouts were Auntie Mame," "My Fair Lady" and "West Side Story." There were five closings as listed

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-

eretta).

Tefer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (44th wk; 349 p) (\$6.90; 1,214; \$46,500) (Rosalind Russell). Previous week, \$48,000; last week, nearly \$48,100.

Bells Are Ringing, Shubert (MC) (46th wk; 364 p) (\$8.05; 1,453; 588,101) Judy Holliday, Previous week, \$58,700; last week, over \$53, 500 with Miss Holliday out all week. Her understudy, June Erick-son subbed

week. Her inderstudy, June Erickson, subbed.

Boy Growing Up, Longacre (Reading) (1st wk; 9 p) \$4.40; 1,101; \$20,000) (Emlyn Williams). Opened Oct. 7 and grossed nearly \$11,500 for first nine performances. Ends limited two-week runnext Saturday (19).

Egghead, Barrymore (CD) (1st wk; 5 p) (\$5.75; 1,077; \$34,000) (Karl Malden). Opened last Wednesday (9) to two affirimative reviews (Aston, World - Telegram; McClain, Journal-American), one yes-no (Kerr, Herald Tribune) and four negative (Atkinson, Times; Chapman, News; Coleman, Mirror; Watts, Post); nearly \$15,300 for wechain, Journal-American), one yes-no (Kerr, Heraid Tribune) and four negative (Atkinson, Times; Chapman, News; Coleman, Mirror; Watts, Post); nearly \$15,300 for first five performances and one preview. Booking is on an iterim basis, with "Look Homeward Angel" due at the house Nov. 28.

Happy Hunting, Majestic (MC) (45th wk; 356 p) (\$8.05; 1,625; \$69,-889) (Ethel Merman). Closing Nov. 30. Previous week, \$47,800; last week, over \$51,900.

I Knock at the Door, Belasco (D) (2d wk; 16 p) (\$4.60; \$3.55; 1.037; \$25,000). Previous week, \$7,700; last week, nearly \$5,500.

LII Abner, St. James (MC) (48th wk; 330 p) (\$8.05; 1,028; \$58,100). Previous week, \$52,800.

Long Day's Journey Into Night, Hayes (D) (42d wk; 252 p) (\$6.90; 1.039; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$20,600; last week, nearly \$22,400.

Look Back in Anger, Lyceum (D) (2d wk; 15 p) (\$5.75; 995; \$26,000) (Mary Ure, Kenneth Halgh). Previous week, \$19,000 for first seven performances; last week, almost \$22,600.

Most Happy Fella, Imperial 4000 (400) (40

performances, a....\$22,600. Most Happy Fella, Imperial (MD) (76th wk; 604 p) (\$7.50; 1,427; \$57,875). Moves next Monday (21) to the Broadway Theatre, closing there Dec. 14 to tour. Previous week over

weeks, has been extended an additional week through Nov. 17.

Closed Last Week

Damn Yankees, Adelphi (MC)
(128th wk: 1,019 p) (\$7.50; 1,434;
\$50,000). Previous week, \$25,000;
Isst week, same. Closed last Saturday (12).

Four Winds, Cort (D) (3d wk;
21 p) (\$6.90-\$5.75; 1,155; \$31,000)
Ann Todd, Peter Cookson). Previous week, \$8,300; last week, around \$5,000. Closed last Saturday (12).

Mask and Gown, Golden (R) (5th wk; 39;) (\$5.75-\$4.80; 800; \$20,000)
Closed last Saturday (12).

Miss Lonelyhearts, Music Box (D) (2d wk; 12 p) (\$6.90-\$5.75; 1,010; \$32,000) (Pat O'Brien). Previous week, \$9,400 for first four performances; last week, over \$12,600.

vious week, \$9,400 for first four performances; last week, over \$12,600.

Simply Heavenly, Playhouse (MC) (3th wk; 62 p) (\$5.75-\$4.60; 998; \$25,000). Previous week, \$11,500; last week, almost \$14,500. Closed last Saturday (12).

Opening This Week

Under Milk Wood, Miller (D) (\$5.75; 946; \$28,000). Gilbert Miller, Henry Sherek and Roger L. Stevens presentation of a play by Dylan Thomas; production cost about \$70,000 to open, can break even at around \$18,000 and net about \$6,500 at capacity; opened last night (Tues).

Nature's Way, Coronet (C) (\$5.75; 1,101; \$35,000). Alfred de Liagre Jr. presentation of a play by Herman Wouk; production financed at \$85,000, cost about \$50,000 to bring in, including approximately \$2,000 out-of-town profit; can break even at around \$17,000 and net about \$8,000 at capacity; opens tonight (Wed.).

Copper and Brass, Beek (MC) (Wed.).

Copper and Brass, Beek (MC) Walker). Lyn Austin & Thomas Noyes, in association with Anderson Lawler presentation of a musical with book by Ellen Violett and David Craig, music by David Baker and lyrics by Craig; production financed at \$320,000, cost about \$300,000 to bring in, including approximately \$50,000 out-of-town loss; can break even at around \$3,000 and net \$14,000 at capacity; opens tomorrow (Thurs,) night.

ris). Carmen Capalbo & Stanle Chase production of a play by Wil liam Saroyan as the third in a se ries being presented at the Bijo at an overall capitalization of \$120, 000 (including 20% overcall).

(5-8-56). In Good King Charles' Golden Days, Downtown (1-24-57). Land Beyond River, Greenwich Mews (10-5-57); closes Nov. 3.

Man of Destiny, Sullivan St. (9-27-57). Purple Dust, Cherry Lane (12-27-57).

Off-Broadway Shows

ween Scotland's Mary and England's Elizabeth I.

Whenever two women come into stage conflict, there is theatrical fire a-plenty. This is a basic play-writing tenent, and the only difficulty historically with Mary and Elizabeth is that in fact they never did come face to face. Improving on the facts, various playwrights have brought them together, Schiller setting the pattern with this play in 1800.

Jean Stock Goldstone and John Reich, in their new adaptation, move the first part of the play up to the climactic meeting, the second half away from this significant event to Mary's doom and Elizabeth's spiritual isolation.

"Mary Stuart" is primarily a star vehicle for its two orincipals. In this revival, Irene Worth has the title role and Eva LeGalllenne is cast as England's virgin queen. These actresses are fine folls for one another, each dominating her own scenes yet each rising to the solirided occasion of the confrontation.

solriled occasion of the confrontation.

Miss Worth portrays no docile
Mary. In a performance of assured grandeur, she sweeps forward with scour, passion and love
of battle, and her Mary goes to
her death with regal pride.

Both in appearance and comportment, Miss LeGallenne's
Elizabeth is in close accord with
common conception of the sort of
woman the domineering queen is
said to have been. There is ruthlessness, jealously, loneliness and
raging power. Although vocally
Miss LeGyllenne does not meet
the challenge of the high moments,
she creates a woman who was surely queen.

the challenge of the high moments, she creates a woman who was surely queen.

Max Adrian portrays a slithery Lord Burleigh, a man who moves with daring craftiness through the shifting shadows of court intrigue. Douglas Campbell is suavely sure as the Earl of Leicester who, according to Schiller, was emotionally torn between the two women. John Colicos is in passioned earnest as a young knight who attempts to free Mary and must take his own life for his trouble. William Hutt and Robert Goedier have urgent moments as men at court, and Dorothy Sands has devoted fidelity as Mary's servant.

The Tyrone Guthrie touch is manifest in the dynamic excitement, attention to production detail and story drive. Donald Oenslager has designed a sumotuous court, a gloomy prison, and he has lighted with scrupulous attention to atmosphere and actors, while Alvin Colt's costumes reflect the era.

The World of Cilli Wang

The World of Cilli Wang

Phoenix Theatre (a project of Theatre 10.) presentation of Sideshow No. 1. a netwoman show in two parts. Stars Cilli Ana: pionist, Wim De Vries, At Phoenix heatre, N.Y., Oct. 14, '57; \$3.85 top.

Cilli Wang inhabits a jolly world. By turns it's zany, sensible, touching, for whether she is impersonating an ordinary citizen, a danseur noble, a mainter, an owl chick, a dog listening to the radio, or even just a plant. Miss Wang is saying, "Let's laugh".

Reviving its "sideshow" concept of a couple of seasons back, in which special everts are introduced on Monday nights, Phoenix eatrepreneurs have presented the

Mary Stuart

Phoenix Theatre (A Project of Theatre inc.) T. Edward Hambleton & Norrish Houghton, Managing Directors, revival of traxedy in two acts by Friedrich Schiller in a new adaptation by Jean Stock Golding and Jean Stock Go

Tartuffe

Tartuife

Players 14 revival of comedy in two acts by Mollers, as sdapted by Mille Malleson, Staged by Ralph Friar; setting, Edward Melcarth; lighting, Betay Rapger and Melcarth; lighting, Betay Rapger Starquee, NY, Oct. 10, 271; 82,90 top: Cast: Ellen Jane Wedell, Iris Forrest, Estiye Ackerman, Barbara Becker, Jack Evans, Franche Owen, Cliff Owen, Ralph Friar, William Shut, Joseph Boley, Don Alstyne, James Clukoy, James Sullivan, Alstyne, James Clukoy, James Sullivan.

The playing of Moliere requires more effort than taking off a T-shirt and donning a ruffle. Perhaps the most dismaying quality about therevival of "Tartuffe" at Theatre Marquee is that so many of the company evidence belief yet play with such doleful lack of style.

A revival of Moliere's diatribe against sanctimonious hypocrisy ought to be good off-Broadway fodder, and in choosing Miles Malleson's lucid adaptation, Players 14 started well. And despite lack of a playing concept that could take advantage of the play's sardonic wit, some of the delight still gets through. But it's a paltry portion where there might be a feast.

Lucklly, there is an example of how a production of "Tartuffe" might be played in Bettye Ackerman's portrait of a 17th censury French lady of fashion. As a wife too wise to become the victim of her husband's misplaced confidence in the purse-lipped Tartuffe, Miss Ackerman has poise, sparkle and crystal clear speech. The company need look no further than its leading lady for a good example.

Joseph Boley, in the title role, uses a restraint suitable to the 139-seat theatre. Francine Owen, as a daughter who is promised to Tartuffe by her easily humbugged father, carries herself with assurance, and in a few brief moments Dutton Van Alstyne, as an officer of Louis XIV, doesn't hesitate to illumine his performance with an amusingly sneerful swagger.

Some of this revival's difficulty may arise from director Ralph Friar's self-casting in the principal role of duped father. As an actor, Friar may easily have become so involved that he falled to see what was kappening to his production. Or what wasn't happening.

For how can Manhattan actors, in a play that requires some elegance, survive from rehearsal to performance saying "gemelman," 'I hate um." 'forgimme''? For that metter, how can they get onstage without combing their wigs?

The Littlest Circus

Banner Productions (Howard Da Silva, Melnoberg) productions of warlety show in Welnoberg production of warlety show in Carlot Period Carlot Staged and designed by Rothic chorestaphy, Nelle Fisher, At Cameele Hall Playhouse, N.Y., Oct. 12, '57; \$2.40 top, Cast: Jack Riano, Nelle Fisher, Rudy Tronto, Faul Dooley, Marjorie Howard, Wolfgang Roth.

appropriate keynote, the six person company marches down the center aisle in such guises as a one-man band, ring-master, a ballerina playing, of all things, a hurdy gurdy, a clown and acrobats, The impediments of the show are brought along on a wagon and rolled up a ramp to the stage where, to the accompaniment of drums, the show begins.

Including the grand entrance and grand exit, there are 15 acts. With the tiny company forced into alarming versatility, the stage becomes alive with trained seals, lions, glants, magicians, horses, Jugglers. Pantomime and choreography are order of the day, the only sound effects being provided by a drummer, reminiscent hurdy gurdy music, and occasional grunts from the performers.

Staged and designed by Wolfgang Roth, with helpful choreography by Nelle Fisher, particular advantages of the frolic are that it is intermissionless and relatively brief. This makes it possible for adults to enjoy the show, too, a boon often denied chaperones at children's theatre.

Geor.

Legit Followup

Happiest Millionaire

Happiest Millionaire
(PLAYHOUSE, WILMINGTON)
Wilmington, Oct. 2.
"The Happiest Millionaire,"
which chalked up 232 performances at the Lyceum, New York
last season, opened its transcontinental road four here. With Walter Pidgeon still starring as the
eccentric Anthony J. Drexel Biddle, the screwball domestic comedy, boasting a brand new physical
production, should do okay in the
hinterlands.
In addition to Pidgeon, the cast

edy, boasting a brand new physical production, should do okay in the hinterlands.

In addition to Pidgeon, the cast has some of the original company, namely George Grizzard in the fully role of Angier Duke; Gaye Jordan, who advanced from a minor part to the major role of Cordelia Biddle; Don Britton, the youngest Biddle heir; Rocco Bufano, as one of the elder Biddle's proteges, and Joe Bishop, the older Biddle son.

To Grizzard, with his acute timing, goes the credit for keeping this one from being literally a oneman show. Pidgeon, of course, is the star in fact as well as billing and his explosive interpretation of the unpredictable Philadelphian who was a legend in his own lifetime is comedy aimed from beginning to end. Likewise, Grizzard, in the smaller more subdued role, scores at the once shy suitor who finally proves a match for his prospective father-in-law.

Producers Howard Erskine and Joseph Hayes share the director's post and again have stressed the farcical angles of the tale. The show is played strictly for giggles although there are touches of sentiment and one or two richly human incidents which help hide the fact there isn't much in the way of plot.

fact there isn't much in the way of plot.
Supporting roles are well handled by Margot Stevenson, as the mother; Nancy Cushman, Evelyn Wall and Edward Hunt.
Drawing room setting by George Jenkins is rich looking and the costumes by Audre are exciting reminders of the cream of 1916-17 styles.

styles. Klep.

Middle of the Night
(SHUBERT, NEW 'HAVEN)

A stellar cast is a strong contributing factor in what should make the national tour of 'Middle of the Night,'' teeing off here, a healthy payoff. The Edward G. Robinson name, of course, is main value in the Paddy Chayersky play but the overall excellence of the troupe is the thing that will boost favorable word-of-mouth. Holdovers from Broadway are Robinson, June Walker, Nancy R. Pollock, Ruth Masters, Martin Landau. Replacements are top featured Mona Freeman and Phyllis Wynn, Sylvia Davis, Doris Belack, Ethel Britton, Peg Shirley, Norman Feld.

Rebingen continues his forceful.

File. Britton, Peg Smirey, Norman Feld.

Robinson continues his forceful, sympathetic, portrayal of the widower facing the prospect of a not-too-happy middle age until heencounters a considerably younger woman who finds in him a warmth not forthcoming from her own husband. Mona Freeman gives a fine reading of the distraught young wife and adds an attractive physical appearance. Other troupers more than hold their own, from bits to important support.

Shows Abroad

Mon Coeur Balance

Alexandra Roube-Jansky-Alice Coces
production of comedy in two acts and
formed the come of comedy in two acts and
formed to comedy in two acts and
formed to come of the come

This house, plush and handsome 800-seater though off the beaten track, draws a fashionable crowd, with light comedies catering to Paris' elite. Its production of 'Gigi' had two-season run and last year it did well with revival of "L'Ecole des Cocottes."

Alice Cocea knows a sound boulevard script when she reads one and her selection of 'My Heart See-Saws' was shrewd. Michel Duran has written a stack of comedy clicks and his latest is one of his best, composed in light, amusing style and having plot that keeps spectators guessing until final curtain. It has only four characters and one set, but keeps moying. Prior success of his "Old Man In," three, character, one-set French farce, in London suggests that Duran product has export possibilities.

farce, in London suggests that Duran product has export possibilities.

Mile. Cocea has also directed her find but though direction is smooth, casting in case of central role huris play's chances here. In carefice way story deals with capricious young lady who can't make up her mind whether to marry a rising business man or a bohemian writer of arty film scenarios. Finally, she marries business man and her father is delighted, though her longhair ex-suitor still hangs about. In last act she runs off with a third party and we learn that she has already left him for a fourth. When her bohemian hadmirer hears the news he remarks that will wait for in due course he will be her lover.

Claude Nicot registers as faithful follower who wistfully and comically watches the behavior of his beloved. Robert Fontanet has good more since and versatility as husband and looks like film find, while Robert Murzeau as bewildered latin America.

Merb.

father gives polished performance. Eva Linkova, however, as girl with a flighty heart is miscast, having neither naivety nor playing power demands. Set by Bulsson is ok. Fate of "Mon Coeur" is still in balance. Curt.

Una Muchachita De Valledelid

Valladolid
(Little Darling From Valladolid)
MaGrid, Oct. 4.
MaGrid, Oct. 4.
Albert Closas Company presentation of a dive-act comedy by Josephin Chivo Lopes. Vasquer and Mercedes Munos Barberto, Vasquer and Mercedes Munos Sangedon Lopes. Vasquer Sangedon Marcedes Munos Sangedon Chivalo Mercedes Munos Sangedon Chivalo Mercedes Munos Sangedon Chivalo Marcedes Munos Sangedon Chivalo Marcedes Munos Maria Mandel Renard Mercedes Luis Funtos Manuel Dominguez Luis Funtos Maria Mandel Renard Maria Mandel Renard Maria Mandel Renard Mercedes Jose Luis Fernas

After a successful run last season, the Calvo Sotelo comedy returns to Madrid's Comedia; this time with film starlet Elisa Montes in her stage debut role as the muchachita. Sotelo players gaily disport themselves around a young Spanish consul, newly wed to a provincial girl, embarking on his diplomatic career in South America. Dialog is divertingly petulant in tone but is not sustained throughout.

Alberto Closas has again proved that he can stage as well as perform, keeping the pace charged for comedy values as he balances between the wife of a government minister for oil-lease purposes and his naive senora who suspects indiellity in line of duty. Closas recital of his. Order of the Vine decoration is particularly effective. First-night awkwardness and nervousness of Miss Montes was ultimately absorbed by the role in which she is generally attractive. Lopez Varquez as the befuddled consulate secretary and Mercedes Munoz Sampedro as the house-keeper deliver winning performances.

A pleasant comedy, limited by the scannolidad to this country and After a successful run last sea-

Concert Reviews

Les Ballets Janine Charrat

Les Ballets Janine Charrat de France, a dance troupe new States, made its metropolitan debut Sunday matinee (13) at the Brooklyn Academy of Music. It is headed by Janine Charrat, a French terper, who had made her show bir debut as a child, star in the film, "Ballerina," in which she virtually stole the picture from the more celebrated Mia Slavenska.

lerina," in which she virtually stole the picture from the more celebrated Mia Slavenska.

Ballets Charrat is a small company of virtuoso dancers which does honor to La Belle France. The star herself, is a highly skilled technician, with grace and style that should come as no surprise, for Charrat has danced with the foremost companies of the Continent. She has surrounded herself with some talented accomplices, notably Helene Trailine, Josette Clavier, Juan Gluliano and Helno Hallhuber. The company has a repertoire that is distinctively its own, including several works choreographed by its leader.

Though artistically the Charrat ensemble is first-class, it invites trouble if appearing as a single attraction, in the larger cities. Charrat isn't known to Americans and the company has no U.S. reputation, and worse, no advance build up. It is fine for the bucolic organized audience circuit and Columbia Artists Management, which booked most of the tour for talentidigger-agent, Albert Morini, has placed it on a substantial number of its Community Concerts lists. For these towns, the troupe will play with two pianos; at the Brooklyn Academy of Music, the troupe was supported by a full-size pit orchestra, assembled for the occasion and which did manfully on its two rehearsal sessions. It also bloated the cast of the show, an increase which added not a penny to the bo. take. Cash biz at N.Y. premiere was light, and the audience enthusiastic. Charrat might do better next time around—if there is one.

New York Philharmonic (WITH ANDRE TSCHAIKOWSKY)
The 116th Season will be ringed with special historic significance in the Philharmonic record as the season that opened late because of the Musicians Union. This threw the schedule off and deprived Sol Hurok's promising 22-year-old

planist from Warsaw, Andre Tschaikowsky, of the prestige advantage of opening the season with three performances. He appeared at the Sunday matinee (13); instead of Thursday evening. This young man has got a lot-to build his career on. He was perhaps a bit deferential to the orchestra, rather than giving the firm lead as soloist, as more experienced virtuosi do. Prokofieff's Concerto No. 3 in C Major is a tunult of music, rather too much for the maiden display of a new talent. Though he was always fully knowledgeable and frequently dynamic the young planist won recognition, to make an important distinction, rather than acclaim, though his four bows were fulsome and the Carnegie Hall crowd was indubitably admiring.

Hall crowd was indubitably admiring.

Young planist attacks the keyboard with intensity and fiery technique and his future ought to be exciting, though judgment may at the moment be partly reserved. Incidentally since he is using a nom-de-platform it's a pity one so hard to spell was adopted. Its Tschalkowsky, with a w, not not the composer, Tchalkovsky, who was on the program, spelled with a v.

The Philharmonic Musicians, now modestly fortified against the ris-

The Philharmonic Musicians, now modestly fortified against the rising cost of groceries, were led by Dimitri Mitropoulos in a vitality-charged performance including in addition to the two composers already mentioned Vivaldi and Vaughan Williams tin his, angry period). It was good listening all the way.

Land.

'SERGEANTS' \$33,800 IN S.F.-DENVER SPLIT

Denver, Oct. 15.
The road company of "No Time for Sergeants" grossed a strong \$33,800 last week in a two-way, seven-performance split. The comedy picked up \$4,400 Sunday (6) in the windup two performances of its lengthy San Francisco run and another \$29,400 in five performances Thursday-Saturday (10-12) at the Auditorium, Denver.
The production is splitting the current week between the Auditorium, St. Paul, and the Lyceum, Minneapolis.

Howard Whitfield is production stage manager for "The Country Wife," with Fred Baker, as stage manager and Bill Penn as assistant stage manager.

Shows Out of Town

The Square Root Of Wonderful Princeton, N.J., Oct. 10.

Princeton, N.J., Oct. 10.

The property of the property of the property of the property of the produced at the re. Oct. 10, 1957.
Lovejoy Anne Baxter
Tucker Philip Abbott
Tucker William Smithers
or Lovejoy William Smithers
or Lovejoy Martine Bartlett
Lovejoy Kevin Coughlin

It takes more than prolonged talk of love and sex to make a play. This is proved to the disappoint-ment of Carson McCullers' fans in her latest work, "The Square Root of Wonderful."

of Wonderful."
There are flashes of the brilliant McCullers talent in-saucy lines but sprinkled all -too - infrequently in this "love story," to use the author's own words. But her incessant pounding of the theme that the square root of wonderful is love grows tiresome after three acts.

sant pounding of the means the square root of wonderful is love grows tiresome after three acts.

Anne Baxter works hard in trying to breathe realism into Molly from the south, a naive, "half-child, half-woman" who can't resist a charming writer who has married and deserted her twice.

Just about the time Molly decides she loves the boarder she acquired on a road near her New York farm home, back into her life comes her ex-husband, Phillip, from a mental home where he landed after his play flopped. In a third act straight out of a soap opera, everything works out neatly for the confused southern heroine. But the audience is left with a gnawing feeling of having viewed nothing significant.

The opening night crowd at McCarter, obviously expecting something special from the woman who wrote "The Member of the Wedding," was confused by the rambling, pointless recitation of the Wedding, was confused by the rambling, pointless recitation of the Nedding, special from the woman her hatred for humiliatioh.

Phillip Abbott is convincing as is possible in the role of the strong, silent boarder. As the mugg writer, william Smithers, signed late to replace the ill Gerald Mohr, has trouble being audible.

Some of the play best moments are supplied by Martine Bartlett, as the furstrated yet funny spinster "Sister," and Jean Dixon, as Molly's mother-in-law. They come across as real characters, where some of the principals fall far short cogious son.

If this play is to reach Broadway, as scheduled several weeks hence,

Cougnin. is good as analy a process of the cocious son.

If this play is to reach Broadway as scheduled several weeks hence, a good play doctor had better get to work—fast.

Bitt.

Monique

Menique
Wilmington, Oct. 2.
Shepard Translington oct. 2.
Shepard Translington of a play in two acts tisk scenes by Dorothy and Michael Blankfort based on novel by Pierre Bolleau snd Thomas Narcelac by Pierre Bolleau snd Thomas Narcelac by Jore and Michael Blankfort based on novel by Pierre Bolleau snd Thomas Narcelac by Jorn Charles of the State of the S Percy War
Julie Boya
Neil Fitzger
Guy Sc
William My

"Monique" bears only a slight resemblance to "Diabolique," the highly regarded French film, although both are based on a novel by Pierre Bolleau and Thomas Narcejac. In both cases the 'shock' ending is the outstanding feature but the play's authors, Dogothy and Michael Blankfort, have revised the plot and provided a new twist to the surprise climax.

Producer - director . She parid Traube has an uphill job ahead in getting this ome in shape for Broadway. There is no genuine excitement until the last, two scenes of the final act. The show's impact case a thriller is handicapped by excess of talk before the plot starts moving. There are some high voltage moments near the end but by them it's too late.

The eternal triangle provides the theme, A British salesman is ensanced of a woman doctor and they plot to do away with the wife whose. unpleasant qualities are stressed in attempted justification for an act of murder. From then on things get pretty complicated, leading up to the ending which is absoluted to the stands, it is the stands of the stands, it is the stands of the stands in the stands in the stands, it is the stands of the stands in a stands the stands, it is

film.

However, as script stands, it is debatable whether the climax is worth all the effort expended increating an atmosphere of tenseness as the players strive to keep the audience guessing as to what will hannes next. debatable whether the climax is worth all the effort expended increating an atmosphere of tenseness as the players strive to keep the audience guessing as to what will happen next.

The major burden falls on Patri-

cia Jessel and Denholm Elliott as the lovers. Miss Jessel is the hardbolled, woman doctor who is determined to achieve security, and presumably happiness, even if it means murder. Elliott is excellent as the weakling husband, dominated by his scheming sweetheart.

Maureen Hurley has little to do in the wife role but makes a good impression in several scenes. Percy Waram gives authority to the vague role of the retired police in spector who senses foul play but can't prove it.

Lesser roles are well handled by Deirdre Owen, a love smitten teenager: Giv Sorel, a garrulous neighbor; Julie Bovasso, good for laughs as the maid, and Nell Fitzgerald, another neighbor.

The British living room setting by John Robert Lloyd and Tharon Musser's lighting effects are both on the credit side.

Fair Game Philadelphia, Oct. 10.

Joseph M. Hyman production of a new comedy by Sam Locke. Directed by Paul Roberts; settings by Frederick Fox; costumes by Robert Mackintosh. Festures Sam Levene, with Ellen McRae and Robert Webber; also Hugh Rellly, Sally Gacie, Herbert Ever's Diana Millsy, Joseph Leon, Shirley Ballard. At Forrest Treatre. Philadelphia. Oct. 10, '37: \$430 Theatre, Philadelphia, Oct. 10, '57; \$4.80
top.
Harry Bolton, Robert Webber
Harry Bolton, Mary Alice Rusch
Susan Hammarlee Hen Merae
Lou Winkler Sam Levene
K Waiter Ed Bryce
Arlene Shally Gracie
Janet Bolton Hugh Relly
Speed Meyers Onceph Leon
Professor Spencer Thornton, Hugh Relly
Marian Thornton Sarah Cundingham
Frank Salinder Herbert Evers

At the end of Act I, it appeared that Playwright Sam Locke had achieved one of the liveliest comedies seen here The first-night audience was unusually enthusiastic in its reception. After that, the pace slackened but there was certainly enough good material in Act II, though spotty, to maintain an opimistic note. That hope was still maintained in the first of two of Act III's scenes although that one, on suffered from over-length and some slow-pacing, but the final scene seemed interminable and had many disappointed patrons gathering up their hats and coats prematurely.

ing up their hats and coats prematurely.

Can "Fair Game" be salvaged? It ran way overboard in time at the opener after virtually a whole scene had been cut out. Further cutting is obvious and poses not-too-difficult a problem. A much more important one for Locke is; can he re-write his opus in such a way as to give greater focus to the role of Lou Winkler, garment-industry tycoon and self-admitted wolf, though possessed of an inherently warm and sympathetic heart. herently

wolf, though possessed of an inherently warm and sympathetic heart.

Sam Levene plays this particular character, and whenever he is on stage, "Fair Game" is extremely easy to take. Unfortunately, after making a belated appearance, the becomes lost in Act II and isn't around at all in the dragy finale. Luckily for Locke—and the play—his two central characters (supplying the love interest) are exceptionally well played by Robert Webber and Ellen McRae. The latter, in particular, a video regular making her first Broadway bid, does an outstanding job in a characterization that not only involves an unprecedented amount of wordage but might easily, because of its diffaseness and vacillation have lost all audience sympathy if less intelligently performed.

To transmute "Fair Game" into a real hit prospect is something else again. Certainly the story of Susan and her ex and her N.Y. flame, no matter how well played (especially the magnetic Miss McRae) is neither strong enough or novel enough to be any guarantee of Broadway acceptance.

"Waters.

of Broadway acceptance

Waters.

umphant at the last possible min-ute, the ingenue and the juve clinch, and the audience can leave with a-warm feeling that all's right with the world.

lute, the ingenue and the juve clinch, and the audience can leave with a-warm feeling that all's right with the world.

Structurally, a stringent tightening is indicated, especially in the dragging first act and several other sagging patches of nondescript dialogue. However, with slightness of plot line, this would leave little to span the standard three acts. For Broadway, prospects are slight.

Tale revolves around machinations of Erwin's no-good second wife, Ruth Brady, her scheming inamorata, Michael Hughes, and her ohnoxious mother, Queenie Smith, to do Erwin out of a valuable patent for a toy. On his side are his attractive daughter, Carolyn Kearney, her FBI boy friend, George Gilbreth, and absent-minded neighbor George Meader. Also involved is Erwin's determination to assert himself along the lines of the self-help books fed him by his boss. As indicated, despite fumblings of Meader, who has The Papers, Erwin comes out ahead and the baddies get their just deserts.

Preem night was marred by recurring cases of the line-fumbles. However, Erwin, a smooth and proven trouper, had his down pat, at least, and his reading was often superior to the writing. Miss Kearney possesses a well-scrubbed and attractive charm which bears notice and Gilbreth also impresses along these lines. Hughes is properly obnoxious as the bf, and Miss Smith, veteran Broadwayite, despite considerable trouble with her memory, makes a hateful mother-in-law (although scripting is contused in her part between comedy and spitefulness).

Meader was guiltiest of the line-blowers, and Miss Smith, despite her pro credits; was somewhat wooden.

King Donovan's direction wasn't able ta whip up too much excitement and he must additionally bear at least part of the blame for the sloppy line-readings. Kove.

Merton of the Movies

Merton of the Movies

Hollywood, Oct. 8,

Hantington Entford revival of the condition of the Sate (seven scenes) by
the Sate (seven scenes) by
leorie S. Kaux Sate (seven scenes)
lased on Harry Leon Wilson novel,
lased by Alan Harper; settings, Jay
lased on Harry Leon, Stars
lands of Leon Sate (seven scenes)
lands (seven s Harvey Mason
Buster Keaton
Buster Keaton
Juney Ellis
Loval T Dud
John Bennes
James Karen
Jack George
Dick Utley
Jane Dulo
Robert Gibbons
Henry Corden
Patti McKaye
Sid Ciute
Sid Ciute Sigmo SigmonWaller
Max Weller
Max Weller
Max Sigmon Dick
Flips Montague Jane Dulo
Hardol Parmaiee. Robert Gibbons
Jeff Balfd Henry Corden
Beuluh Baxter Hait McKaye
Beuluh Baxter Dalourare Dalouft
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Lola Steele, Lisa Williams, Marion
Wright, Zeev Buffmen, Jack Jones
Ted Markland, Dick Romaine

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Beulah Master's Entourage Dale Duffy.

Beulah Master's Entourage Dale Duffy.

Beulah Stelee, Liba Williams, Marion
Wright, Zeev Burmen, Jack Jones.

Ted Markland, Dlok Romaine

The vast difference between acceptable silo fare and good commercial touring or Broadway material has rarely been pointed up as sharply as, in this revival of "Merton of the Novies," starring Buster Keaton, Keaton played the cifronella circuit, with it last season and the results were sufficiently strong to encourage Huntington Hartford to mount if for key city presentation. It was a mistake.

Not that Keaton isn't great, he is. But he's not "Merton of the Movies" by two generations. And the 35-year-old script betrays its age, despite some rewriting to make it fit the star, with a creaking first act that could conceivably drive many customers back to the comforts of home and fireside. (It's particularly dangerous in the only theatre in the U.S. save the Metropolitan Opera which boasts a bar.) It picks up in the second and third acts when it resorts to pure slapstick, including some wonderful acts when it resorts to pure slapstick, including some wonderful was shot recently especially for this production but it's among the best of the deadpan comedian's work.

Basically, however, the script falls to hold up because the central character has been changed from a callow youth to a middle-aged man. Thus many of the lines that were funny in the original now are merely pathetic and there is no validity to the romance angle of the George S. Kaufman-Marc Connelly script, derived from Harry Leon Wilson's novel.

This production has been effectively mounted by Hartford and Alan Harper's direction is deflykeyed to make the most out of the dated material. Keaton, as noted, is wonderful despite all, neither his mining nor his timing having lost the touch and he's 'a constant delight to watch. There's a fine performance from Jane Dulo as "Pilps" and highly effective support from John Bennes as a silent screen director, Henry Corden as (Continued on pag

Shows on Broadway

Romanoff and Juliet
David Merrick presentation of three-act
comedy by Peter Divisor, Stars the aucomedy by Peter Divisor, Stars
clini, Elizabeth Allen, William Greene,
Sylvis Danell, Mariann Deeming, PhilLeeds, Jack Gillord, Carl Don, FredLeeds, Jack Gillord, Carl Don, Fredsetting, Denis Malcles; servic and lighting supervision, Howard Bay; costumes,
setting, Denis Malcles; servic and lighting supervision, Howard Bay; costumes,
the Leeds of the Star Carlor
Romer ballads, Anthony Hopkins and
Comeding, William Carlor
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\$5.28 Friday and Saturus, heading opening.
Soldiers... Phil Leeds, Jack Gilford General Peter Ustinov Hooper Moulsworth Fred Clark Vadim Romanoff Henry Lascoe Igor Romanoff Gexuid Sarracini Juliet Elizabeth Alben Juliet * Carl Don
Suy Natalle Schafer
Evkodia Romanoff Marlanne Deeming
Ship Captain Sylvia Daneel
Freddie Vandesuyt William Greene
Archbishop Edward Atlenza

Broadway is apparently due for another British invasion this season. So far, it's a private campaign by producer David Merrick, who two weeks ago imported the London dramatic success, "Look Back in Anger" and has now followed it with the West End's comedy hit, "Romanoff and Juliet." As usual, the theatre has crossed up the predictions of the experts, for more touted "Romanoff" appea less likely boxoffice prospect the lower-graded "Anger."

the lower-graded "Anger."

Unlike "The Love of Four Colonels," a previous Peter Ustinov comedy, "Romanoff" is a light-as-fuff antic. This one spoofs American and Russian attitudes and behavior in the cold war. Locale is an imaginary dime-sized European kingdom and the lovers are the respective son and daughter of the Soviet and U. S. ambassadors.

There was some advance confections and the source of the s

Soviet and U. S. ambassadors.

There was some advance conjecture by returning London visifors as to whether Broadway audiences would resent the author's kidding at the expense of Americans. But the script must have been toned down, or else the barbs are too subtle for Yankee playgoers to appreciate, for there's nothing even remotely anti-American in the show as presented here. Even the libbing of the Russians seems fairly mild.

Actually, "Romanoff" might be a

ibbing of the Russians seems fairly mild.

Actually, "Romanoff" might be a better show if it had more bite, at the expense of both the U.S. and U.S.S.R. As it is, there's little to it except for the performance of the author-star in the role of a pixy general and prime minister, a sort of continental Pooh-Bah. The first act is pretty much a scene-setter, but there are a couple of amusing scenes in the second act and ditto in the third.

As an author, Ustinov has written a field-day of a star part, and as an actor he gives it a virtuoso comedy performance. The effect is delicious, especially since Ustinov is a new personality on Broadway and his style of playing has not become familiar. He has a light, deft touch that is hilarious.

Built something along the lines

deft touch that is hilarlous.

Built something along the lines of a teddybear, with a beard and an unruly crop of hair, he has a way of starting a line as if he expected it to be a bit of sheer brillance, but before he finishes it he realizes that it's just another anticlimax, so the sentence trails off with a sort of deprecatory shrug.

Except for the star house.

with a sort of deprecatory shrug.
Except for the star, however,
"Romanoff" is thin and uneven.
George S. Kaufman's staging seems stack and inconclusive, and the
casting is uncomfortably spotty,
Henry Lascoe is competent as the
Russian ambassador, Edward
Atlenza is amusing as a decrepti
archbishop, and Phil Leeds and
Jack Gilford are passable in extended but colorless roles as the
native aimv. native army.

native army.

But the others are no more than routine, including Fred Clark as the U.S. ambassador, Natalie Schafer as his wife, Marianne Deeming as an incomprehensibly grinning Russian ambassador's wife, Gerald Sarracioi and Elizabeth Allen as the lovers, and Sylvia Daneel and william Greene as secondary romantic interest.

The setting by London designer

william Greene as secondary romantic interest.

The setting by London designer ment on the action alternating between the two embassies and the street outside, Helene Pons has provided diverting costumes, there are two humorous incidental balleds by "Anthony Hopkins and author-actor Ustinov, and Harold Rome has composed helpful between-scenes music.

With the initial propulsion of the street party bookings and the additional support of the sophisticated public, "Romanoff" should have a reasonable run. It's no powerhouse, however, and is a questionable bet for the road and a doubtful prospect for pictures. Hobe.

The Egghead

Abelson presentation of the
by Molly Karan, Staged by
meeting the stage of the
Biff Meguite, Lloyd Rici
Shields, Nicholas Proor, Ruth
Richard Roblums, Marion S
meeting the
meeting the stage of the
meeting the
mee Jackle Parson
Sally Parson
Martin Donahue
Gottfried Roth
Harvey Robbins
Madeline Robbins Hank Parson
Roger Parson
Annie Grierson
Perry Hall
Essie

The recent news of the Soviet's earth satellite should have given new values to this drama about Communist infiltration and subversion in American life and the related Issue of civil liberties, Even so, the play seems to have less timely point than it might have had when it was written and the shadow of McCarthyism loomed

shadow of McCarthyism toomes, large.

Some of the problem involved in "The 'Egghead" has been pretty well worked out in the last year or so, and the question of individual liberties and obligations relating to loyalty investigations no longer seem so baffling or urgent. This first solo producing venture by Hope Abelson therefore appears to he a doubtful boxoffice bet. The fact that the play also has serious flaws theatrically probably dooms it for Broadway and likewise for pictures.

pictures.

"The Egghead" is about a brilliant, agressively individualistic political economics professor at a New England college (it could be Dartmouth, among others). Although he makes much of his liberalism and open mind, he has become opinionated and so stubornly othuse that he cannot recognize a fact that doesn't fit in with his convictions or listen to an argument of anyone who disagrees with him.

When a former student, his

an argument or anyone who disagrees with him.

When a former student, his special protege, is being investigated as a suspected Communist, the professor files off the handle, virtually orders two FBI men out of his house, insults his guests, patronizes his young wife and ultimately manages to make a fool of himself and to embarrass the college, his family and supporters. He finally is forced to recognize his error, but quickly regains his former assurance with the explanation that his fault lay in not being enough of an egghead, or as he expresses it, in not using his brains. brains.

brains.

Under the circumstances, it may be wondered whether the play might not have been more accurately titled "The Bonehead." At any rate, while the other characters' dialog labels the professor a stimulating and attractive fellow, an audience may find him something of a social boor and a theatrical bore.

With Kerl Malden starring in the

an audence may into missione; and autherical bore. With Karl Malden starring in the role, the professor has undentably likable qualities, however. The performance is vigorous, nicely varied and convicing. A more sensible (if without intellectual pretensions) character, whom the audience may be more inclined to root for, and perhaps the one the author really found more interesting, is the shild-wife whose alertness uncovers the protege's secret and who finally revolts against her husband's patronizing blindness and forces him to see the truth. Phyllis Love is excellent in the part.

Lloyd Richards is fine as the hypocritical protege, and there is an effective supporting portrayal by Eduard Franz as an anthropology professor with the realism of a former Communist whose parents were murdered by the Nazis and whose children were killed in American air raids on Germany, Also, Blif McGuire is good as a very human FBI man, Nicholas Pryor is believable as the professor's rebellious older son, and Helen Shields registers as the college president's sympathetic wife.

Hume Cronyn has provided in-genious and deft direction, Richard Sylbert has designed a homey-look-ing interior setting and Ann Hill Johnstone has supplied appropriate costumes.

costumes.

There are two interesting incidental factors about "The Egghead." The obvious one is that the villain is a Negro. In recent years, such a thing has become an almost absolute taboo among people conscious of race relations conditions. However, it has been so skillfully handled in this instance as to be a rather subtle argument for racial equality. At (Continued on page 84)

Legit Bits

The Oct. 20 preem of the Broadway Chapel Players' production of James Bridie's "Tobias and the Angels." as the first in a series of Sunday afternoon religious dramas to be presented at the Phoenix Theatre, N. Y., will precede the group's presentation of the play 5 p.m. that same day at its regular of the first same day at its regular of the first same day at its regular of the first works showcase, the Broadway Congregational Church, where the offering will be presented for five consecutive Sundays.

Productions scheduled by the left of the state of the stat

consecutive Sundays.

Productions scheduled by the American Shakespeare Festival Theatre for the next two summers at Stratford, Conn., include "Hamlet," with Fritz Weaver in the title role, "A Midsummer Night's Tale" in 1938 and "Henry IV, Parts I and II" and "The Merry Wives of Windsor" in 1959.

II" and "The Merry Wives of Windsor" in 1959.

The forthcoming Broadway production of "An Evening With Kukla, Fran & Ollie" is budgeted at \$25,000.

Agnes de Mille will be choreographer for the forthcoming Broadway production of "Goldilocks."

A British version of the Parisian musical, "Irma La Douce," is scheduled for London production by H. M. Tennent, Ltd., Donald Albery and Peter Brook. The last named will also co-author the adaptation with four other writers. Julian Moore, Wolf Mankowitz, Monty Norman and David Heneker, "Seesaw" is the new title of the upcoming Broadway production of William Gibson's two character play previously tagged "Two for the Seesaw" is the new title of the upcoming Broadway production of "Portofino" will be designed by Wolfgang Roth, An off-Broadway production of "Portofino" will be designed by Wolfgang Roth, An off-Broadway production of I. B. Singer's novel, "Satan in Goray," is contemplated by Lillth Productions.

Productions.

Justin Sturm and Richard Horner will be partnered with the
firm of Bowden, Barr & Bullock in
the touring production of "Auntie
Mame," scheduled to get underway
Oct. 30 in Cleveland with Constance Bennett in the title role
originated and currently being
played on Broadway by Rosalind
Russell.

Author France Care

Nassell.

Author Franz Spenčer's latest play, "The Villa of Madame Vidac," a grim murder comedy, is going the Broadway rounds. Spencer, who is temporarily living in Munich, has received word from his N.Y. agent, Frieda Fishbein, that four Broadway producers are "interested" in occupying his villa.

"Road to Adventure." a new play by Brett Warren, has been optioned by the Actor's Mobile Theatre.

ne. Mike Kellin-and Gilbert Green Mike Kellin-and Gilbert Green are switching their respective roles in "Tevya And His Daughters" for the Saturday and Sunday matinees. Jed Horner will direct an Equity Library Theatre production of "What Price Glory."

"What Price Glory."
Irving Grossman has been added
to the cast of "It Could Happen
To You," an American-Yiddish
nusical scheduled to open Oct. 26
at the Downtown National Theatre,
N. Y.

N. Y.
Florence Sundstrom, Frances
Hyland, Arthur Storch and Bibi
Osterwald have roles in "Look
Homeward Angel."
Ernest Graves, Joseph Ruskin,
Robert Manden, Mel Dowd, Roger
Carmel and Martha Miller will appear in the Shakespearewrights'
production of "Julius Caesar."
which Philip Lawrence is directing.
New play "The Flowering Cher-

which Philip Lawrence is directing.

New play "The Flowering Cherry," by Robert Bolt, at King's Theatre, Edinburgh, Scotland, Nov. 4, stars Sir Ralph Richardson and Celia Johnson. Set in the present day, it centers round a man who lacks strength of character to achieve his dreams, and whose married life reaches a crisis when his children prepare to leave home. Play is skedded to open at Haymarket Theatre, London. Nov. 18.

George Oshrin takes over as company manager of "Souare Root of Wonderful," at the Walnut in Philly the weeks of October 14 and 21, vice, Jim Miller.

Morris Yuter, Shubert press rep-

Publicity and Prometton MAN OR WOMAN

Required for outstanding school of performing arts. Principal requirements are a thorough knowledge of the Theatre, Motion Pictures. TV and an acquaintance with those interested in the development of New Faces and Talent, Write in first Instance.

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y reason press of other interests. This—William Goldman—operated theatre (21st and Market sts) has no immediate bookings in sight following closing of "Copper and I Brass" Saturday, Oct. 12, "after a stwo and a half weeks' run. Nextbooking, and that's unofficial, mentooking, and that's unofficial mentooking, and that's unofficial, mentoo

Shows on B'way

Continued from page 83

The Egghead

any rate, it is unlikely to cause

offense.

The other incidental about the play is that its author, Molly Kazan, a former play reader for the old Group Theatre and later the Theatre Guild, is the wife of legit and film director-producer Elia Kazan, who several years ago the stified before a Congressional committee that he had been a Communist party member briefly during the 1930's and who supplied names of other members at the time.

names of other members at the time.

The latter testimony aroused controversy at the time and was generally believed to have ended the close personal-professional relationship between Kazan and playwright Arthur Miller. It is a matter of speculation, of course, how much her husband's experiences are reflected in Mrs. Kazan's play. He stayed away from the whole venture, by report.

Hobe.

Shows Out-of-Town

= Continued from page 83 =

Merton of the Movies

the master-mind of a comedy series and Robert Gibbons as a squeaky-voiced matine idol of the days before sound and James Karen as an assistant director. Box-office prospects locally are moderate, Keaton's name might

Box-office prospects locally are moderate. Keaton's name might prove a lure in the smaller road towns. Show cost around \$35,000 including bonds and needs around \$12,000 weekly to break on the road. It sounds easier than it will be.

Kap.

Tunnel of Jave

(West Coast Co.)

San Francisco, Oct. 8.

Randolph Hale production for Theatre
Guild of three acts (five scenes) of comedy by Joseph Fields and Peter DeVries.
Staged by Harry Ellerbe; setting by GusSchneider. Stars Tommy Noonan and
William Bishop. At Alcazar Theatre, San
William Bishop. Oct. 7, 57; 34.40 top., \$3.85

Francisco Oct. 7, '57; 33-w by mathrees, mathrees, Augie Poole Tommy Noonan Isolde Poole Nancy Hadley Dick Pepper William 1992 (1992) (

Estelle Noviek Narda Onyx Marsh McCracken Elsa Walden Miss McCracken Elsa Walden Tommy Noonan plays this wispy yarn of adultery among the denizens of Westport with less leer and more injured innocence than his New York counterpart, Tom Ewell, and the Frisco audience laps it up. Producer Randolph Hale obviously is looking for long runs with his Coast version of this Broadway hit, and very well may get them, despite the rather regional allusions—and gags—in "Tunnel."

He's pulled together a highly competent cast, spent considerable on Gus Schnedder's good-looking set and has received a sharp, fast-paced directing job from Harry Eller'se. But all this might have been lost without Noonan, who achieves credibility in a role made for muggling. Fortunate result is that the Fields-DeVries wit comes through virtually unimpaired.

William Bishop is a slick, pleasant cad, though he manages to louse up a few lines, and the very attractive Nancy Hadley injects just enough coyness in ker role as Noonan's wife to take the edge off her determined seriousness. Narda Onyx shifts from frigidity to excessive passion for Noonan splen-

her determined seriousness. Narda Onyx shifts from frigidity to ex-cessive passion for Noonan splen-didly and Hollis Irving is properly

didy and Hollis irving is properly laconic as Bishop's continually pregnant wife.

A few gags go down the drain, especially in the first act, but by and large "Tunnel" delivers a hefty quota of l-uphs and figures or good business in Frisco. Stef.

London Correspondent On Legit P.A.s' Brushoff

New York. Editor, Variety:

As one of the foreign correspondents, who had to buy his seats for New York's version of "My Fair Lady" I read with special interest the report in VARIETY that the London version is already an assured success thanks to "advance publicity from New York" etc. And as one of the writers who has helped to furnish some of the welldeserved publicity, I wondered whether a VARIETY report would have any impact on those press agents here who still say they could not care less what British newspapers say about Broadway productions.

There are many honorable exceptions to this rule. Plenty of people in the New York theatre realize that apart from any cultural con-siderations and the interest that British actors, actresses, play-wrights and directors have in seewrights and directors have in secing their American achievements
reported at home, it can be financially valuable for word of a success on one side of the Atlantic to
be relayed to people on the other
side. But there are plenty of exceptions, as I discovered for the ceptions, as I discovered for the ninth time the other day when I thought "West Side Story" would make an interesting story for Lon-don. "We are not taking care of the foreign press on, this one," the press agent told me.

Alex H. Faulkner

(London Daily Telegraph and London Morning Post Correspond-ent in N.Y.)

No-Tax Bushnell

Continued from page 80

uated). Last season she headed a uated). Last season she headed a group which sponsored a series tagged "Three Evenings in The Theatre." She brought actors here for readings and performance. She is engaged in a similar series this sesh under the same tag with the backing of the Hartford Jewish Community Center.

Emlyn Williams, playwright and Emijn Williams, playwingh and actor, will open the series on Nov 4. A second event will have a concert by Suzanne Bloch on "Music and Merriment in Will Shakespeare's Time." The third segment has not been set.

ment has not been set.

Continuing her efforts to open greater legit vistas to the Hartford area, Mrs. Randall last Friday (II) met with Willard Swire, executive director of ANTA. Swire exdirector of ANTA. Swire ex-plained to a group at her home about his proposed "40 theatre cir-cuit plan," for which he is almost constantly travelling.

constantly travelling.

So far this year, Swire has "described" the plan to groups in 35-cities. The plan calls for 40 professional theatrical casts, each trained for a different play. During the 40 weeks from September through May, each cast would truck the 40 city wheel, playing one week in each city.

truck the 40 city wheel, playing one week in each city.

To date, he told the group, seven groups in as many cities, have been formed for the purpose of promoting the ANTA plan. Swire said the "40 plan" would have a dual purpose, that of giving cities with no pro theatre an outlet and ending legit unemployment.

SCHEDULED N.Y. OPENINGS

SCHEDULED N.Y. OPENINGS
BROADWAY
(Theutres Set)

Compulsion, Ambassador (10-21-57),
Ambassador (10-21-57),
Ambassador (10-21-57),
Ambassador (10-21-57),
Fair Garme, Longacre (11-2-57),
Tilme Remembered, Morosco (11-12-57),
Nude With Violin, Belasco (11-12-57),
Nude With Violin, Belasco (11-12-57),
Rope Dancers, Cort (11-20-57),
Rope Dancers, Cort (11-20-57),
Captality, Music Box (12-25-57),
Dark Top Stairs, Music Box (12-25-57),
Dark Top Stairs, Music Box (12-25-57),
Seesaw, Booth (1-15-58),
Seesaw, Booth (1-15-58),
Seesaw, Booth (1-15-58),
Seedy Beautiful, B'way (1-23-57),
Garlain's Paradise, Alvin (1-28-57),
Gelditec'Res Not Set)
Genius A Goddess (12-11-57),
Shadow of W Enemy (12-11-57),

Goddess (12:11-57), F My Enemy (12-11-57), Non (1-15-58), Wk. 1-27-58).

Buenos Aires Legit Does Well

Buenos Aires, Oct. 8.

Business has been good but spotty in B.A. legit season this year. The cheesecake and vulgar, salacious comedies and comedians had the highest grosses as usual, but the recovery of civil liberites after the Dictatorship has spilled into a return in some measure of fare characteristic 20 years ago. There is legit now something for every taste, despite a theatre shortage.

An influx of tourists from Brazil, Uruguay, Chile and local provinces recently gave a fillip to the box-office, while the Inter-American Economic Conference also helped, counteracting the effects of an "Asiatic" influenza epidemic, which cut, down audiences, 2nd im many cases caused suspension of performances when principals were also hit by the scourge.

One comedian faked the flu, as drastic action to force his producer to be punctual on salary for almost a week, during which performances were cancelled, this comic was in public enjoyment of his favorite Italian dishes at a prominent restaurant. The "treatment" restored the impressario's weak memory, and though relations are strained, the partnership has continued.

HAND BLOWN OFF

Electrician Badly Hurt Backstage At Hartford, L. A.

Hollywood, Oct. 15.

Alum Jones, head electrician at the Huntington Hartford Theatre, lost his right hand in a backstage explosion when a smoke pot inted prematurely during, rehearsals for the current "Merton of the Movies." Jones also suffered a severe abdominal wound and second and third degree burns.

Accident occurred when he was

second and third degree burns.
Accident occurred when he was
filling a smoke pot and plugged
into a supposedly dead circuit, firing the pot.
Damage to sets and scenery was
estimated at \$3,000.

'Follies' Folds

= Continued from page 79 =

fused to extend the rehearsal period, Kroll decided he could not restage the show properly under such conditions and termina ed such con the tour. The post-Broadway angle stems

the tour.

The post-Broadway angle stems from Kroll & Conoway having preceded the recently-closed tour with a flop Broadway production of the "Follies" last season. The financial loss on the road ven ure has not been disclosed, but the original intention of the producers was to finance the project at \$360,000, with provision for 10% overcall.

A sizeable portion of this coin was supposed to go towards paying off the deficit on the prior Broadway offering. It's figured, however, the loss on the touring production, which began hiking sept. 12 in Toronto, was substantial during its four-and-a-half weeks on the road. Kaye Ballard, Paul Gilbert and Micki Marlo, who were top-featured in the road production, are now slated to head the cast of Kroll and Conoway's next production, a musical titled "Hat in Hand."

Touring Shows

(Oct. 14-27)

Carefree Heart (tryout) Gack Carter,
Susan Johnson, Melville Cooper)—Hanna,
Cleve, (14-26) Reviewed in VARIETY,
Oct. 2, 57).
Anne FrantiKrautt- Cur. °57). of Anne Frank (Joseph Schild-Shubert, Det. (14-19); Erlanger,

blary s. Land Det. (14-18); hand Chi. (21-26). Fair Game (tryout)—Forrest, Philly Pidgeon.

st. 2, '57), Rumple (tryout) (Eddie Foy Jr., Gret-ten Wyler, Stephen Douglass)—Colonial, soton (14-19) Shubert, Philly (21-26) (Re-ewed in VARIETY, Oct. 9, '57). Separate Tables (Eric Fortman, Geral-ne Page—Ford's Balto. (14-19); National,

dire Passo—Vord's Balto. (14-19); National, Wash. (13-30).
Square Root of Wenderful firyout Anne Brater)—Waintt, Philly (14-20).
Time Remembered (tryout) (Helen Hyves, Richard Burton, Suam Strasberg)—Review (14-19); Colonial, Root-20-200; Reviewed in VARIETY, Oct. 2, 2009.

—National, wan, (22-28) (Reviewed in VARIETY, 257.)

Tunnel of Leve—Aleazar, S.F. (14-25).
Waltz of the Tereselers (Melvyn Douglas, Paulette Goddard)—Shubert, Cheg (14-28); Memorial Aud., Dayton (21-23); Hartman, Columbus (24-28);

Stratford

Continued from page 79

tended as part of the touring venture to avoid conflict with the annual Stratford program, but an exception was made for "Verona" on the theory that it probably wouldn't be done during the Festival season.

tival season.

The CP company will include Ted Follows, Dawn Greenhalgh, Tony van Bridge, Max Helpmann, Deborah Cass, John Horton, Mervyn Blake, Irena Mayeska, Alan Nunn, James Peddie, Alan Zelonka, Peter Hale, Paddy Croft, Patricia Walker and Jack Hutt. "Man" is being directed by George McCowan and "Othello" by Douglis Campbell, who'll be appearing in the Festival Co. tour.

Others already tagged for the Festival troupe include Bruno Gerussi, Douglas Rain, Ann Morrish, George McCowan and Amelia Hall. The two plays will be direct-

Gerussi, Douglas Rain, Ann Morrish, George McCowan and Amelia
Hall. The two plays will be directed by Michael Langham, artisticdirector of the Stratford Festival.
Tanya Moiseiwitsch will handle
the production designs:
The Festival Co. will go into
rehearsal following the Jan. 29
Stratford television presentation
of "Peer Gynt" from Toronto, The
tour begins Feb. 12 with a four-day
booking at the Grand Theatre,
London, Ont. A two-week stand at
the Roya! Alexandra Theatre,
Toronto, follows and then another
fortnight at Her Majesty's Theatre,
Montreal. From there the company goes straight to New York
for a six-week (March 17-April 26)
run at the Phoenix Theatre.

a six-week (March 17-April 26) run at the Phoenix Theatre.
The CP dates are mainly one niters; but a week's stand at the Royal-Alexandra is scheduled from Dec. 16-21.

British Shows

(Figures denote opening dates)

(Figures denote opening dates)

LONION

At Drop of Help Drivine (1.24.57).

Boy Friend. Wynchamus (1.24.57).

Boy Friend. Wynchamus (1.24.57).

Boy Friend. Wynchamus (1.24.57).

Bride & Bachelor, Duchess (1.21.95).

Chalk Garden. Haymarket (4.11.56).

Damy Yankees, Collectim (2.28.57).

Damy Tankees, Collectim (2.28.57).

Dany Delinquent, Westminster (6.5.57).

Day Delinquent, Westminster (6.5.57).

Day Delinquent, Westminster (6.5.57).

Day Delinquent, Westminster (6.5.57).

Day Delinquent, Westminster (6.5.57).

Grab Me at Gendois, Lyric (11.26.58).

Grab Me at Gendois, Lyric (11.26.58).

House by Late, Yorky (5.9.58).

More and Marcesu. Cambridge (10.14.57).

Meet By Moenlight, Aldwych (6.15.57).

Mouserrep, Aumbredons (11.25.52).

Morrasser, Royal Ct. (9.17.57).

Moly Marcel Marcell (1.15.57).

Moly Marcell Marcell (1.15.57).

No Time Sgit., Her Maj. (6.23.58).

No Time Sgit., Her Maj. (6.23.58).

No Time Sgit., Her Maj. (6.23.59).

No Time Sgit., Her Maj. (6.25.57).

Reperiery, Old Vic (6.18.57).

Reperiery, Old Vic (6.18.57).

Salad Days, Vandeville (6.5.50).

Salad Days, Vandeville (6.5.50).

Salad Days, Vandeville (6.5.57).

Salad Days, Vandeville (6.5.57).

Salad Days, Vandeville (6.5.57).

No Times of Tre Delle New (50.57).

Salad Days, Vandeville (6.5.58).

SCHEDULED Speniers.

SCHEDULED OFENINGS
Man Distinction, Princes (10-17-57).
Egg, Saville (10-24-57).
Queen & Weishman, Lyric Ham. (11-7-57).
Happlest Mill., Cambridge (11-13-57).
Bells Rinsing, Colliseum (11-14-57).
CLOSED LAST WEEK
All Kinds of Men, Arts (9-19-57).
Chinese Thatre, Drury (9-18-57).

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Literati

Dagmar Godowsky's Memoirs
Silent film vamp Dagmar Godowsky, Vienna-born daughter of
famed planist-composer Leopold
Godowsky, has written. her autobiography for Viking Press publication next February under the title
"First Person Plural: The Lives of
Dagmar Godowsky." She ranges
the New York, Hollywood and
Paris scenes in the golden '20s.
Same pub is bringing out 'Writ-

Paris scenes in the golden '20s.
Same pub is bringing out 'Writers At. Work: The Paris Review Interviews," edited by Malcolm Cowley, and includes interviews with Joyce Cary, William Faulkner, James Thurber, Francoise Sagan, Nelson Algren, Georges Simenon, Dorothy Parker, Thornton Wilder, Robert Penn Warren, et al.

Robert Penn Warren, et al.

Arthur T. Hadley, grandson of Yale U.'s president, who recently shifted from Newsweek to the N.Y. Herald Tribune, has written "The Joy Wagon," a novel with a political background, for Viking Roderick MacLeish, Washington bureau chief for Westinghouse Broadcasting Co., also has a new Viking novel due, "A Time of Fear," early in January.

Sheilah Graham's Book
Hollywood columnist Sheilah
Graham is writing her memoirs,
"The Education Of A Woman," in
collaboration with Gerold Frank,
who collaborated with Diana Barrymore on her current bestseller,
"Too Much Too Soon," and, with
Mike Connelly, aided Lillian Rothin fashioning her bestseller, "Till
Cry Tomorrow."
Producer Jerry Wald expressed

Cry Tomorrow."

Producer Jerry Wald expressed bimself interested in doing a 20th-Fox film based on F. Scott. Fitzgrald with whom Miss Graham was closely associated in his last days and was supposed to have made a deal with her for the rights. Actually, Henry Holt & Co., which is publishing "Woman," controls all rights, and no picture deal has yet been consummated.

Atlantic's Centennial
Atlantic-Little Brown is publishing an anthology of Atlantic authors on Oct. 28 to celebrate the mag's 100th year. Mag editor Edward Weeks and managing editor Emily Flint selected the works of 128 scribes from the time it began in 1857 until the present.
The tome is called "Jubilee: 100 Years of The Atlantic."

Dismiss Contempt Charges
Contempt of court proceedings
brought recently against John Fox,
r-publisher of the defunct Boston
Post, were dismissed in Boston
Federal Court by Judge Wyzanski.
Ebasco Services Inc., New York firm
of consulting engineers, had asked
in a petition filed two weeks ago
that Fox be held in contempt for
failure to pay a judgment obtained
against him last November. The
firm said Fox paid \$6,734 of the
\$12,759 judgment but had failed to
pay the balance.
Ebasco Services' attorneys Walter Powers Jr. and W. Langdon
Powers said that Fox paid the
balance of \$6,025 following the filing of the contempt petition.

'Peyton' Socke In Paperback
With its 50e paperback edition of Grace Metalious' "Peyton Place" only on the market for three weeks, Dell Books claims the tome is the "fastest selling paperback ever' published." First printing was 2,000,000 copies before publication and on Sept. 24, the publication date, a second printing of 1,000,000 copies was ordered.

Dell also points out that this is the first time in the history of publishing that a paperback version was released when the hardcover edition was still a bestseller. Paperback's debut on Sept. 24, incidentally, coincided with the first anniversary of the book's original publication by Julian Messner. Jerry Wald's 20th-Fox film version is also due soon.

Flock of Show Biz Books
Ernie Kovacs' first novel,
"Zoomar" ("a sophisticated novel about love and ty") (Doubleday;
\$3.95) has a very sentimental dedication "To Edie, my dear wife,"
etc. Mrs. Kovacs is professionally Edith Adams, star of "Li"l Abner."
Dr. J. H. Randelph Ray's "My Little Church Around the Corner's Con New York's East 29th St.) is a readable memoir of his show biz contacts, via the Episcopal Actors', Guild. Villa Stiles' assisted him in this Simon & Schuester (\$5) volume.

in its culinary observations, recipes, etc. In state-by-state breakdown it's almost an historical work. This, too, has a sentimental dedication "To Stella, whose book this is, with love," referring the late Estella Karn, her longtime personal manager and friend, who along with Janice Devine, Helen Josephy Robison and Gloria Marshall, also assisted in this giant compendium,
Ludwig Bemelmans' "Holiday in

compendium,
Ludwig Bemelmans' "Holiday in
France" (Houghton Mifflin; \$5), an
anthology of la vie Francaise, is
virtually an invitation to the next
Orly Airport- or LeHavre-bound
conveyance. It's a cinch for the
Francophiles—as who isn't?—and
each of the many selections made
by Bemelmans, who also illustrated, is a surefire bon voyageinciter.

Richard Maney's "Fanfare" (Harper; \$4.95) is subcaptioned "the confessions of a press agent," a surefire item for the show bis aficianados. It will be reviewed in further detail,

further detail.

Art Linkletter's anthology of juvenile funnies (on his radio shows) makes an amusing book titled "Kids Say the Dardnest Things" (Prentice-Hall; \$2.95), for which Walt Disney appropriately enough wrote the forward. First edition of 25,000 sold out pre-publication and P-H has 25,000 more for the presses.

Chi drama critic Sudney Hamil

for the presses.
Chi drama critic Sydney Harris'
"Majority of One" (Houghton Miffilm; \$3.75) is a literate, savvy and
entertaining closeup on things in,
general and the theatre among
them, as he has viewed the passing
show of life.

show of life.

From Prentice-Hall comes Dr. Joyce Brothers' "10 Days to a Successful Memory," in collaboration with Eddie Eagan, which gives the "\$64,000 Question" (her category was pugilism) winner's formula for mental prowess (book is priced at \$4,95). And from Putnam's comes AP radio-tv columnist Charles Mercer's novel, "The Drummond Tradition."

Abel.

Sputnik Spurs Satellite Books
U. S. scientists aren't the only
ones rushing their satellite. Since
the Russians launched Sputnik two the Russians launched Sputnik two
weeks ago, there has been a wave
of publishers who have begun letting go with books—some factual,
others fictional—on the earth satellite and the Geophysical Year.
Bantam Books rushed a 3cc paperback non-fiction piece to press this
week, titled "Satellite" Henry
Holt & Co. is out with a hardcover
by G. Harry Stine, "Rocket Power
and Space Flight."

Ken Ginter's Anthology
Hawthorn Books' v.p., and g.m.
Kenneth Seeman Ginizer is another publisher who, like Bennett
Cerf (Random House), prefers to
have another firm put out his
works. Giniger's "America, America, America," with illustrations
by Leonard Everett Fisher, has
just been published by Franklin
Watts (\$2.95).

Watts (\$2.95).

It's an ideal schoolbook item but isn't as academic as it sounds. Anthologist has collected the writings of American authors and statesmen from the earliest days to date, and in prose and poetry, with pictures by Leonard Everett Fisher, has put together a fine omnibus about the land, the people and the promise. Abet.

Charles A. Wagner, editor of the national edition of the N.Y. Sunday Mirror as well as book and art critics for the tab, has moved upstairs to King Features Syndicate, where he takes over as editor of the Sunday Mirror mag.

With the Mirror for 25 years, Wagner assumed his new post last week. He replaces Jack Tapmpson, who becomes managing editor of Town & Country mag. Charles A. Wagner Moves Un

Babette Rosmond's Spot
Babette Rosmond, formerly fiction editor of Better Living and
Today's Family, joined Seventeen
mag in a similar capacity. She replaces Bryna Ivens, who held the
post for 11 years.
Miss Ivens resigned to devote
herself to joint activities with her
husband, Louis Untermeyer, poet,
critic and anthologist.

filed with the Secretary of State in Albany showing change of capital stock for American City Magazine Corp. from 3,000 shares at \$100 par and 5,000 shares at no par, to 60,000 shares at no par value, and a change of name to Buttenheim Publishing Corp. Parker, Duryee, Benjamin, Zumino & Malone, 1 East 44th St., N.Y., were filing attorneys. ker, Duryee, Be Malone, 1 East filing attorneys.

N. Y. Writers' Conference
Top scribes, teachers and editors
will participate in the lecture and
workshop sections of the N. Y.
Writers' Conference to be held
Nov. 8-9 at the Sheraton McAlpin
Hotel, N. Y.
Cash mixes **tilling** **Conference** **Co

Cash prizes totalling \$100 will be offered to all contestants in the categories of fiction and non-fiction. Listed as speakers at the upcoming conclave are mag writer Maurice Zolotow, among others.

"Index to the Story of My Days," by Edward Gordon Craig (Viking, \$7.50), is an unconventional book of memoirs by the celebrated son of Ellen Terry, who was also the pupil of Henry Irving and the great and good friend of Isadora Duncah. Actor, author, designer, director, producer, Craig has exerted continuous influence on world theatre since his youth (this account begins with his birth in 1872; closes in 1907, when he founded his theatre magazire, the Mask). At 86, in Italy, Craig is at work on further installments of his autobiography. With "Index" he proves he is still

installments of his autobiography. With "Index" he proves he is still in control of the unique mind and brilliant perspective which have made him an extraordinary observer, arbiter and analyst of the stage. He writes well of his early stock company days in England in the '90s, and of the outstanding nussical productions he undertook with Martin Shaw. There is much material on Terry and Tree, Irving and Beerbohm, and the London Bohemia of the turn of the century.

Bohemia or the third through the following the following through t editorially.

Show Bir Pub. Co.

A new publishing company, specialize in show business publications, Jaguar Books, has been formed in London. Peter Craig-Raymond is managing director, and Ria Nicolli, its New York editor. First on the market from this house will be a series in full color deveted to individual stars. On Nov. 28 Yul Brynner will be featured. The release of this book will tie-in with the London opening of "10 Commandments." Books will sell at 50c, and will have an American edition. The series is a followup to Craig-Raymond's three-year-old monthly publication "66."

N. Y. Trib's New Format
N.Y. Herald Tribune launched
its new format with yesterday's
(Tues.) edition. Sheet now comes
in three sections with expanded
news coverage (several Page 1
stories were prefaced with background info), and a buildup of
radio-tv and sports coverage.

CHATTER

Prentice-Hall, which is publishing Conrad N. Hilfon's autobiography, "Be My Guest," is "pouring" for its hotelier-author next week Where else but at the Waldorf?

Scornd addition of Oxford?

Second edition of Oxford Uress' "The Oxford Companion to be Theatre," edited by Phyllithe Inlease, edited by Fights Hartnoll, appears this week. It's a one-volume international theatrical encyclopaedia.

encyclopaedia.

Chicago Sun-Times begins moving to recently completed new building on Chicago River, across Michigan Ave. from the Chi Tribune. New facilities will enable Marshall Field tabloid to expand its folio and its use of color.

its folio and its use of color.

Novelists and critic James T. Farrell, whose 31st book, "My Baseball Diary," will be published Nov.
18 by A. S. Barnes, has designated
the U. of Pennsylvania as the depository of his literary papers.

Among the modern American novelists whose literary papers are
now a part of the Library's collection are Theodore Dreiser, George
Seldes and Burton Rascoe.

Jackie Martin, for years one of

Dr. J. H. Randolph Rays "Harding and proper and printing business in New York.

Mary Margaret McBride's "Harmest of American Cooking" (Putnam's; \$7.50) is perhaps as readable and printing business in New York.

Directors are Edgar J. Butten
Mary Margaret McBride's "Harmest of American Cooking" (Putnam's; \$7.50) is perhaps as readable an appraisal of regional the proper and printing business in New York.

Directors are Edgar J. Butten
bin, Yonkers; Edgar M. Butten
bin, Yonkers; Edgar

SCULLY'S SCRAPBOOK

+++++++++++ By Frank Scully ++++++

London, Oct. 15.

"Thought you were dead," said Swaff, the Fleet Street mortician.

"Haven't checked last week's oblis," I said. "But after climbing three flights of stairs to see you, it may be too late now."

"You know, Will Rogers came up to see me once, got as far as the VARIETY floor below and called up, 'I'm a cowboy, not a mountain climber!' Then he turned around and went down again. Can't understand these people. I climb them three times a day and I'm '76," said the Welsh rarebit.

the Welsh rarebit.

"What people? I climbed 14 flights of stairs in London today and normally one step over a threshold is par for Palm Springers. What happened to the gal who slapped your face? Did you ask her up too?" Milage On One Step

Milage On One Step

"Oh, Lillian Foster, to, that was at the Savoy Grill. She was over here in another show some time later as an understudy for the lead. Louis Calhern confided to me that she wasn't very good. But it was my exclusive. I said it first."
"Calhern's dead," I contributed.
"Yes, I know. The three best performers in my time were Chaliapin, Shaw and Lloyd George—all dead."
I added Hannen Swaffer and Jimmy Walker, but Swaff didn't hear. He's as deaf as Beethoven now. You have to shout in his left ear. But he keeps on writing.
"When your boy was over here sk or seven years ago he came to see me. I thought he wanted to tell me you were dead, so I praised you to the skies. Nice boy."
"He's twice a father himself by now. He'd appreciate the compil-

"He's twice a father himself by now. He'd appreciate the compliment to both of us."

ment to both of us."

Sharing Shavian Trivia

He brought over a large portrait of Shaw, which old George Barnum has autographed to the Hamlet of Trafalgar Square. I praised it. After all, I was a guest.

"I have the only sktech of Shaw that wasn't a caricature," I said. "Ivan Opfer drew it." He didn't hear.
"All the Variery guys are dead too."

He seemed to think I was a spiritualist manifestation. But I let it ride."

"Not all," I said. "Clem is still holding down the fort and I went

over to Sloane Square yesterday and looked up Frank Tilley. He was bombed out three times but he's still alive."

bombed out three times but he's still alive."

"Who, Tully?"

Tilley, Tully, Seally—All Dead Te Swaff

"No, Tilley, Tully, Seally—All Dead Te Swaff

"No, Tilley, Tully's dead. Died years ago in Hollywood. A victim
of the same horrible disease that carried off Gene O'Neill. But Tilley
is England's greatest authority on china. The crockery, not the country. Experts phone him from everywhere before buying collector's
items. He's over 70 now, white-haired but going great. He's written three
books on chinaware. One coming out soon will sell for \$15."

"Tully was quite good."

I'm talking about Tilley. You must remember him. He wro'e for
VANLETY when you were writing London As It Looks. His wife was p.
a. for Stoll's. She hasn't aged a day in 25 years. Beautiful. Beautiful
but bright."

"Why don't you people elect Walter Reuther as President?" he ask

ed.
"Why did you quit the Labour Party?" I countered.

It wasn't a smart counterpunch because he got up and hunted out an offset, a full page of Swaffer Says. "Left the Labour Party in de-fence of all newspaper reformers," ran the headline.

Infra Dig To Attract Readers?

Intra Dig To Autract Readers?

It wasn't about guys who are bent on reforming newspapers, a noble experiment in itself, but about Fleet Streeters who write mild exposes and then get banned by politicians for their sensationalism; in this case "sick and helpless people to attract readers."

I hadn't half read it when he asked, "What are you doing over here?"

"I've been over about a knighthood,"

"Tve been over about a knighthood."
"Knighthood? Are you British now?"
"By the Pope," I said.
"Oh, the Pope," he echoed. "Did you know they call me the Pope of Fleet Street?"
"Tm the only columnist ever knighted by the Vatican. Who appointed you?" I asked.

Add: You Asked For It

Add: You Asked For It

He called for some more documents to support his honors. One was a program of a Variety Club luncheon in celebration of his 50 years in Fleet Street. It was more full of freak photogs than a Jerry Lewis brochure. In fact he loaded me with so much Swaff stuff my bargage was four pounds overweight when we headed the next day for Dublin. "Who do you write for now?"

If it was a secret to him after all these years, why play it any other way. So I said, "Confidentially, Variety."

"Confidentiall" he shouted. "Variety!" I shouted back. I'm pretty good at hellowing muself. I looked at the old warrior. His hair is quite straggly now but strands of it drape around his neck as of old. He's heavier, too, than he used to be. He still smokes cigarets while talking, never taking a butt out of his mouth until it's scorching his lips. But the ashes do not make as much a mess as they used to, because he wears gray tweedy suits now and then instead of the old blue serges which were a cleaner's delight. delight.

We thought it was time to go. It was raining and cold. We told him

we thought it was time to go. it was raining and cold. We told him we had to pack to catch an early plane for Dublin in the morning, "They know me well in Dublin," he said. "The first thing I do on reaching a town is to call up the editor and have a chat. They all know me. I just came from Norway."

"I know," I said. "We spent five weeks there. I wrote a lot about Norway. But not from talking to editors. That's like taking in each other's washing."

Tiens! Crown Property!

Tiens! Crown Property!

Tiens! Crown Property!

We started down the three flights of stairs. The limestone of the originals has long been replaced in their centers by patches. Some match. I had heard that the house once belonged to a mistress of William IV but it seems she was his morganatic wife and it's all Crown property by now. The Variery office was closed.

Swaff called down, "How old are you?"

Why should I tell him? He couldn't hear anyway. So it will have to remain a secret between me and my social security number.

Though my version of "Conrad in Quest of His Youth" had led mostly to gravestones, the ones who had escaped death by bombs or starvation seemed to live to an astonishingly old age in Europe. At the 89th birthday party of the grandmother to the Scully Circus and their trained fleas from heaven I totalled up the years represented by 15 gais at the party. It exceeded 1,200 years! There's a secret here which has eluded even the makers of atomic energy because most of them conk out with bum tickers as early as do those in less scientific fields of activity.

How Do They Shrive?

Climatically Europe's a killer but even newspapermen and critics seem to survive it almost as well as politicians. Their anti-pneumonia vaccine seems to be hard liquor, but a lot of them have gone up to 90 without this preventive. So that isn't the answer.

It may be the tempo that's the secret. They certainly do everything at a slower pace than we do and in most countries even burglars will not rob a bank between 12 and 3. In Rome you can make that 4.

Broadway

Broadway

Tony Curtis, Janet Leigh and Ilka Chase back from Europe yesterday (Tues.) on the Queen Mary.

"We could use some of this live show biz back home" writes Archie Robbins.from Down Under; he'll be touring Australia until Feb. 8.

Billy De Wolfe motoring to the Coast Friday (18) to appear in "Rockabye." Jerry Lewis starer for Paramount release.

Frank Carrington owner-director of the Paper Mill Play House in Jersey talked to Century Club (Ladies Matinee goers) Oct. 11 at the Commodore Hotel, N.Y.C.

Paul Benson heads for the Coast today (Wed.) to join Milton Berle for a 10-city tour on behalf of Berle's Roulette album, "Songs My Mother Loved."

Mildred (ex-Mrs. Henry) Ginsherg renting Marian and Joe Fields' Park Ave. apartment for a couple of months while the latter is filming his "Turnel of Love" in Hollywood.

Finnish Consulate in N. Y. inviting the press and VIPs to a cockail party tomorrow (Thurs.) to meet Finnish actress Taina Elg "on the occasion of the recent pre-miere" of her Metro film, "Les Good neighbor act on Vaniery

"on the occasion of the recent premiere" of her Metro film, "Les Girls."
Good neighbor act on Variety Street (46th): the Portnoy discount store lent portable tv receivers to nearby pubs and eateries for televiewing the "World Serious." Only payoff was a courtesy shingle on each telereceiver.
Wife of vet songwriter Henry I. Marshall is in critical condition at Muhlenberg Hospital in Plainfield, N.J. Tunesmith, living in Scotch Plains, N.J., is himself recuperating from a stroke suffered last year.
Billy Graham's vaunted "follow-

Scotch Plains, N.J., is himself recuperating from a stroke suffered last year.

Billy Graham's vaunted "follow-through" on converts expresses itself in a Christian Arts Fellowship which has been meeting regularly since Madison S. Garden revival, Comprising theatrical folk, the Fellowship will be addressed Oct. 24 by Graham himself.

Delayed season's premiere of N. Y. Philharmonic was further complicated because Dimitri Mitropoulos is tied up all this week with Met Opera relearsals for opening night there. But Bruno Zirato and 802 patched it up for a Saturday (instead of Thurs.) kickoff.

VARIETY news item about exactor Gaston Bell celebrating his 80th birthday at Woodstock, N. Y., evoked letter and old photograph from Dick Gordon, who attended American Academy of Dramatic Arts with Bell 55 years ago. Gordon now owns the Regency Cafe on E. 61 St.

New cafe to operate the noon-to-am stretch openad Thurs. (10)

on E. 61 St.

New cafe to operate the noon-to4 a.m. stretch opened Thurs. (10)
on Lex Ave. with 80 capacity and
decor by Russell Patterson. It's
the Bal Masque. Laura Leeds is
at the piano at cocktail time. Alan
Logan, Savoy-Plaza alumnus, and
Lother Perl entertain in the wee
hours.

hours,

Stouffer's made an in-town press junket yesterday (Tues.) out of the preview of its new restaurant on Fifth Ave. topening officially on the 17th, the 19th in the chain embracing six major cities and which started with a lunch counter in Cleveland 33 years ago. New chichi spot bears Raymond Loewy's decor.

Bite Dimitric Cavale have when we have the property of the property

decor.

Rita Dimitri, Greek-born, who was in "Can-Can" on Broadway and the road, currently playing nitery circuits. Formerly chirping in languages, she's whittled them to two—French, because it collects big returns any place in the United States, and English. Now a U. S. citizen, Miss Dimitri appeared at the ball given by the Council of Jewish Women in the Chateau Laurier, Ottawa, as guest of the Embassy of Greece.

Laurier, Ottawa, as guest of the Embassy of Greece.

Herbert R. Weissberg is the new owner of the 22-story Paramount Hotel on West 46th St., in whose basement once was housed Billy Rose's Diamond Horseshoe. He also owns the Winslow on East 55th St. and the Brittany in Greenwich Village. Another theatrical hostery, the Remington on Vanury: Street, was leased by Hagibor Corp. to Budd Hotel Corp., for 24 years, and the 17-story Duane Hotel, on Madison & 37th, is now under control of J. Glatstian, former owner of the Hotel Marseilles on Broadway and 103d St.

"Aparajito" (Unvanquished), for distrib in Western Europe and the U.S. Pic copped the top prize at recent Venice Film Fest.
Dora Doll, who just finished a role in "The Young Lions" (20th), will probably play in the Broadway legit version of Marcel Ayme's "Clerembard" later this season opposite Claude Dauphin.

Though theatregoing is not quite up to par, publishers maintain that sales of published legit pieces are now better than ever. Henri De Montherlant's "The City Where the Prince is King" sold over 60,000 copies.

French filmites still clamoring

000 copies.

French filmites still clamoring for unfreezing of first-run admission prices as well as hikes for the many film theatres still charging about 30c. There are about 4,700 houses out of 5,600 in the latter category.

category.

Charles Einfeld, 20th-Fox ad-pubchief, in for looksee at overseas release of top company product. Importance of foreign income is pointed up in the heavy personal interest taken in these affairs. Stanley Kramer is due to oversee "Pride and Passion" (UA) release, Paramount had a toplevel meeting for "10 Commandments" distrib on the Continent and Sol Siegel came in to watch prepping of "Les Girls" (M-G).

Rome

By Robert F. Hawkins
(Archimede 145; tel. 800211)
Charles Einfeld, 20th-Fox adpublicity chief, due here for about two weeks of business meetings.
Two brief shots were cut from "A King in New York" for its Italian run, with Chaplin's permission

Italian run, with Chapun's permission.
Victor McLaglen slated to arrive in Rome soon to work in ItaloSpanish co-production directed and produced by Duilio Coletti.
Ernest Borgaine ack to Capri, where his mother was born, for brief vacation following completion of his role in "The Vikings."

Jayne Mansfield arrives in Rome Oct. 25 to plug her upcoming release, "Oh, For a Man!" Does same stint in Milan Oct. 23.

An Italian, Alfredo Matticoli, re-

An Italian, Alfredo Matticoli, re-cently won a \$1,000 invention prize for a gadget allowing camera tracking shots to be made without moving the camera.

Roy Rowland returns to Holly-wood soon after completing "Sev-en Hills of Rome," Mario Lanza starrer made by Metro and Titanus Films.

Films.
Paolo Stoppa makes his first English film when he steps into cast of "Silent Enemy," Altida Valli-Laurence Harvey starrer based on life of frogman Commander Crabb. Vittorio Gassmann may take his recent production of "Hamlet," pne of top local successes some seasons back, to London. It would be produced in Italian, perhaps for producer Peter Daubeny.

Vienna

By Emil W. Maass (Grosse Schiffgasse 1A; Tel. 356156)

Theodor Kramer, widely known bet, returned from exile.

Marianne Hold, West German film star, badly hurt in car acci-dent at Krems near Vienna.

Volksopera building renovated and reopened with Flotow's "Mar-tha."

tha."

Arnold Rittenberg of Ted Mack
"Original Amateur Hour" selecting talent for tv here.

Producer Ernest Mueller inked
the Berlin actress Vera Hoesch for
"Girls in Danger."

Dimitri Mitropoulos directed at the State Opera Richard Strauss' "Elektra," with big success. This city has a femme orch again. It opened in Gruene Kranzl, Prater amusement district restau-

Barcelona

By Joaquina C. Vidal-Gomis (Angli 43; tel. 80-39-20)

Egyptian singer Nadia Gamal Bolero nitery, and quite a hit.

rol of J. Glatstian, former owner of the Hotel Marseilles on Broadway and 103d St.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 4944)

Francoise Rosay getting the Legion of Honor for 50th year in films and legit.

Louis Malle emerges the youngest pic director at work here. He is 24 years old and is now doing his first full-length pic, "Elevator to the Gallows."

Robert and Raymond Hakim many Robert and Raymond Hakim many take the prizewinning Indian pic, Miguel Palenzuela.

London

(Temple Bar 5041/9952)

(Temple Bar 5041/9952)
Leo de Jyon currently heads the Savoy Hotel cabaret.
Tony Curtis and Janet Leigh among passengers sailing on the Queen Mary for New York.
Joseph H. Moskowitz, 20th-Fox veepee, here for confabs with Robert Goldstein on company's British production schedule.
Ron Randell, injured while lensing a too realistic scene in the "OSS" vidpic series, had to have six stiches in his hand.
Last week's visitors from the U.S. include Abe Lastfogel, George Sanders, Ed Sullivan, Alfred Lunt and Lynn Fontaine.
The Duchess of Gloucester is to attend the charity preem of "10 Commandments" which has been set for the Plaza Nov. 28, where it will run on two-a-day basis.
Hardy Kruger, who plays the lead in the Rank production, "The One That Got Away," came in from Hamburg for London preem last week.
Judy Garland, who opens a

from Hamburg for London preem-last week.

Judy Garland, who opens a vaude run in London tonight (Wed.), was feted with press re-ception at Londonderry House on her arrival last week.

Among victims of Asian flu epi-demic are John Davis, deputly chairman of the Rank Organiza-tion; Mike J. Frankovich, Columbia topper; and Reginald P. Baker, chairman of Ealing Films.

Jerome Whyte in from N. Y. for

Jerome Whyte in from N. Y. for sixweek stay during which he will oo. the touring company of "Pa-jama Game" and line up a tour for "Damn Yankees." Latter is due to fold at the Coliseum next month.

told at the Collseum next month.

Larry Parks and Betty Garrett, here on a short vaude tour, are negotiating a film production deal for "Spare My Love," based on Vernon Sylvaine's play, "The Anonymous Lover."

John Patrick in from Paris John Patrick in from Patrick where he had been huddling with Sol C. Siegel and Ingrid Bergman on screenplay of "I Thank a Fool." His next script, "Some Came Runing," will be followed by a stage dramatization of "House Full of Love"

Love."

Sir Henry L. French and Arthur T. L. Watkins, prexy and veepee respectively of the British Film Producers Assn., off to Rome for meetings with ANICA on Anglo-Italian trade problems. France Mullin Clark, Unitalia's delegate for Britain and the Commonwealth, is taking part in talks.

Boston

By Cay Livingston

(344 Little Bidg.; HAncock 6-8386)

Boston Globe dropped radio listings Tuesday through Friday.

Royal Ballet in for seven performances at Loew's State.

Gene Autry and Gail Davis in for rodeo at Boston Garden.

Dennis Day booked for Blinstrub date opening Monday (21).

Dan Finn guests Hub bigwigs at preem of "Raintree County" at his Astor Theatre Thursday (17).

Jay McMaster, WMEX disk jock 17 years, quit, refusing to play rock 'n' roll platters.

Bishop Fulton J. Sheen flew in Tuesday. (15) to guest on Frank Luther's new tv show on WNAC-TV.

Luther's new tv show on WNAC-TV
Big week in legit here with
"Rumple" at Colonial, "Jamaica" at
Shubert and "Middle of the Night"
at the Wilbur.
Ruth Shapiro, record plugger,
doing disk promotion on Columbia's Eleen Rodgers, in town for
disk jock visits.
Yankee Homecoming '58, tourist
promotion project of artist Jack
Frost and former Boston Traveler
managing editor Bill Gavin, inked
to bring Covered Wagon Caravan
across county to Hub for kickoff
next April 19.

Pittsburgh By Hal V. Cohen

Janet Sipe placed singing Epics under personal contract. Playhouse restaurant c a shier June James quit to open her own cocktail lounge, Juni J's. Charlie Danver. Post-Gazette "Pittsburghesque" columnist, on vacation

luctant Debutante" at Fred Miller Theatre. Ted Lewis closes at Horizon Room Saturday, and goes on Patti Page's "Big Record" next Wednes-

Page's "Big Record" next Wednes-day.

Puppeteer Vic Charles goes back into ice show at Jack Valentine's club in Fort Lauderdale, Fla., Jan. 1 for season.

(1755 Calais Dr., Union 5-5389)
Jerry Baker, regional director,
moved offices of AGVA into quarters on Lincoln Rd.
E. M. Loew rebuilding the Latin
Quarter on Palm Island, eliminating all posts in main room. It reopens Xmas week.
Martin Stone will produce a tvfilm series with Miami backgrounds. Irving Mansfield already
is working on this on the Beach.
Hank Meyer, Beach pubrelations
topper, dickering with NBC for
winter emanations here of "Tonight" and "Today," among other
net shows.

winter emanations here of "Tonight" and "Today," among other
net shows.

Big male contingent of acts who
live here (and work the area a
good portion of year) organized the
Footlighters Club, a southern version of the Friars; temporary h.q.
are at Murray Franklin's.

Coconut Grove Playhouse Inaugurates its third season Nov. 11
with "Cat On Hot Tin Roof" national touring company. On Nov.
24, Mirlam Hopkins and Signe
Hasso arrive in "The Matchmaker."

St. Paul circus grounds to be motel site.

"Charley's Aunt" launches Edyth Bush Little Theatre's 17th season.

Theatre-in-Round opened fifth season this week with "The Fifth

"The Little Hut" now playing at city's Rossmarkt Theatre. Harry James due in one-nighting through Germany, first time he's ever played here.

First film made by UFA for television in Germany, "Cardillac," starring Alfred Schieske and Ingeborg Loeffler, to play on the German tele net Nov. 2.

Hollywood producer Samuel Fuller due in Germany in search of locations for his new production. "Big Red One," and "Forbidden." He's working with Real Films of Hamburg.

The annual ball given by Gloria Film Distributor, biggest film ball of the year, called off last year because of the Hungarian revolt, will be held this year Jan. 18 at Hotel Bayerischer Hof in Munich.

Madrid

June James quit to open her own cocktail lounge, Juni J's.
Charlie Danver. Post Gazette "Pittsburghesque" columnist, on vacation.

"Potting Shed," second show of Playhouse season, opens Saturday night.

Zac Freedman in town ahead of multiple nabe engagements for "10 Commandments."

Frankie Gorshin back to Hollywood to resume acting after recovering at home here from serious auto injuries.

Booker George Claire and Shirley College, in Selfi Friday for the last year and a half, parted company.

Lois Fusek McKim to Milwaukee, for Edward Everett Horton's "Re-

Hollywood

Jack L. Warner kudosed as outstanding Shriner in the film biz.
Lesley Mason retired after 28 years in WB publicity department.
Gale Storm suffered cut above her right eye while telefilming.
Slapsy Maxie Rosenbloom mulling a nitery in Australia.
Rex Allen and the Frontiersman to Chicago for a 10-day rodeo stand.

to Chicago for a 10-day rodeo stand.

Lucille and Louis Armstrong marked their 15th anni during rehearsals for the "Edsel" spec.
Fritz Lang invited to London to receive a British Film Institute Award from Princess Margaret.
Albert B. Taylor departed RKO after a year as exec in charge of contract negotiations.

Archie L. Mayo and Emanuel J. Rosenberg joined Screen Producers Guild, bringing membership to 189.
Publicists Association invited Tony Curtis, who played a seamy flack in "Sweet Smell of Success" to be special guest of honor at second annual Ballyhoo Ball Saturday.

Chicago

(Delaware 7-4984)

(Delaware 7-4984)

Shipstads & Johnson's Ice Follies current at Chicago Stadium.
Richard Widmark here last week to tout latest film. "Time Limit."
Oldtime vaude comic Frank Farnum undergeing lung surgery at Cook County Hospital.
Mary Ward in town ahead of Dlary of Anne Frank," opening at Erlanger Oct. 21.
John Montague here in advance of "Waltz of Torreadors," which has an Oct. 28 date at Blackstone.
Al Butler checked in long ahead of "My Fair Lady," which comes in next month.
Nick Noble toplining 18th anni show for Steve Harris' Club Hollywood.
Frank, York notched his eighth

wood, Frank York notched his eighth year as fiddler-bandleader at the Porterhouse Room of Hotel Sherman last week.
Shirley Booth getting an award and red carpet treatment from Sarah Siddons Society next week. Award party is being held Oct. 25 at Ambassador East Hotel.

Wall Schwimmer. tv Dackager,

Walt Schwimmer, to packager, given cocktail party yesterday (Tues) at Stuart Brent's bookshop for his new volume on advertising game, "What Have You Done For Me Lately?"

Zurich

By George Mezoefi
(32 Florastrasse; 347032)

Jayne Mansfield will make a personal at Rex Theatre late in October.

Israelian planist Alexis Weissenberg scored at his first Swiss concert at the Tonhaile here.

Schauspielhaus' next will be the initial Swiss performance of John Osborne's "Look Back in Anger."

Alec Guinness attended the Swiss preem of "The Prisoner" at the Wellenberg here, followed by a press junket.

Advance sale is hefty for first appearance in this country of Harry James orch, Oct. 16 at Kongresshaus here.

A location unit shot exteriors for the upcoming "High Hell" (Par) on the Jungtraujoch, with Elaine Stewart and John Derek.

For the first time in this city, an open-air promenade concert featured a local New Orleans band, the Tremble Kids, under auspices of the mayor of Zurich.

The Dancers of Ball, sponsored by Frederick C. Schang, head of Columbia Artists Management, finished a successful stint at Theatre de Beaulieu, Lausanne.

Philadelphia •

Philadelphia

By Jerry Gaghan

Anthony Checchia, Curtis Institute grad, named first bassoon by
N. Y. City Center Ballet.

Dancers of India, with Shanta
Rao, skedded for Locust, Oct. 21,
had tour rerouted, and will skip
the city.

Chris Connor cancelled out of
her slated appearance at the big
jazz show in Convention Hall
Oct. 19.

Joe Frasetto, after an absence
of two years, is back as bandsman
at the Latin Casino. He is also
doing the emcee chores formerly
handled by singer Jack Curtis.
Herb Collins, local bandsman
who just finished conducting the
Judy Garland show at the Mastbaum, made his stage debut in
Abbey Playhouse's "Witness for
the Prosecution."

Elizabeth Montgomery took over
the role of Juliet in "Romeo and
Juliet," in place of Suzanne Storrs,
beauty queen who was selected for
the role after a so-called national
talent hunt.

Miami Beach

By Lary Solloway (1755 Calais Dr.; Union 5-5389)

Minneapolis

By Les Rees (2123 Fremondt Ave. So.; Fr 7-2609)

Pianist-singer Nino Nanni con-tinuing at Hotel Radisson Flame

Metropolitan Opera tenor Richard Tucker opens University Artists course season this week.

Season."
Female impersonator Adrian Ames and songstress Sophie Parker headlining Gay 90s' floor show.
Back in U. S. after fiveweek Middle East tour, Minneapolis Symphony teed off here last Friday (11).

Norman Houk, Minneapolis Morning Tribune drama tric, back after covering Broadway shows for his sheet.

Frankfurt

Madrid

By Ramsy Ames
(Castellana Hillon; 372200)

Amsterdam's Royal Ballet at the
Music and Dance fest in Sevilla.

Bernard Delfont and wife Carol
in Madrid enroute to Malaga on a
threeweek holiday.

Ballet of Marques de Cuevas
opened very big at Teatro de la
Zarzuela.

France's Line Renaud winding
up a successful stint at cabaret
Pasapoga.

Sara Montiel in from N.Y. to
prep "La Violetera," which she
starts soon for producer Benito
Perojo.

OBITUARIES

SAUL H. BOURNE
Saul H. Bourne, 73, vet music
publisher and ASCAP board memher, died in Doctors Hospital, N.Y.,
Oct., 13, from peritonitis.
Details in the music section.

CARL E. BRANDT.
Carl E. Brandt, 68, literary agent
who represented many of this
country's top writers, died Oct. 13
in New York.

country's top writers, died Oct. 13 in New York.

In the business for more than 40 years, Brandt was president of Brandt & Brandt, literary agents. His clients, include, authors and playwrights such as, J. P. Marouand, James Gould Cozzens and Maxwell Anderson. Also the late Booth Tarkington, Rafael Sabatini, Stephen Vincent Benet, Bernard de Voto, Robert Sherwood and Joseph Conrad.

Brandt launched his literary career in 1912. Later he formed a partnership with Mary H. Kirkpatrick. His younger brother, Erdman N. Brandt, joined the, firm after the first World War and it later became known as Brandt & Brandt. His brother withdrew from the firm in 1934, when he joined the Saturday Evening Post in Philadelphia as associate editor, a position he still holds.

Besides his brother, his wife, three daughters and a son survive.

HERBERT W. McCALL
Herbert William McCall, 73, theare owner and legit producer, died
Oct. 4 in Chicago after a long illness. He built his first theatre in
Drumright, Okla, early this century and in 1915 built the Liberty
in Oklahoma City. Both were originally legits and now are film
bousses

houses.

In the '20s McCall became manager and owner of Al and Lole Bridge Players in Dallas, Tex, which later became known as the McCall-Bridge Players. He had lived in Ch in semi-retirement for the past 25 years.

Surviving are his wife, Frances Abrams McCall, longtime associate of Chicago booking agent Milt Schuster, and four sisters.

ERIC KALKHURST

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Eric Kalkhurst, 55, former legit
and film actor died Oct. 13 in
Washington, D. C. He had been
public relations director for the
Bureau of National Affairs there
for several years. Kalkhurst appeared in over 20 Broadway plays
and several pictures between 1922
and 1936. Later, he operated his
own stock companies in Boston,
Cape Cod and Hackensack, N. J.
He had been with BNA a private

Cape Cou and nackensack, R. J.
He had been with BNA, a private
business information service, since
1941. He was national treasurer
of the American Public Relations

His widow, son and daughter

EDWARD CANAVAN

Edward Canavan, 81, former president of Local 802, American Federation of Musicians, died Oct. 12 in Brooklyn, N. Y. A professional flutist for many years, Canavan helped to organize Local 802 in N. Y. back in 1922 and was its head until 1937. From 1937 to 1951, he was assistant to Joseph Weber, prexy of AFM, and to his successor, James C. Petrillo.

Canavan retired in 1951. He con tinued until 1955 as a director of the Federation Bank and Trust Co. in N. Y., which he also helped to organize.

Wife, four sons, daughter and sister survive.

Wife, four sons, daughter and sister survive.

GREGORY BOKSER

GREGORY BOKSER.
Gregory Bokser, 59, 'cellist with
the Pittsburgh Symphony and the
Civic Light Opera Assn. Orchestra,
died of a heart stack Oct. 4 backstage at the Carnegie Music Hall
after playing the Kol Nidre to open
the Temple Sinal's Yom Kippur
services

the Temple Sinal's You correservices.

A native of Kiev, Russia, Bokser studied music there as well as at the Barlin Conservatory and the studied music there as well as at the Berlin Conservatory and the Santa Cecilia Conservatory in Rome. Before going with the Pitt Symphony in 1945, he was with the Indianapolis and St. Louis Symphonies

Symphonies. He leaves his wife.

Fred C. MEXN.

Fred Carl Meyn, 65 retired exhibitor, died of a heart attack Oct. 6 in Kansas City, Kans. Long prominent in film industry activities, he had been treasurer of the Kansas-Missouri Theatre Assn. for 25 years.

Owner of the Park Theatre, a nabe house in the Argentine district of Kansas City, Kans, Meyn and the house in the Argentine district of Kansas City, Kans, Meyn and the house in the Argentine district of Kansas City, Kans, Meyn and the house in the Argentine district of Kansas City, Kans, Meyn and the Magnet Theatre, Claremont, the Magnet Theatre, Claremont, and British national and thems.

Shortly thereafter he retired from exhibition.
Surviving are two sons, two sisters and two brothers.

LOUIS, A. BOENING

Louis A. Boening, 80, pioneer exhibitor in Chicago and more recently general sales manager of Revere Camera Co., died Oct. 10

in Evanston, Ill.
Boening began his career as a nickelodeon operator in Chicago in 1908 and is credited with ending 1908 and is credited with ending film producers' monopoly of pro-jection equipment. He also sold projection equipment to exhibitors through United States Cinemato-graph Co. Surviving are daughter, son and three brothers.

FUSAO KOBAYASHI

FUSAU KUBAYASHI
Fusao Kobayashi, 56, prez of the
Toho Motion Picture Co. and alsohead of Tokyo Seikan K.K., died
of a heart attack Oct. 1 in Tokyo.
He was son of the late Ichizo
Kobayashi, Toho founder and also
founder of the Takarazuka Girls'
Troupe.

Troupe.

Kobayashi had been prez of
Tokyo K.K. since 1921, During that
period he was concurrently prez period he was concurrently prez of the Imperial Theatre and manag-ing director of the Japan Federa-tion of Employers' Assn.

FRED RUSSELL
Thomas F. Parnell, 95, father of impresario Val Parnell and the world's oldest ventriloquist, died Oct. 14 in London after a long illness. Known professionally as Fred Russell, he trouped in vaude for more than 50 years.
Parnell was a founder of the Variety Artists Federation. Although retiring from active life in 1945, he made his television debut in a 1953 coronation program.

EDDIE ROBINSON

EDDIE ROBINSON
Eddie Robinson, 61, radio actor, died recently in Wolverhampton, Eng. A veteran of 30 years in broadcasting, he was best known in recent years for his radio portrayal of Simon in "The Archers," a BBC serial.
Robinson, who was an expert in regional dialects, played the part of Simon in "The Archers" since the serial started in 1951.

ALBERT MARTIN
Albert (Fats) Martin, 51, longtime bandleader in the San Antonio area, died Oct. 6 in Rochester, Minn., after a several months'
illness. He came to San Antonio
in 1929 as a drummer with the Don
Albert band and remained to become leader of his own group.
Survivors include his wife, Juanita, a pianist-singer.

EDWARD R. MUMFORD
Edward R. Mumford, 84, onetime
minstreiman who toured with Lew
Dockstader, died Oct. 10 in Breokline, Mass. Mumford, who left his
barbershop in Lynn, Mass., 60
years ago, had toasted his hometown of Lynn on vaude stages and
in niteries. in niterie

Surviving is his grandson.

Lee Goldenson, 80, father of Leonard H. Goldenson, president of American Broadcasting-Para-mount Theaters, Inc., died Oct. 13 in Hollywood, after a long illness. Before his retirement 10 years ago; he owned and operated two film houses in Scottsdale, Pa.

Conrad R. Helton, 40, bass player with the Trailhands, a western music band, and formerly a disk jockey with WHIO, Dayton, was killed Oct. 7 in an auto accident, His wife, three sons and a sister survive.

Morris Miller, 67, comic and xylophonist, known professionally as Morris De-Costa, died Oct. 6 in Phoenixville, Pa. In addition to appearing as a vaude headliner, he was featured in silent films.

William Jose, 64, projectionist at the United Artists Theatre, Detroit, since the house opened in 1928, died of a heart attack Oct. 10 in that city.

Hermann Gruss, 72, concert planist and teacher, died Oct. 10 in Youngstown, O. Surviving are his wife, also a musician, two sis-ters and a daughter.

N.H., for the last 27 years, died Oct. 6 in that city.

Mother, 85, of actor Bill Walker, died Oct. 7 at Motion Picture Coun-try Hospital, Woodland Hills, Cal.

Fernando Settler, 80, Spanish-born actor, dramatist and baritone, died Sept. 25 in Santiago, Chile.

Mand Kemp, 76, concert contralto singer, died Sept. 27 in Blackpool, Eng.

MARRIAGES

MARRIAGES

Sarah Ahn to Ray Buffum, Las
Vegas, Oct. 3. Bride's the sister of
actor Philip Ahn; he's a writer.
Anna Kashfi to Marlon Brando,
Hollywood, Oct. 11. Bride's an actress; he's the actor.
Jeanne Baird to Bill Meyerink,
Reno, Oct. 12. Bride's an actress.
Shirley Wilson to Harry Wiliams, Leeds, Eng., Sept. 23. Bride's
a cabaret singer.
Nancy Woodruff to Ed Blum,
New York, Oct. 11. He's director
of variety auditions at GBS-TV;
she's in charge of auditioning
routines for the same net.
Anna Kashfi to Marlon Brando,
Hollywood, Oct. 11. Both are film
actors.

actors.

Mary Fredericks to John E.
Surick, Philadelphia, Oct. 5. He's
surick development manager for
WPEN.

BIRTHS

Mr. and Mrs. Lou Mitnick, daughter, Beverly Hills, Cal., Oct. 11. Father is program book direc-tor, Stanley Warner Theatre, Bev-

laughter, Beverly Hins, cal., Oct.

11. Father is program book director, Stanley Warner Theatre, Beverly Hills.

Mr. and Mrs. Walter Mirisch, son, Hollywood, Oct. 10. Father is a producer.

Mr. and Mrs. Gerald Fried, son, Hollywood, Oct. 10. Father is a film composer.

Mr. and Mrs. Marvin Maizlish, daughter, Hollywood, Oct. 8. Maternal grandfather is Sam Sacks of the William Morris agency's legal department.

Mr. and Mrs. Sidney James, daughter, London, Oct. 8. Father is an actor.

Mr. and Mrs. Jerry Lewis, son, Santa Monica, Cal., Oct. 9. Father is the actor-comedian.

Mr. and Mrs. Larry Dean, son, Santa Monica, Cal., Oct. 8. Father is vocalist with the Lawrence Welk Orchestra.

Mr. and Mrs. Gregg McLaughlin, twin daughters, Glendale, Cal., Oct. 9. Father is assistant film editor at Disney Studios; mother is Jacqueline Markus, Columbia music department secretary.

Mr. and Mrs. Jim Westover, son, Pittsburgh, Oct. 6. Fathers the KQV deejay.

Mr. and Mrs. Chuck Reichblum, on Pittsburgh, Oct. 8. Father's as

Pittsburgh, Oct. 6. Fathers the KQV deejay.
Mr. and Mrs. Chuck Reichblum, son, Pittsburgh, Oct. 8. Father's a sportscaster on WJAS.
Mr. and Mrs. Howard Eulenstein, daughter, Pittsburgh, Oct. 5. Mother's Madge Miller, chlidren's playwright and director of Pittsburgh Miniature Theatre; father's a lawyer-little theatre actor.
Mr. and Mrs. Karl Hardman, daughter, Pittsburgh, Oct. 5. Father's with Rege Cordic on KDKA radio.

ther's with Rege Cordic on KDKA radio.

Mr. and Mrs. Stanley Frazen, son, Hollywood, Oct. 7. Father is prexy of Frazen Productions; mother is former actress Frances Randall.

Mr. and Mrs. Malcolm Vaughan, son, London, Eng., recently. Father is a vocalist-comedian.

Mr. and Mrs. Gig Pogan, son, Troy, N. Y., Sept. 18. Father is director of operations at WCDA-TV. Albany.

Mr. and Mrs. Irving Lichtenstein, son, Washington, Oct. 9. Father recently resigned as v.p. in charge of promotion of indie station WWDC, Washington, to take over as publicity promotion head for American Broadcasting Network.

Guy Lombardo

Continued from page 1 :

Commonwealth Ball in New York which honored the Queen Mother. Lombardo, who will perform without fee at the Ball, has cancelled \$10,000 in ballroom engageceiled \$10,000 in ballroom engagements and will, at his own expense, plane his Royal Canadians orch into New York from Hammond, Ind., in order to play for the affair. The morning following the ball, he will plane to Mankato, Minn., to resume his tour.

The invitation to Lowbords was

Billion-\$ Industrial Circuit

ing from the traveling arena shows to sales meeting entertainment on down to Christmas party Santa Clauses. Prepackaging means economy and efficiency. It ranges from a simple assemblage of vaude acts supplied by an agent on a moment's notice with scripts "starring" an electrical appliance or, with minor revisions, a vitamin pill or insurance policy, to a mail order circus, to a complete original show complete with advertising, catering and exploitation facilities.

Don Neer, executive secretary of

Don Neer, executive secretary of the National Industrial Recreation Assn., offers \$1,000,000,000 as a conservative estimate for the cost conservative estimate for the cost of live shows put on by industry to sell its products to the public, to entertain or stimulate sales staffs, to buy the goodwill of employees or for other purposes. The overall budget, he agrees with the tradesters, can only be picked out of a hat.

These practices, firmly establish These practices, firmly establish-ed in the midwest and growing rapidly in the east are just start-ing on the Coast. In his own line, Neer points out that one plant may hire talent for retirement shows, sports events, family nights, pic-nics and a dozen other things and spend thousands annually.

Equity Is on the Swag

Actors Equity's newly formed industrial show department just reported a record 100 persons working industrials from its Chicago of ing industrials from its Chicago office, although most Equity contract
shows are still booked from New
York. The department's midwest
chief, Carl Stohn, notes that the
next auto show originates from
Chicago, not New York, and more
such developments are likely. Business nationally has increased by
50% in the two-year history of his
department. Performers like the
work, which involves Equity's
highest minimums and working
conditions, better than in theatres.
No actors work solely in industrial
production, in contrast to numerous
vaude people under American

No actors work solely in industrial production, in contrast to numerous vaude people under American Guild of Variety Artists' contracts who spend the better part of the year on club dates.

Stohn notes that Chicago offers the world's best stageshow facilities (including the most empty theatres) and is the center of the closely related fair circuits. All major hotels here have facilities for theatrical production or are acquiring them fast. The Eighth Street Theatre was recently purchased by the adjoining Conrad Hilton Hotel for the announced purpose of presenting stageshows for industry. The theatre, formerly the point of origin for the WLS National Barn Dance, brought in additional rentals 120 days of the year mostly in industrial accounts.

Jam Handy Setup

Jam Handy Setup

"Glamorizing a product with
'entertainment' is the aim of any
industrial production," states Harold Dash, Chi sales manager of
the Jam Handy Organization. This
outfit exemplifies the packaging involved even in big custom-made
shows. "Our organization is the
most completely self-contained of
any production outfit. We do everything from arranging the catering
at the show to distributing the films
of it. All the personnel except the at the show to distributing the hims of it. All the personnel except the performers belong to the company." In a field where not a single writer was involved 20 years ago, companies like this maintain a staff of them devoted chiefly to this kind of production.

The cost, says Dash, runs from \$2,000 to \$250,000 per program, the same as a telecast except for the expense of broadcast technicians. Jam Handy production is children Detablic chiefly in Detroit

chiefly in Detroit.

Packaging facilities allow for more economy. Wilding Studios, one of the larger industrial producers in the midwest, puts together shows ranging from \$10,000 to \$1,500,000 with most in the six figures like the '57 Ford show which toured 39 cities with 675 personnel, with set: and special choreo and song material. A recent Standard Oil Co. show with 71 ton romes and 16 original songs: more economy. Wilding Studios, one of the larger industrial producers in the midwest, puts benefit by such schemes. Traveling there shows ranging from \$10,000 ing Corp. does a heavy business to \$1,500,000 with most in the six in th

tress, Takeoffs on musical comedies, for instance, lend themselves to this kind of treatment, and if you can't sell a script to one manufacturer you can always make it to order for his competition.

Starring a Vitamin Pill

Today industry buys talent ranging from the traveling arena shows to sales meeting entertainment on down to Christmas party Santia Clauses. Prepackaging means economy and efficiency. It ranges from producers.

Hilly Rose, head of sales and creative director at Kling Studios, which has large film-making facilities, says films cover things that live shows can't but their function is becoming more a supplement to live shows.

Shooting the Angles

Shooting the Angles

Prepackaging is hardly an undercover operation for middle and small-sized talent handlers who boast that they can offer more for less money that way. New ideas in that line have been sprouting on the Chicago scene. The position of the medium-size operator is stated by Marv Himmel of the David O'Malley agency: "Industrial accounts are everyone's business, but everyone's got his own special angles on it. New York still has the scenery and new talent, the writers and anyone connected with song and dance more than here. The \$2,000,000 escrow needed for large industrial shows isn't floating around many offices here regardless of what anyone claims. Most of the shows booked from here are in the five and six-figure category. In an office like mine it's enough to keep three writers busy."

Paramount Attractions opened a new division recently "Showman.

Paramount Attractions opened a new division recently, "Showman-ship for Business" featuring prod-uct dramatization. Prexy Art Gold-smith claimed \$250,000 worth of orders after addressing 600 reps of savings-and-loan associations. Goldsmith hired Johnny McGee for "industrial dramatization" and says he can pull 1,000 ready-made scripts out of his files.

Interchangeable Scripts

Interchangeable Scripts

Carry the prepackaging process further and the agents as well as hookers get in on it. Harry Breyn advertises his prewritten scripts. "Why not? All my act's know where they fit in with the others and the bands know my routines by heart. That way we can avoid expensive rehearsals, offer a better product cheaper and everyone benefits. I have complete original musical comedies in which I only have to change the name of the product for each club date."

Talent selling by mail has been

each club date."

Talent selling by mail has been Al Dvorin's setup for the last 11 years. When not running Col. Parker's Presley tours on the side, Dvorin occupies himself in a one room Sears-Roebuck setup. Of his 100,000-name mailing list, about 90% is in the industrial field. The rest are clubs, schools, of dessand such. Mimeograph is a lot cheaper and less time-consuming than phonecalls if you can state what you have to sell, he says.

Dvorin's packages include "International Circus Revue," available during the circus off-season,

ternational Circus Revue," available during the circus off-season, hypnotists and mentalists with special material for sales meetings, acts for which other vaude outlets are scarce. Department stores or car lots call for clowns or puppet shows to buck up a sagging sale. Business is up 50% over last year, he says, on everything from acts to complete productions.

Page's Catch-All
Typical is Sidne. I Page's one

Page's Catch-All
Typical is Sidney J. Page's operation. Besides the usual specially
arranged shows, he offers a packaged circus, minstrel show format
and a musical "Around the World
in 80 Minutes." These are modified
to suit the facilities and budgets
and are adaptable to children or
adults or special groups.

"Selling these this years in like

"Selling talent this way is like selling call letter jingles to radio stations," says agent Frank (Tweet) Hogan. "Just don't sell to two outfits in the same area."

Packagers aren't the only ones to be self-in the color

Vol. 207 No. 3

NEW YORK, WEDNESDAY, JUNE 19, 1857

'EVERY CAFE A VEGAS VI

re Angles

Sands, Las Vegas, June 13.

Las Vegas, June 13.

Peter Lind Hayes & Mary Healy,
John Bubbles, 4 Voices, Juny, Copa
John Bubbles, 4 Voices, Juny, Copa
John Bubbles, 4 Voices, Juny, Copa
John Start, Costumes, Mme. Berthe;
Staurt; costumes, Mme. Berthe;
produced by Jack Entratter; \$2
minimum. "Island i Signary Determined the very to certain the certain the

ography by Bob Gibert & Renee
graphy by Bob Gibert & Renee
graphy by Bob Gibert & Renee
graphy costumes, Mme. Serthe;
Staurt; costumes, Mme. Serthe;
Staurt; costumes, Mme. Serthe;
Staurt; costumes, Mme. Serthe;
Indian Serthe;
Staurt; costumes, Mme. Serthe;
Indian Serthe;
Indi

Prior to Release of Fil Joan Fonlaine Gets l Mai en Island

Hallywood Joseph Mannes Land Mannes and American Mannes and American Mannes and Mannes a

Las Vegas, June 18.

Jack Entratter, producer-boniface of the shows at the Sands Hotel, is planning a closed-circuit television scheme that "could revolutionize the night club business." Called "Cafe TV," the system would flash lavish nitery productions in full color to giant screens in hundreds of night chubs throughout the nation. Peter Lind Hayes is credited with the idea.

is credited with the idea.

Gimhick is being tested twice nightly in the Peter Lind Hayes-Mary Healy show which opened Wednesday (12) at the Sands. For the first time in bistro history, Hayes introduced the stunt, which had a couple of bugs on opening night, but the technical problems are expected to be ironed out during the Hayes-Héaly five-week engagement. Closed-circuiter is utilized by Hayes & Healy at the climax of their show during a (Continued on page 70)

Since War, Yanks

South Wavering on 'Island 1- The Sun? BIG SCREEN TINT Report CBS, West'ghouse Mull Merger FROM THE SANDS In Move to Rival RCA-NBC Combine

Miller Thinks Walkins Thersian Chars Him Ton

hank you.

Kana Made Baron. PETER and MARY

277

in Ital Time



The closed circuit television idea is ours . . . if lost, please return to Peter Lind Hayes.

Kraft Playhouse: - December 4th - NBC-TV By PETER LIND HAYES, ROBERT J. CREAN and ROBERT ALLEN

Public Relations: NAT FIELDS

Exclusive Representative: LOU IRWIN

Television and Radio: WILLIAM MORRIS AGENCY

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Vol. 208 No. 8

NEW YORK, WEDNESDAY, OCTOBER 23, 1957

PRICE 25 CENTS

N.Y.-TO-EUROPE TALENT QUEST

The Rock Keeps Rolling Along As Jean-Agers Buy The Beat

Rock 'n' roll, which periodically-looks as if it's fading, is bigger than ever. After four years of dominating the hit lists in varying degrees, the r 'n' r idiom is still riding high, accounting for well over 50% of the top 20:

the top 20:

Recent breakthrough of ballads
like "Fascination," "It's Not For Me
To Say," "Tammy" and "Chances
Are" sparked the feeling in some
circles (and hope in others) that
rock 'n' roll had had it. A new
wave of rock 'n' roll hits, however,
has put the brake on the ballad output by the disk companies who follow the trends no matter what they
may be.

may be.

Bobby Shad, Mercury Records' artists & repertoire chief in N. Y., explains rock 'n' roll's continuing popularity by the fact that it's the only type of music the kids can dance to. "Play a ballad at a party and the kids stop dancing," he said, accenting that it's the dancing kids who are still the major market for single disks.

Tin Pan Alley publishers.

who are still the major market for single disks.

Tin Pan Alley publishers, many of whom were rooting for the demise of rock 'n' roll, are still looking for the formula to break into this phase of the business. They are finding the rock 'n' roll hits still reaking on small labels with unknown artists with which they have little or no contact.

From many aspects, rock 'n' roll tunes are attractive as business propositions. While ballads usually take months to break into the top 10, tite r 'n' r tunes zoom to the top in a matter of weeks. The latest rock 'n' roll hit, "Silhouettes," took two weeks to cilck while virtually any number by Elvis Presley becomes a hit simultaneously with its release.

While Alan Frage Wins

release.

While Alan Frees, WINS,
N. Y., disk jockey who originally
launched the rock 'n' roll movement, is still the key man in the
metropolitan area, the strong man
nationally now is Dick Clark,

(Cantinued on page 17)

Hot Kinnie of New York's Commonwealth Ball Seen On London TV Next Day

Un London TV Next Day

London, Oct. 22.

The Royal Commonwealth Ball held for Queen Elizabeth and Prince Philip in New York last night (Mon.) was seen on television today throughout Britain just as the royal party was returning to London from its 10-day Canadian and U. S. visit.

CBS-TV, which telecast a 45-minute pickup of the ball, made a hot kinescope of the program the same night and flew it to London, shortly before the royal party itself took off for England. Kinescope arrived today shortly ahead of the Queen and was telecast by BBC-TV during the day.

Facts Top Fiction

If the Russians succeed in reaching the moon before the United States, a large number of American film critics and editors will probably file prior property claims.

More than a year ago, Ernie merling, Loew's Theatres More than a year ago, annee Emerling, Loew's Theatres pub-ad chief, sent newspapermen a deed for one acre of land on the moon as part of the promotional activities for Metro's "Forbidden Planet." Deeds were issued by the Internanterar Development Corp: planetary Development Corp.

Berle Era 'n' All In 'WWW' TV Saga

"The Fabulous Infant," a 10-year history of television, its promises, fulfillments and future, will be televised on Nov. 10 on NBC-TV's "Wide Wide World." All three networks will cooperate in the project, and Milton Berle, the first of the medium's major personalities, will appear on the show for his first tv. stint in a couple of seasons.

sons.

Both CBS and ABC have agreed to furnish "WWW" with film clips and original kinescopes of some of their top stars for a pictorial segment tracing the history of the medium from 1947 to the present included in the montage will be major events covered for the first

TV, NITERY ACTS

Talent prowling in Europe has been on the upbeat considerably in the past few months. Eddie Elkort, head of the international department of General Artists Corp., has just returned from a three-weeker on the Continent, and Larry Kanaga, president of the firm, has planed out there. In addition, Lew Wasserman, president of Music Corp. of America, is also in Europe lining up future deals. Ed Sullivan returned last week from nearly two weeks abroad.

The upped activity in Europe indicates its growing importance not only as a supply of acts for the U.S. but as an outlet for American

The increased activity by the agencies' upper echelons comes as a result of the need to service some of the more lucrative accounts. The commissions that could be made on the acts would, in themselves, be negligible and probably not worthy of the time of the top agency officers. However, the need for new performers is pressing in the servicing of various video shows and some of the top cafes as well. The hypoed talent activity is also necessary to keep correspondent agencies abroad on their toes in supplying U.S. needs.

At the same time, although Eu-The increased activity by the

abroad on their toes in supplying U.S. needs.
At the same time, although Europe has been developing as a talent mart for American acts, agents are seeking to plug holes which make it advisable for many American turns to drop U.S. agency affiliations when seeking work abroad. Union regulations do not apply to foreign bookings. The Continued on page 671

(Continued on page 67)

URGENT NEED FOR Gen. Sarnoff's 'Live'-It-Up Edict May See Film De-Emphasis at NBC

4 Bonanza Musicals

4 Bonanza Musicals

Four Broadway legits topped
the \$60,000 gross mark last
week in what is believed to
be unprecedented Main Stem
business. All four were musicals with top ticket prices
varying from \$7.50-\$9.20.

The longrun "My Fair
Lady," has been grossing a
steady \$68,700 at \$8,05 top,
while another longrun entry,
"Happy Hunting," climbed to
\$62,100, also \$3.05 top.
"New Girl in Town" is
scaled to a \$9.20 weekend top,
and "West Side Story" has a
\$7.50 top, "Girl" nabbed just
over \$60,000. "Story" registered \$60,100.

Revised Pitch For FDR Theatre

Washington, Oct. 22.

A number of entertainment industry figures have promised strong support to Rep. Frank Thompson Jr. (D., N. J.) who is seeking to have the proposed National Cultural Center erected on the Mall, the large open park area which extends roughly between the Capitol and the White House. Thompson wants the center to include a "Frankin Delano Roosevent Memorial Theatre."

Earlier, Congress had voted its support for a cultural center, to (Continued on page 65)

(Continued on page 66)

Gen. David Sarnoff, it's understood, has passed the word along that he'd like to see more live two shows returning to NBC. Since the RCA board chairman has an entable record of setting the fashion in trends and patterns, whether it's electronics, stations or programming, the "go live" championing may have an important hearing on the future status of film in the scheme of network tv programming, notably where NBC is concerned.

Gen. Sernoff's predelictions

Gen. Sarnoff's predelictions toward live programming are, of course, no secret to the trade, (Only as recently as the Sid Caesar course, no secret to the trade, course, no secret to the trade, conly as recently as the Sid Caesar negotiations, he expressed himself as personally in favor of a continued NBC stake in the comic's future career in tv and voiced disappointment that ABC had grabbed him.) As far as Sarnoff is concerned, a network is a network, and can only be perpetuated through a justifiable use of cable facilities via live programming. But there are other factors tied to the future economics of the medium and expansion in electronics that figure prominently in the "live it up" stance of the General. For one thing, any continued upbeating of film as the basic programming staple would be a serious blow to Gen. Sarnoff's ambitions for a universal acceptance of color tv. Since RCA is practically alone in carrying the tinorch, it would necessarily follow that the NBC subsid would evolve a programming pattern that would (Continued on page 66)

Radio Rallies Rare-Type

Blood for an Emergency Op on 'Variety' Staffer

Up on Variety Matter
Any misgivings as to the impact
of radio and the nighttime listening audience it enjoys were irrevocably removed Monday (21) under
circumstances which also skyrocketed the rating of people as humanitarians beyond any Madison
Ave. program commodity. Because
of it, Vararty's art director, Jimmy
Antonori, is well on the way to
recovery following an emergency
operation for a perforated ulcer at
Wickersham Hospital, New York,
late Monday night. Jimmy had
suffered a considerable loss of
blood despite four normal transfusions.

When medicos found they needed When medicos found they needed a rare type blood for an immediate operation, Variery enlisted the support of the indie N. Y. stations. WNEW, WBNX, WHOM, WOV, WMGM went into action, with a response from listeners so gratifying that the hospital switchboard lit up for hours. More than enough of the desired plasma was instantly forthcoming. As a commentary on radio—and more important, people—it rates heartfelt congrats.

Semi-Annual Hysterics in Film Trade No Way to Run a Business'—Wanger

By HY HOLLINGER

A self-analysis by the industry itself plus the development of "the isame character and standards of or the American industries" would prevent the semi-annual panies of the film biz and the downbeating it hat is currently being "heard from Wall Street to Vine Street," tveteran producer Walter Wanger adopting a "net" to the film biz and the downbeating it hat is currently being "heard it from Wall Street to Vine Street," tveteran producer Walter Wanger adopting a "net" to we taken out of the allments of the picture busines of the film biz and should not be taken out on loyal employees of long standing.

He emphasized that the film bisiness was not a "fily-by-night setup," but that it "was a great out of work because of the prennial industry hysterics — has been largely eliminated "that the exercises which have given them every possible accommodation. The whole world respects and which the whole world respects and which the

Royalty's Party Hears Civil War Sing; L. B. Mayer Very Low' Ike Personally Booked Fred Waring

Washington, Oct. 22.

By FLORENCE LOWE

Washington, Oct. 22.
Believed to have been President
Eisenhower's personal booking,
Fred Waring's Pennsylvanians provided a one-hour entertainment,
calculatedly laden with Americana,
for the 90 high protocol guests at
the White House honoring Queen
Elizabeth II and Prince Philip.
Some 200 Government figures
swelled the audience following the
banquet proper. Diversion ran until 12:20, well beyond usual curfew for affairs of state.

Waring scored a triumph by enlisting his glittering audience in a
group-singing version of "Battle
Hymn of the Republic." It was
President Eisenhower himself,
playing "straight man" to Waring's
comic bit, who sparked this lively
business by demanding why the
Civil War tune had been omitted,
despite its listing on the printed
program. Waring, falling in with
the Presidential humor, pleaded
lack of preparation, but agreed to
try the stirring hymn if his goldplated audience would participate.
The highly publicized, and neardisastrous mishap to terper Marge
Champion's dancing costume failed
to spoil the show which highlighted
dinner given by Secretary of State
and Mrs. Dulles. In fact, husband
Gower Champion turned the accident, and the resulting curtailment
of the act, to an advantage by getting a royal laugh with his explanation that "the big things of life
often hang upon very little things."

Janc Powell, eye-filling in a
(Continued on page 75)

Critics Being Themselves Stir Civic Distress In **Detroit Over Acoustics**

Detroit Over Acoustics

Detroit, Oct. 22.

The Music Critics Assn., at its recent meeting here, stirred up a civic squabble over the acoustical properties of the new 2,900-seat, \$5,700,000 Ford Auditorium. Paul Hume, music critic for The Washington Post pointed out that his colleagues' reviews of a Detroit Symph concert had found fault with the hall's acoustics.

Hume said the "sound is distorted and made to seem relatively lifeless. The new Kanzler Memorial organ is one of the great instruments in the country; it is mag-

orial organ is one of the great in-struments in the country; it is mag-nificent. But people are saying it sounds harsh and strident. It is not the fault of the organ. Many things can be done to improve the situation."

Harold Schonberg, one of the New York Times music critics, said the auditorium has little reverber-ating quality—"it tends to make all instruments sound dead."

Following that sort of criticism, a firm of consultants in acoustics was engaged. The rear wall of the stage was moved forward and other work will be done in an effort to correct the situation.

FRANCOISE SAGAN TO STAGE OWN BALLET

STAGE OWN BALLET

Paris, Oct. 22.

Young bestseller authoress Francoise Sagan ("Bonjour Tristesse,"
"A Certain Smile") after having tried songwriting and playwriting, now winding a ballet of two and a half hours length (only one hour will have music, the rest will be mime) which she would like Gene Kelly to do here with a special pickup Continental terp company. Georges Skibline is to choreograph and Michel Magne is doing the music. It would open at the Theatre Des Champs Elysees late this season.

Miss Sagan is to direct this ballet-mime herself and Bernard Buffet is to do the sets, with composer Magne the batoning. It concerns a young man who has the first date with a girl he loves in which they can be alone. She does not show and he gets drunk, goes on the town but it does not help. He tries to commit suicide but fails and finally realizes the illusion was worth the girl and goes off happy.

and finally realizes the illusion was worth the girl and goes off

Miss Sagan is now picking the company and will use an unknown if Kelly is unavailable.

Cap'n Billy Bryant To London on 'Traveller'

Cap'n Billy Bryant, one of the last of the Missouri River showboat skippers, sailed on the SS Liberte last week on holiday and a ballyhoo trip having to do with the C. V. Whitney film production, "Missouri Traveller" (Buena Vista release), in which he makes his Hollywood debut.

Hollywood debut.

The hoopla is incidental alhough, as a writer, he plans to do a couple of features on the American show boat form of show biz. Prime purpose of his trip is to spend the Christmas holidays with his daughter Betty (Mrs. Jack Harrod), now resident in London. She, too, trouped with her feather.

1st Bar in German Cinema

Hamburg, Oct. 15. Streit Theatre, J. Arthur Rank nouse opened recently here, is the first cinema in Germany to obtain a permit for a bar. And the added payoff in champagne and beer patrons is adding nicely to the theatre income.

at first balked at by the city authorities, permit was finally given to install the modern cock-tail lounge in the theatre, since the Rank theatre chain director, Joachim Bernau, had previously arranged for a private bar license.

San Francisco, Oct. 22.
Louis B. Mayer, former production boss of the Metro studios and a key figure in the recent Loew's proxy battle, was reported in critical condition in nearby Palo Alto, where he's been hospitalized for the past few weeks. Doctors reported his condition as "very low."
Mayer's been confined to his bed with a nemina and mysterious complications, and his condition took a severe turn for the worse today

a severe turn for the worse today (Tues.).

Fever-Chart Up, B.O. Down in Chi

Chicago, Oct. 22.
Asian flu is taking a double swipe at the local show biz scene, hitting both the boxoffice and the performers. Nitery attendance has hitting both the boxoffice and the performers. Nitery attendance has been off, and the ops are blaming it on the flu. Theatres attribute at least part of the weak boxoffice to a fear of the disease, and certain theatremen have observed that this past August was the only month of 1957 that outgrossed the same month of 1956 because, for the first time, there was no polio scare.

first time, there was no polio scare.

Among those sidelined by the disease was Renata Tebaldi of the Lyric Opera, who at last minute cancelled out of "Otello" because of it. Two of her colleagues, Tito Gobbi and Mario Del Monaco, also were stricken but worked anyhow. Folksinger Pete Seeger gave three concerts at the U. of Chicago last week, although Ill, while Odetta cancelled a folk concert in Lake Forest because of the flu bug. Another folksinger, Glenn Yarbrough, absented himself from his Gate of Horn engagement for nearly a week to recover, and Jeril Deane, featured singer on ABN's "Breakfast Club," missed all of last week on the show when she was stricken.

Dodger-Less WOR-TV Dickers for Pickup Of Out-of-Town Clubs

Of Out-of-Town Clubs

WOR-TV, N.Y., which is losing the Brooklyn Dodger game telecasts with the moveout of the
Dodgers to Los Angeles, is dickering with various major league baseball clubs to bring out-of-town club
telecasts to New York.
Only major league club remaining in New York is the Yankees,
whose games are telecast by WPIX,
the New York Daily News indie.
WOR-TV also is exploring the
possibility of telecasting a projected
International League entry, seeking
a franchise in Jersey City.
Among the teams the RKO Teleradio New York flassip station is
negotiating with is the Philadelphia
Phillies.
Favorable factors weighing in
favor of the Phillies are: (1) the
belief that the proximity of Philadelphia to New York might work
(Continued on page 75)

Israeli Bans Yank 'China' for Cruelty

Tell Aviv, Oct. 15.

Israeli film censorship board, a government authority, has banned 20th-Fox's "Gates of China." The censors argue that the film displays cruelity in an excessive maner, shows Russian and Chinese soldiers "like monsters," and implies that their character and behavior are representative of the leaders of their respective countries.

leaders of their respective countries.

The much-discussed banning of German-language films has taken a new turn. The censors now permit the showing of German-speaking pix of Austrian and Swiss make while pix originating from Germany are not yet imported. It is reported that the Maria Schell picture, "Rose Bernd," is to be released in Israel soon. An odd problem confronts the board on the Austrian pic "Sissy." In a royal landing scene, the Austrian ational anthem is played, and it has been composed for Austria by Franz Joseph Haydn, it also serves as Germany's national anthem "Deutschland, Deutschland uher alles" (Germany Above All) and naturally arouses painful feelings in many of Israel's population.

No Sabbath Eve Shows By Israeli Dance Group At London's Drury Lane

At London's Drury Lane

London, Oct. 22.

The Drury Lane Theatre will shutter Friday eves during the forthcoming engagement of Inbal, Israeli dance troupe, at the express demand of Britain's rabbis. There was considerable hullaballoo in London a year ago when the Kaminska Yiddish Theatre of Warsaw played the Winter Garden and played a normal performance schedule, some religious-minded Jews in London going so far as to picket the theatre because of its Sabbath eve performances.

This time the request from the rabbis, came to Prince Littler officially and, especially in light of the

rabbis came to Prince Littler offi-cially and, especially in light of the troupe's semi-official Israeli gov-ernment connection, it was thought wisest not to risk criticism, al-though it means losing two nights a week, since Sunday playing is illegal in London.

Ayme Disclaims Play Being Anti-American

Paris, Oct. 15. Paris, Oct. 15.

Marcel Ayme went on record here this week, before the opening of his new play, "La Mouche Bleue" (The Blue Fly), at the Comedie des Champs-Elysees, that this piece is in no way anti-American as claimed by many newspapers. Ayme said that during a short sojourn in the U.S. he saw many Yank films and plays, and read many books, but rarely made out the average American in them. read many books, but rarely made out the average American in them. His new play would have them in evidence, but he found them sympathetic. However, he has satirized them but he says it was without any antipathy or dislike. Ayme claims he likes Americans very much.

much.

Ayme stated that his hero was an American who dealt in ideas and was scared blue of losing his job. He had a secretary who helped him and this business setup turned to love. He maintained that this serious flaw of competition and the need to keep up appearances had become a part of French life, foo.

Author Roeburt Hooks Up Berle on Script Deals

John Roeburt, who has scripted William Gargan's tv whodunit ser-William Gargan's tv whodunit series, done several books built around
his "Tough Cop" Johnny Devereaux character, etc., has formed
a literary partnership with Milton
Berle. They have two parallel
projects in work, one a sophisticated whodunit for book and eventual screenplay treatment, and the
other is a melodrama for legit production

duction.

Meantime Roeburt's suspense novel, "The Climate of Hell," is being published by Abelard-Schuman, with Gold Medal to do the paperback reprint, and his next Simon & Schuster book, "The Garden of Evil," again focuses around the "Johnny Devereaux" copy.

Volume 208

Syria Bitter On **Damascus Pullout**

Minneapolis, Oct. 22.
Commenting on a cabled United
Press yarn from Damascus, Syria,
that the International Fair directhat the International Fair directors there are consulting lawyers on the possibility of bringing suit against the Minneapolis Symphony Orchestra for breach of contract, orchestra spokesmen here said "it would be difficult for anyone to sue us."

The reason for the difficulty of the contract was that the orchestra was that the orchestra

explained, was that the orchestra itself had nothing to do with can-celing the scheduled Damascus Fair appearance.

celing the scheduled Damascus Fair appearance.
All arrangements for the Near East tour, including a Damascus concert, were handled by the American National Theatre & Academy, which is a semi-official agency, chartered by Congress. 25 years ago and now working for the State Dept. to arrange overseas cultural tours. And, it was pointed out, "the orchestra itself, had no choice in the matter and was not consulted on any tour changes."
The Fair took place just after Syria announced charges of an aleged American plot against the Syrian government and at a time when relations between the two countries reached a new Jow. Fair officials assert the orchestra broke its agreement for the September concert just 15 days before the Fair's opening, "thus causing considerable material and moral losses."

Pone to Dedicate New Radio Center in Rome: Will Speak to World

Rome, Oct. 22.
Pope Pius XII will inaugurate and dedicate the new Vatican Radio Transmitting Center next Sunday (27) at 10:30 a.m. Following initial ceremonies, the Pontiff will address a message to the world in Latin. New Center, begun in 1955 and just completed, is located some 12 value such asset force in land and just completed, is located some 12 miles northeast of here on land which was granted extraterritorial rights via a Vatican-Italian conven-tion of 1951. Known as. Santa Maria di Galeria, site is near the

Maria di Galeria, site is near the town of Cesano.

Vatican expansion in the field of radio has been carried out in two phases. First saw development and updating of studio facilities in 'the Palace of Leo XIII, now among the most modern in the

(Continued on page 13)

Hilton's LL Degree

Hotel chain head Conrad N. Hilton is being awarded an honorary degree of Doctor of Laws today (Wed.) at Adelphi College, Garden City, L. I., "in recognition of his outstanding contribution to health, education and welfare as a lay-

Hilton also has honorary degrees from the U. of Detroit, De Paul U. of Chicago and his own alma mater, New Mexico School of Mines.

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ABEL GREEN, Editor

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'WAIT FOR IT ON TELEVISION'

Italians to Produce—In Hollywood TRADE COMBATS

While American-based producers are traveling the world over with their film projects, a couple of Italian picture-makers have a deal set to work in Hollywood. Carlo Ponti and Marcello Girosi, in partnership, are set to make two films in association with Paramount at the company's Coast lot. Both are to star Sophia Loren, Ponti's wife, and are to roll in 1958.

Properties, as yet unset, must be agreed to by Par as well as the producer combo under the profit-sharing arrangement. It's understood that Par will provide the financing and, of course, will take distribution rights along with the profits split.

Under consideration for filming are "Blaze of the Sun," French novel by Jean Hougron; "Bahia," Brazilian novel by Jorge Amado; Chekhov's "The Three Sisters" and an original screenplay by Cy Howard.

United Artists Borrows Production Capital From Three Theatre Chains

In a new twist in intra-trade af-

In a new twist in intra-trade affairs, a trio of top circuits are providing a film company with production capital. Deal is set for United Artists to borrow \$5,500,000 from RKO Theatres, Loew's Theatres and United Paramount.

Long negotiated for by UA board chairman Robert S. Benjamin; the money is to be used in pursuing the company's expanded film-making program. Key angle is that while UA is in good financial shape, tightened money conditions around the country have meant a ceiling on credits from banking sources.

It was anticipation of such a situation that Benjamin first approached the theatremen for financing last year. The plan as then blueprinted was to set exhib borrowing in addition to a public stock issue as a means of broadening the UA financial base.

UA stock went on the market this year, first on an over-the-counter basis and now on the New York Stock Exchange.

Transaction, while obviously bespeaking confidence in the distributor-financier's operation, also represents another move on the part of exhibition to assure an adequate product supply. Loans provide no preemptive rights to any UA pictures, but simply mean for the exhibs that more pictures (Continued on page 22)

Germans Win Hearing On General Aniline: But Still Refuse Ownership Data

Washington Oct. 22.
The U.S. Supreme Court last west stepped into the long legal fight for control of General Aniline & Film Co., one of the major producers of motion picture raw stock as well as other items. Court will again hear argument in the stock as well as other items. Court will again hear argument in the fight by Interhandel (I.G. Chemie) to regain the stock seized by the U.S. Government during World War II. Justice Dept. took over 93% of General Anilline stock at that time, charging the company with being controlled by I. G. Farben. Interhandel contends it is not controlled, but has refused to open its books and disclose its stockholders.

its books and disclose its stock-holders.

Meantime, it has been fighting the plan of the Justice Dept. to place General Aniline on the auc-tion block.

PUFFER SUES ANITA EKBERG

Weiss Seeks Disclosure of Actress Earnings for Publicity Suit

Los Angeles, Oct. 22.
Anita Ekberg has failed to pay any money due under a contract calling for 5% of her income for publicity services, praiser Milton Weiss charged in a Superior Court action filed here. Weiss also asked the court for an accounting of the actress' earnings to determine whether his estimate of \$12,000 due is actually under the amount involved.

volved.

Weiss said Miss Etherg signed a contract on Feb. 2, 1955, agreeing to pay the 5% fee on her gross earnings, except in those periods when her income fell below 4500 per week. To date, he contended, she has failed to pay anything.

UA Trading Down

Short interest trading in United Artists fell off this month. As of Oct. 15, 5,747 shares were in short position, meaning the investors in this amount of stock are infinenced by an anticipated decline in trading price.

Short interest UA shares securitied to 14506

rading price.

Short interest UA shares amounted to 14,596 a month ago. Company has 421,-255 shares listed on the New York Stock Exchange.

Columbia Backs **Producers With** \$30-Mil Advances

JSU-Mil Advalues

In the period of one year, Columbra's advances to outside producers shot up to \$30,760,000. This is the amount Col had riding on indie film-makers as of the end of its 1957 fiscal year (June 29) and represents an-increase of nearly 100% over the \$15,403,500 so outstanding the year previous.

Such advances are recoverable for the most part from Col's distribution revenues.

The \$30-Mil-plus figure shows the increased emphasis, which Col (and the major studios in general) are placing on tieups with indie inventories, including pictures released less amortization, those completed and not yet in release, those in process, and other related investments, amounted to a total of \$43,327,562.

Breaking this down, it means that Col has nearly 75% of its overall production investment staked on the indies, and slightly over 25% on its own studio projects.

Col provides the "outsiders" with the financing and shares profits on various formula arrangements as well as taking distribution rights.

Wayne, in Japan For 'Harris' Production, Tabs Western Tops on Screen

Tokyo, Oct. 15.

John Wayne, here to play the title role in "The Townsend Harris Story" (20th), called the Western the best type of film to fulfill the potential of the motion picture medium, and credited the horse with its success. Wayne, who has long done his best in Western pix, told Variety. The advantage of motion pictures is that you can show action and movement, and the greatest vehicle found so far to give action on the screen is the horse.

to give action on the screen is horse.

"You can show speed with a motorcycle or power with a locomotive bearing down," he continued, "but it doesn't give the power that a horse does. It is connected with a tradition of America and it is the greatest way to show action. Yet, they've cheated the public a great deal and made a lot that weren't worthy of the people's efforts. But if you make a good (Continued on page 17)

FALSE RUMORS

The film industry has quietly launched a campaign to dispel a rumor that is reportedly sweeping the nation that the screen his now scheduled for theatre presentation will soon be released for free television viewing. No one seems to know just how the financially dangerous misconception started, but reports have been coming in from all parts of the country that potential patrons are taking the view of "why should I pay to see this picture? I'll soon see it for nothing on tv."

Although it is hard to trace how

Although it is hard to trace how the false rumor started, it's believ-ed that part of the misunderstand-ing has resulted from news stories about negotiations with the Guilds for arrangements to release to tv films made after 1948.

about negotiations with the Guilds for arrangements to release to the films inade after 1948.

Another factor possibly responsible for the rumors, it's thought, may be the fact that a few new films have been made available for the experimental "cable theatre" in Bartlesville, Oklahoma. In commenting on the Bartlesville situation, the industry is taking the position that this is still a mere experiment involving less than 300 private homes and that extension of the idea may be years away due to excessive costs.

Taking a leading role in the campaign to wippout the rumor of the early availability of current product on home tw screens is Ernie Emerling, Loew's Theatres pub-ad chief. Emerling has prepared a special story for distribution for film editors and critics throughout the country. In the story, which Emerling hopes the local newspapers will publish, the Loew's pub-ad topper notes that "the smart television boys aren't doing anything for prevent the misleading rumors." According to Emerling, they announce "the best from Warner Bros.," etc. "but what they really mean," Emerling notes, "but do not say is the best of old, old films—not any of the new ones."

Emerling stresses that as of now none of Hollywood's important (Continued on page 4)

To Originals?

Hollywood, Oct. 22.

Arthur Loew' Jr., prefers teaming up with writers in co-production deals, rather than directors or actors.

The young producer believes the indeeding jockeyed up on plays and other important literary works, the independent producers today are originals. A trend which has the effect of creating new markets for strend with an actor or a director still doesn't have his story propherm solved," Loew's said. "A producer who associates him—not any of the new ones."

Emerling stresses that as of now none of Hollywood's important (Continued on page 67)

See Stormy AA Annual Meet in Wake Of \$1,783,910 Loss; Officers Take Pay Cuts, Stock Option Plan 'Dies'

McGraw Turning Over

McGraw Turning Over
Hollywood, Oct. 22.
Frank Sinatra, referring to
Kim Kovak, says in Columbia's "Pal Joey": "She can
always pitch for the New
York Giants."
But after the press preview
at the Egyptian theatre last
week, Col hastily redubbed
the gag line to make it "San
Francisco Giants," inasmuch
as the Giants are moving to
San Francisco, which is the
locale of "Joey" incidentally.

National Boxoffice Survey

Trade Still Lagging; '80 Days' Again Champ, 'Joker' 2d, 'Wonders' 3d, 'Search' 4th, 'Payment' 5th

noted a big pickup in advance sales. "Joker Is Wild." (Par), playing in some 17 key spots this round, is finishing second, the same as a week ago.

"Seven Wonders of World" (Cinerama) is winding up third will "Search For Paradise," also a Cinerama is winding up third will "Search For Paradise," also a Cinerama subject, is capturing fourth money.

"No Down Payment" (20th) is taking fifth position despite rather routine showings in numerous keys.
"Black Scorpion" (WB) is landing in sixth spot.

"Jet Pilot" (U), long high on the list, is finishing seventh. It was third last session. "Helen Morgan Story" (WB) is showing enough to wind in eighth place while "Until They Sail" (M-G) rounds out the Top Nine pix.

"Story of Esther Costello" (Col) and "Devil's Hairpin": (Par) (Tonto. and okay in Prointo. "Sun Also Rises" (20th) losk ying Chi. "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. and Detroit, "Perri" (BV), big in Chi, "Interlude," from same company, is good in L.A. is fafair in Chi. "Action of Tiger" (Backelor" (U) is bangup in K.C.

"Stiken Affair" (DCA) sapes fat in Chi. "Action of Tiger" (II and II and

The influenza "epidemic" and scare over the Asian type germ is taking the rap in many key ball" (Col) is rated big in Boston. Cities covered by Variery this week for the laggard status of biz. However, many exhibitors blame the short supply of really strong pictures for the slow-b, o. pace. The films out in release which are doing much at the wickets are few and far between.

Again the Mike Todd pic. "Around the World in 80 Days" (UA), is easy champ. Some keys reported the hoople over the anni party in the N.Y. Madison Square Garden actually boosted biz. And bigger cities like N.Y. and Chi noted a big pickup in advance sales. "Joker Is Wild" (Par), playing in some 17 key spots this round, is finishing second, the same as a week ago.

"Seven Wonders of World" (Cinerama) is winding up third while "Search For Paradise," also a Cinerama subject, is capturing fourth money.

"No Down Payment" (20th) is

Annual meeting of Allied Artists in Hollywood Nov. 18 may well develop into a stockholders' sounding board on why the company dropped 1,783,910 on operations through the fiscal year ended June 29, 1957, despite a climb of gross income to \$18,138,000. Prexy Steve Broidy, apparently sensing a profities year, himself voluntarily revised his employment pact whereby he passed up the sales commission he was entitled to. as entitled to.

Revision meant a \$56,034 cut in Broldy's aggregate pay in the last fiscal year from \$108,034 to \$52,000. In fact, every other officer earning over \$30,000 also has taken cuts in varying amounts according to the company's proxy statement. George D. Burrows, exec v.p. and treasurer who received \$53,866 in fiscal '56, this year was paid \$52,000. L'kewise, v.p. G. Ralph Branch's \$53,866 was trimmed to a similar \$52,000. Revision meant a \$56,034 cut in

similar \$52,000.

Broldy's explanation for declining profits in his annual report names "a further reduction in theatre attendance" as the bogeyman. This reduction, he pointed out, "was greater in medium priced pictures (which constituted our principal product) than the industry's experience in other type pictures." He added that "corrective steps" have been taken in light of the "unfavorable market conditions."

Confirming trade reports, Broidy (Continued on page 15)

Mrs. Dawson, Peeved At Neglect of Women's Angle, Decamps MPAA Position

Mrs. M. Henry (Marjorie) Dawson has bowed out as associate director of community relations at the Motion Picture Assn. of America as well as editor of the so-called Green Sheet, which publishes via MPAA cooperation the composite reviews of 13 national organizations with a claimed membership of 40,000,000. Mrs. Dawson, who in effect was the MPAA member film companies' contact with the "women's world," is leaving because of what are termed "basic differences."

Mrs. Dawson states that in the

differences."

Mrs. Dawson states that in the past 11 years of MPAA association she previewed 4,000 feature productions, both domestic and foreign. In addition she served as director of the National Children's Film Library.

She has expressed herself as feeling strongly that the industry alienated the women's audience, Although many excellent fenme-appeal pictures have been made, says Mrs. Dawson, the trade hasn't sold these in terms of femme language (as would be employed by the prefessional psychologist) and through such media as the women's and super-market magazines, instead has used the "dual readership" publications.

MPAA reps were silent re her departure

MPAA reps were silent re her departure.

ODELL, EX-EMPLOYEE, **NEW UA PRODUCER**

United Artists is taking on the distribution of a couple of pictures to be made by a former employee who left the company to engage in exhibition and is now moving into production. He's J. Harold Odell, erstwhile UA branch manager in San Juan and now v.p. of the Comnonwealth Management Corp. of Puerto Rico, which operates 52 theatres. theatres.

theatres.

Arnold M. Picker, UA's foreign distribution chief, reported this week that Odell is set to make "Counterplot" and "Machete" shortly in P. R. with casts indicating limited budgets, with UA to release.

Fetters on Printing 'Jet Pilot,' Says U in Defending RKO Litigation

Los Angeles, Oct. 22.

Argument over whether RKO delivered "Jet Pilot" to Universal on time has led to a \$324,757.26 law-suit based on the agreement under which Universal has been distributing RKO product for the last several months. RKO filed the Superior Court action, asking for declaratory relief.

RKO said it signed a distribution in their respective to the situation in the sit

claratory relief.

RKO said it signed a distribution agreement on Jan. 21 under which U was to distribute a block of pictures, among which "Jet Jilot" was of great importance. Universal was to take 15% of the gross as its fee, but could take an additional 10% off the grosses of other films in the group if "Jet Pilot" were not available by June L.

RKO savs it zave Universal the

RKO says it gave Universal the right to place a print order with Technicolor on May 23, this constituting delivery. However, Universal reported that Technicolor had said it was under orders not to release the prints and RKO subsequently cleared the matter up and prints were delivered for distribution.

tribution.
Universal, however, applied the terms of the additional 10% levy and has thus far collected \$324,757.26 in excess of its regular 15% fee, RKO contends, and asks that the court order this money returned on the grounds that there actually was no delay in delivery of "Jet Pilot."

'Island in Sun' At Georgia Ozoner, **But Not Long**

Atlanta, Ga., Oct. 22.
Darryl F. Zanuck's filmization of
Alee Waugh's "Island in the Sun"
opened a run Sunday (20) at Starlight 'I'win' Drive-In Theatre,
owned and operated by Georgia
Theatre Co. Since this outdoor
showcase has two separate screens,
pic is being shown four times
nightly.

A large (4-col - 8 inches) ad in Sunday Journal-Constitution announced booking of pic and there was no comment in print from either amusement editor concerning showing of controversial 20th-Fox film.

One line in advert read "Adults 5c," with no mention of price for ids. This is a first-run engage-

Yanked After One Night

Yanked After One Night
Later flash—after four showings Sunday (two each on the two screens), the picture was halted under a temporary restraining order. About 1,000 cars were inside the ozoner, per manager T. L. Pike, but pickets appeared outside. Who engineered the demonstration, if anybody, is not established. DeKalb County Solicitor Richard Bell applied to Superior Court-Judge Frank Guest. His argument: The 20th-Fox film constituted a "public nuisance" and caused the assembly in protest of a crowd of "a riotous nature."

Merits will be argued Nov. 7.

DE MILLE TO ATTEND COMMAND FILM SHOW

CUIIIIIAAD FILM SIOU

London, Oct. 22.

Cecil B. DeMille, Jayne Mansfield, Sophia Loren, Lana Turner and William Holden are Hollywood personalities who have accepted invitations to attend the Royal Command Film Show in London Nov. 4. Among the British stars who have so far been lined up to appear at British preem of "Les Girls" are George Baker, Stanley Baker, Dirk Bogarde, Michael Craig, Jack Hawkins, Anne Heywood, Kenne h More, Heather Sears, Tommy Steele and

Anne Heywood, Kenne h More, Heather Sears, Tommy Steele and Dorothy Tutin.

These artists will be presented to the Queen and the presentation together with the arrival of the royal party, will be shown on closed-circuit large screen television at the Odeon Theatre, Leicester Square.

European representatives of the Motion Picture Export Assn. are skedded to meet and review the situation in their respective ter-ritories in London Nov. 5. Similar powwow was staged last spring in

powwow was staged last Prome.

Rome.

Griffith Johnson, MPEA v.p., is due to leave N.Y. for the Continent tomorrow (Thurs.) and will chair the London meet. He's first going to Stockholm, from there to Copenhagen, and from there to Paris and London.

London confabs will last two days.

Muster Now To Fight Summer Time as 'Poison'

Minneapolis, Oct. 22.
Claiming much boxoffice damage from their first non-wartime daylight saving time experience the past summer, Minnesota exhibitors ace enlis'ing important allies in their fight to knock it out for next summer.

At its convention the State Grange, one of the leading farmers' organizations, hit out against DST and made known they'd join forces with 'he exhibitors to relegate it to the scrapheap.

As the first step to reopen the matter, the Grange adopted a resolution demanding that the state quit tampering with time and return to central standard

and return to central standard time.

The Minnesota Farm Bureau, another large farmers' body, also has been vocal opponents of DST and at its annual convention next

and at its annual convention next month is expected to adopt a similar resolution.

However, unless the governor calls a special legislative session DST will prevail next summer. It was adopted for two years and the lawmakers don't meet again until 1959 when it'll be made an issue. Pressure likely will be put on the governor to shorten the DST period next summer, it's indicated.

Suddenly Everybody's Tactful

Not a Mention of AB-PT as a Fait Accompli As NT's Own Ambitions Come Under Discussion

Washington, Oct. 22.
Not the least interesting sidelight of the Oct. 10 meeting here
between officials of the Anti-Trust
Division and reps of all segments
of the motion picture industry was
the way everybody delicately avoided any mention of American Broadcasting-Paramount Theatres' own
AB-PT film producing subsid.
The meeting was to collect industry opinion on whether National
Theatres should be permitted to
enter film production. Yet, despite
the fact that AB-PT is another of
the fact that AB-PT is another of
vorced circuit and is already in
production of pictures, the subject
was regarded as completely taboo.
The exhibitors didn't bring it up
because AB-PT producing mans
more pix for the theatres.
Other producers and distributors
didn't mention it because this giant
circuit is a good customer and has
a television affiliate which is a
market for old films and for new
ones made especially for video. Washington,

It was, however, in everybody's minds. One conferee said afterward that AB-PT might be potentially the new "monster" of the industry. It was also suggested that this company was potentially the next big target for anti-trust action.

YOUNGSTEIN: 'HUNTER TALKS THRU CHAPEAU'

Universal producer Ross Hun-ter's cracks about the plight of in-dependent film-makers have drawn fire from Max E. Youngstein,

ter's cracks about the plight of independent film-makers have drawn fire from Max E. Youngstein, United Artists v.p. As reported in United Artists v.p. As reported in United Artists v.p. As reported in Vannery last week, Hunter values the backing of a major studio because the indie, on his own, is called upon to sell his pictures after he makes them.

Youngstein, riled by the implication; istated:
"To put it mildly, Mr. Hunter is talking through his hat about a subject he apparently knows nothing about. He is inferring that independent producers sell their own pictures, by themselves. The truth of the matter is that an independent producer has the right to utilize his own staff, hut automatically receives the plus values of the entire United Artists adversising, publicity and exploitation department.

"It is the combination of the manpower of the producer, plus the distributor, which has produced the results that now are a matter of record for the past six and a half years. As a matter of fact, the benefits of haying a producer have his own people follow a picture through from the very inception of the idea, to the end of its release, plus the United Artists department, is a pattern now being followed to some extent, by almost every company in the business.

"All Mr. Hunter had to do to check, was to speak to Mr. Dave Lipton of his own company, who is certainly one of the best informed men in the business."

Nagata Seeks N.Y. Showcase House

Masaichi Nagata, president of he Daiei Motion Picture Co. of Japan, arrived in New York yester-

Ine Datei Motion Picture Co. of Japan, arrived in New York yesterday (Tues.) with a plan to acquire a theatre for presentation of Nipponese pictures on an exclusive basis, presumably to be operated in partnership with local interests. Daiei runs such a situation in Paris in collaboration with Pathe Export. Nagata came to Gotham via Washington where on Monday, night he attended a dinner for Japofficials given by Eric A. Johnston, president of the Motion Picture Assn. of America. He leaves Friday for London, Paris and Rome, then back to Tokyo. He's also setting up distribution deals for new Daiei product.

Flu Beds Miiko Taka

Exhib Up for Mayor
Dover, N. H., Oct. 22.

James P. Nadeau, a theatre owner, has been nominated as Democratic candidate for mayor in Dover's coming municipal election. He won out in a three-man contest, his nearest rival having been atty. T. Casey Moher.

See-It-on-TV-Soon: A 22% Loss

Notice of the "erroneous" belief that pictures would shortly be shown on tw was taken by the Allied Theatre Owners of Illinois. The Allied unit calls attention to a survey recently made by a leading farm of business analysts" which indicated that 22.5% of the lost admissions, in July were contributed by those who said that they decided to wait to see a picture when it comes on tv.

According to many theatremen, the public is beginning to believe that all theatre entertainment will eventually be on tv. Television, it's charged, is educating the public to think so. In addition, it's noted, that the public identifys motion pictures with Hollywood and not the local theatre. "Isn't it logical for the public to assume—since no one has advised otherwise—that Hollywood is now in the living room and not down the street?" it's asked.

Allied of Illinois is thinking of asking its members to stress in tuture advertising that "this or that picture will not be shown on television for so many years." The exhibitor unit, of course, notes that if theatremen could obtain assurance from the film companies that their current product would not be released to two from five to 10 years it "would be a potent selling point in allaying the faise intression which the public harbors in believing that every motion picture will ultimately be seen free on tw in the very near, future."

'Wait for TV'

Continued from page 3

continued from page 3 — films made after 1948 have become available to free tv. He contends that the minimum age of tv features is 10 years, with most of them twice that "venerable age." In hammering his point that it'll be a long time before current pictures appear on free home tv. Emerling quotes a production executive as saying: "Even if the posi-1948 films should eventually be released for tv, they would be still be 10 or more years old before that happens. Whatever happens, it is safe to say that the period before release of new films to free tv should be reckoned in terms of years and years — not weeks or months as some movie fans have been led to believe."

As part of his campaign to convince the public that they're seeing vintage films on home television, Emerling has been successful in inducing a number of newspapers to include the year of release of pictures they list as scheduled for. it vishowing on a particular night. He believes that the listing of the year represents a service to the newspaper's readers.

July-August Biz Strong for UPT's **Houses: Goldenson**

Although there's downbeat re detected in American Broadcasting-Paramount Theatres financial statement for the third, or Julystatement for the third, or July-through-September quarter, thea-tre business was "very good" in July and August particularly and for the full quarter was shead of last year, Leonard H. Goldenson, AB-PT president, stated this week. Income from the broadcasting end was off.

Goldenson's disclosure of an ad-

vance in summer theatre business came as somewhat of a surprise, initially, in view of the consider-able talk heard in the industry

able talk heard in the industry about disappointments during the summer months.

Explanation was advanced by a distribution v.p.: The film companies threw such an abundance of important products on the market that the first-run theatres particularly were benefitted; the disappointment was in the fact that certain nictures because of the terms. pointment was in the fact that cer-tain pictures, because of the sharp competition, did not gross what they would have if such competi-tion did not develop. Hurt were several distribs and those exhibs (Continued on page 20)

L. A. to N. Y.

L. A. to N.

Ed. Aaronoff
Tallulah Bankhead
Cab Calloway
Jerry Devine
Nina Foch
Greer Garson
Gus Lampe
Robert E. Lee
Alan Jay Lerner
Viveca Lindfors
Frederick Loewe
N. Richard Nash
Byron Palmer
Gena Rowlands
Arnold Schulman
Franchot Tone
Janet Waldo
Hal Wallis
Ed Wynn

Warwick Shrinks Overhead & Sked. Per Columbia

London, Oct. 22.
Warwick Films, independent company aligned with Columbia and headed by A. R. (Cubby) Broccoli and Irving Allen, is underway with a retrenchment program, including a switch from continuous production to operation on a picture-to-picture basis. Most members of the company's permanent staff are to be pinkslipped as of December.

Warwick will retain its Audley Square headquarters but is disposing of the Soho Square building acquired last year from Republic.

Allen stated foday (Tues.) the moves were influenced by the industry trends of rising overhead and diminishing attendance. More to the point, there was pressure brought by Columbia to cut costs. After completion of its current production, "No Time to Die," on location in Triploli, Warwick will fulfill its seven-picture contract with Columbia on an average of one per year. Next, "Man Inside," has been postponed from November to April. Film, to star Jack Palance and Anita Ekberg, is budgeted at \$1,500,000

Allen claimed the retrenchment is in anticipation of a continuing boxoffice decline and not because of past losses. Discussing recent pictures, he said "Zarak," starring Victor Mature, Michael Wilding and Miss Ekberg, is making a healthy profit but admitted that "Fire Down Below," with Rita Hayworth is in the red.

"Fire" was brought in at a negative cost of \$2,300,000 and probably will gross \$750,000 short of the amount needed to break even. The break-even point is is said to be \$5,500,000.

N. Y. to L. A.

Michael Dann Farley Granger Abe Lastfogel Lauritz Melchior Ann Miller Sol' C. Siegel Leslie Stevens

Europe to N. Y. Nat Abramson Eddie Elkort Elizabeth Eustis Si Fabian Rudolph Firkusny Llonel Hampton Deborah Kerr R. G. Kranze Yehudi Menuhin George Pal Maureen Quinney David Niven Jean Seberg Joseph A. Tanney Si Fabian

N. Y. to Europe

Leslie Barrie Leslie Barrie
Jerry Bergman
John Bryam
Marian Byram
Kyle Crichton
Fernandel
Charles Goldsmith
Sir Arthur W. Jarratt
Larry Kanaga
Lawrence Langner
Igor Markevitch
Armina Marshall
Robert Rossen
Barry Sullivan

RKO SHATTERS SPAIN EMBARGO

Warners Listens, Sets \$2,500,000 | MPEA SEEN HURT | RKO Lays a Spanish Omelette As Price for Madrid Sellout

Madrid, Oct. 22.

Another aspect of the continuing film distribution tug-of-war between U.S. and Spanish companies was revealed here as recent local negotiations to purchase Warner Bros. Hispano operations lock, stock and barrel, failed to materialize. Intermediary was Jack Lamont, overseas sales rep for U.S. independent producers. Aware that U.S. distribs in Spain have been red-inking their ledgers during the past two years of Motion Picture Export Assn. suspension of film shipments, Lamont sounded out the cases Americanas. None were willing to sell, but Warners was at least willing to listen.

listen.

There was lively reaction in film There was lively reaction in film circles here when an apparently carefully planted story was put in circulation announcing the coming demise of one of the top three distrib agencies attached to MPEA. Impression created was that the MPEA line in Madrid had been breached and it would only be a matter of time before others closed shop or disposed of their Spanish holdings.

Intermediary Lamont arranged

shop or disposed of their Spanish holdings.
Intermediary Lamont arranged for several distinct local groups to meet with Warner's Continental topper. These groups found the Warner Bros. doing more listening than talking. They were also surprised that the company had no detailed inventories to show, a customary procedure in this type of parley.

Warner Bros. finally placed a \$2,500,000 sale price on its Spain properties, to include the company's blocked peseta (\$800,000), branch offices in principal cities and exhibitor contracts throughout the country. Spaniards found asking price out of reach but Warner Bros. stood firm and negotiations collapsed.

One next tennes to the foundations collapsed.

collapsed.

One participant in the fruitless meeting came away with the impression that Warner Bros. did not at any time manifest a fundamental desire to consummate a sale. Most interested party was perhaps Lamont himself.

Kids in School, Or Fad Over-Done. Horror Is Off

Minneapolis, Oct. 22.

Youngsters have been one of the bulwarks of patronage for horror pictures which had been doing so well here the past summer, but now the kids are back in school and not attending the showhouses so often. Perhaps, that's reason spine chillers apparently have lost their local boxoffice potency. Or, exhibitors figure, maybe it's because the public here has been fed up on too many of them.

At any rate, the loop RKO Or pheum and Gopher theatres last week found the b.o. going rough with such fare. This was despite the fact that the Orpheum's newspaper ads and screen trailer promised that Warner's "Black Scorpion" would set a new high record in scares. In opposition the Gopher had "Amaring Colossal Man" and "Cat Girl," a twin bill. Loop and uptown theatres are now on a science fiction kick in trying to cash in on the publicity attendant upon the launching of the Russian satellite. Most of them, at the present outset, apparently are giving a good b.o. account of themselves, although with a few exceptions they're reissues or returnees.

However, exhibitors here believe that the flood of science fiction pictures will soon quickly sate the public for such films and the hor

pictures will soon quickly sate the public for such films and the hor-ror pictures' experience will be re-peated.

It Gets Confusing

It Gets Confusing
Hollywood, Oct. 22.
After producing and directing 23 films, Roger Corman is turning actor—and pulling coproducer David March along with him.
In "Cry Baby Killer," Corman will play a ty cameraman will play a ty cameraman who witnesses a murder.
March will play a bartender.
Jus Addiss directs "Killer," on which Corman functions as executive producer for Allied Artists release.

Chicago Awaits Aid of Industry On Film Fest

Chicago, Oct. 22.
Although confirmation of Chicago's film festival plans is still awaited here from Motion Picture Export Assn. of America and the International Federation of Film Festivals in Europe, a divergence of exhibitor opinion on running the festival faces the mayor's planning committee. Art house exhibitors go along with the city's plans for an emphasis on cultural aspects of judging and a heavy preponderance of foreign judges to flavor it Tru-international. Other exhibitors see the festival as a means of stimulating interest in Hollywood's most commercial product and in the film business generally.

Elmer Balaban, head of H&E

most commercial product and in the film business generally.

Elmer Balaban, head of H&E Balaban Corp, which books three major art houses here, reminds theatre owners petitioning the mayor for elimination of the city's three percent tax on theatres that they should show their good will by getting behind the project. Typical of the foreign film exhibitors he notes that publicity stunts and baily no longer are trusted by the public, and if Hollywood is really worried about making money with quality films the approval-of an international board of respected judges would carry more weight in a festival held in this country. He advocates a categorizing of films into as many separately competitive groups as possible to allow for more expression on, the part of film makers and to encourage a wider variety of entries.

As president of Balaban & Katz corporation, largest exhibitor of commercial films in the city, Dave (Continued on page 24)

(Continued on page 24)

Cameramen Union Seeks Forced Arbitration On Burt Lancaster 'Apache'

Burt Lancaster Apache'

Los Angeles, Oct. 22.

Superior Court has been asked to order arbitration in the fouryear-old dispute over Stanley Corter' dismissal as cameraman on Burt Lancaster's "Apache," released by United Artists in 1954. Suit was brought by LATSE Photographers Local 659, acting for Cortez.

Action contends Cortez was hired in 1953 as director of photography of the film, then known as "Broncho Apache." Five weeks later, his contract was canceled, the defendants claiming he was hired on a week-to-week "at will" basis. Union says that the defendants, including Lionel Productions, Norma Productions, Hecht - HillLancaster and Susan Productions, Norma Productions, Hecht - HillLancaster and Susan Productions, have refused to abide by standard pact provisions calling for arbitration of disputes of this nature.

Union also wants to collect \$6,000 it says is still owed Cortez in addition to the \$4,000 paid to him before he was taken off the picture.

BY 'LONE WOLF'

By HANK WERBA

Madrid, Oct. 22.

The Spanish film industry is in a turmoid of speculation following the sale of RKO interests in Spain to Jose Garcia Ramos and his brother, Luis. Ramos Brothers own 27 cinema houses here, one of the biggest hardtop circuits in Spain which includes four Madrid showcasers. Jose Garcia Ramos has been with RKO for more than 20 years, 13 of which as RKO manager in the key Madrid territory. Deal was consummated last week, but price was not disclosed and the RKO blocked peseta account was not involved.

Ramos told Variety that among RKO assets taken over, the brothers fall heir to 18 RKO pictures, eight of which will be released during the 1937-58 season. Up for immediate programming under the new Radio Films S. A. banner are "Jet Pilot," "The Conquerer," "Bundle of Joy," "Bold and Brave," "Beyond a Reasonable Doubt," "Run of Arrow," "Son of Sinbad" and "While City Sleeps." There is a feeling in trade circles that the other 10 RKO films will either be sold outright or percentage-released to local distribs to increase substantially the supply of U. S. films in Spain. RKO Spain has been reported in financial difficulties lately although two weeks ago RKO European topper Charles Rosemarin said the local company was solvent for many years ahead.

Figures in MPEA Battle
Current development is being

Figures in MPEA Battle

Figures in MPEA Battle
Current development is being
diversely interpreted within the
industry and mainly in relation to
the Motion Plcture Export Assn.
battle with local distrib interests.
However, Enrique Agullar, Universal manager and chairman of the
MPEA agency toppers in Spain,
said the RKO sale will not weaken
U. S. bargaining power. But opponents of the MPEA will try to
prove by it that the Eric Johnston
setup in Spain is foundering.
"RKO move here," he said, "is
in line with liquidation of RKO
operations in the U. S. Sale involved offices, office furniture and
a backlog of embargoed films."
SIMPP Chief Sees Victory
Jack Lamont, overseas sales rep

SIMPP Chief Sees Victory
Jack Lamont, overseas sales rep
for the Society of Independent
Producers (SIMPP) and closely
identified with local distribs seeking to prevent re-establishment of
MPEA positions in Spain, said:
"This RKO deal cuts the legs from
under Aguilar after the Barcelona
distrib chief had made appreciable
progress toward an MPEA-Spain
settlement."

Lamont added that Badio Films

progress toward an MPĒA-Spain settlement."

Lamont added that Radio Films would now naturally take its place with other powerful independent Spanish distribs determined to unhinge U. S. companies in Spain from favored share of U. S. film allotments. Other observers see the sale as a simple economic cause and effect. RKO, in selling out, has cut loose from its obligation to uphold the MPEA embargo and has stopped the flow of red ink for costly overhead during a standstill period. Ceding product to the Ramos Brothers on percentage distrib terms, will again ring the bell for the RKO cash register. RKO, it is pointed out, is merely adopting the Hispano distrib pattern profitably employed by another MPEA adherent, United Artists, in its dealings with C. B. Films.

Spanish Distribs Happy

On Doorstep of U.S. Majors; **MPEA Board Studies Next Moves**

Broidys' Smashup

Hollywood, Oct. 22.
Allied Artists president
Steve Broidy and his wife are
recuping at Desert Hospital in
Palm Springs following a headon auto crash en route to the
resort last Friday (18). Neither
is in serious condition, but is in serious condition, but Broidy suffered broken thigh bone, facial lacerations, injur-ed rib, also lost some teeth.

French Pact No Tonic But U.S. To Swallow It?

Though the film companies are unhappy with the proposed terms of a new French film agreement, prospects are strong for eventual

prospects are strong for eventual acceptance.

Terms pitched by the French include a hike in the membership dues of the Centre National du Cinematografie, providing the French with an additional \$100,000 to \$200,000 a year, and a arrangement under which part of the French licenses will be allocated to the distributors by the French themselves.

French pact issue was discussed

the distributors by the french themselves.

French pact issue was discussed in Gotham Monday (21) at a board meet of the Motion Picture Export Assn., presided over by prexy Eric Johnston. Latter also delivered a report on the global situation facing the industry. Subject of the reported RKO sellout of its Spanish organization was among the topics discussed.

There'll be another meeting, this one of the company presidents, today (Wed.) to 0.0, the world situation. France may or may not come up at the powwow.

Allocation

The companies are, on the whole,

The companies are, on the whole, opposed to any arrangement that would allow the French to allocate permits. It reasoned that, unlike the Japanese, whose government allocated permits some seasons ago, the French would handle the divyying up of the licenses on an industry rather than a governmental level. This the Americans don't like as a matter of principle, and also because they fear that a very bad precedent is set.

French want to allocate some of (Continued on page 24)

Higher Cinema Scales Okayed by French Govt.; **Help Small Spots Most**

nelp small spots Most
Paris, Oct. 22.
Despite the lack of a government
here, as of now, the incumbent
Minister of Finance, Felix Gaillard,
was able to pass a decree freeing
film theatre admission prices which
had been frozen since 1952. Previously on a list of special cost indexed commodities, to keep prices
down and prevent inflation, the
film theatre was finally removed
after intense industry activity
which led to the resetting of b.o.
fees.

which led to the resetting or bookes.

The industry expects that with general rising price levels, since the devaluation of the franc, the public will take to it, provided higher scales are carefully handled. This would or could lead to better amortization chances for the Gallic pic in its own market, which has been heretofore almost impossible at the old admission prices. New tabs are to go into effect soon. The most underpriced houses, those charging about 20c until now, (Continued on page 13)

Member companies of the Motion Picture Export Assn. are doing a burn over the independent attitude adopted by RKO in Spain where, it now appears certain, the company has sold out to its local manager along with a commitment to supply him with at least eight pictures.

At the MPEA board meet in Gotham Monday (21), RKO was represented by Robert Hawkinson, who could only say that he had no detailed information. He told the meet that the contracts "are not yet signed."

meet that the contracts "are not yet signed."

Several of the other companies felt strongly that (1) RKO, still an MPEA member, had no right to take such action in Spain, where MPEA has maintained an import embargo for the past two years, and (2) RKO should have been repped at the Monday meet by some top brass, able and willing to tell the other outfits what the score was in Spain.

RKO action in Spain, if finally confirmed, is of serious embarassment to MPEA in that it appears to crack the Association's "commor front." Even United Artists, after fulfilling its commitment in Spain, joined the embargo some months back.

At the Monday meet, Eric John-

months back.

At the Monday meet, Eric Johnston alluded to the Spanish situation, stressing the absolute need for the companies to maintain unity in their foreign dealings. It's stressed that RKO's defection would not be permitted to split the MPEA ranks and would not result in everyone now scrambling for the best obtainable deal. "That's just what the Spaniards would like us to do," was one comment. MPEA board—the prexies, this

us to do," was one comment.

MPEA board—the prexies, this time—meets today to take up the situation created by the RKO defection and to discuss what might be done about it. As the companies see it, RKO is bound by such common agreements as exist in Spain. Punitive action is, of course, out of the question, but Johnston still intends to explore avenues of action, possibly looking to prevent such defection in the future.

Loew Struggle Echo in Divvy Data for Sept.

Washington, Oct .22.

Washington, Oct. 22.
Film industry dividends in September fell sharply below the comparable figure of a year earlier. The decline is attributed entirely to the struggle for control of Loew's which has prevented the board from voting a stockholders' melon. However, with the fight ended, it is expected that the dividend will now be paid.
Industrywide, the September dividend, aggregated \$2,900,000, compared with \$3,842,000 in September, 1956. The September total also sent the 9-months' figure for this year below that of a year ago. For the first three quarters of 1957, the dividend payments totaled \$20,977,000; in 1956 it was \$21,603,000.

The September dividends:—Leew's, which paid \$1,286,000 last year paid nothing this year; Roxy Theatre, which paid \$6,000 last year, paid none this year; United Artists, which paid nothing last year, paid \$350,000 in September, 1957.

The following companies paid dientical dividends in September

The following companies paid identical dividends in September of both years:—Allied Artists, \$21,000; Consolidated Amusements, \$55,000; Paramount Pictures, \$1,094,000; 20th-Fox, \$1,058,000; Universal, \$314,000; United Artists Theatres, \$8,000.

Erratic and hokey telling of Hendrik Van Loon's serious history. Loaded with "names" but little marquee value. Prospects mild.

Prospects mild.

Warner release of Cambridge Grwin Allen production, Stars Ronald Colman, Iden) production, Stars Ronald Colman, Iden) Lemarr, Groucho Marx, Harpo Marx, Harpo Marx, Krighais Mayo, Arnes Moore, Month and Colman, Iden Markette, Gesar Romero, Churn, Cedric Hardwicke, Cesar Romero, Churn, Cedric Hardwicke, Cesar Romero, Churn, Cedric Hardwicke, Cesar Romero, Colman, Cedric Hardwicke, Cesar Romero, Colman, Identify, Markette, Colman, Melville Cooper, Wilson, Helmut Dautine, Edward Everger Wilson, Melville Cooper, Canthol Panches, Carthy O'Donnell, Francis X. Bushman; features Jim Ameche, David Bond, Nick, Francis Markette, Pancie Gerry, Austin Freen, Eden Hartford, Alexander Locker, Tond Gerry, Austin Freen, Eden Hartford, Alexander Locked, Melinda Marx, Bart Mattson, Don Conword Mundi, Burt Nelson, Tudor Owen, Liva Rodann, Harry Ruby, William Schalert, Reginald Sheffield, Abraham Sofaert, Reginald Sheffield, Abraham Sofaert, Sobby Watson, Directed by Allen Screen, Sobby Watson, Directed by Allen Screen, Sobby Watson, Directed by Allen Screen, Grand Hartheloolor, Nick Musuraca; dilor, Roland Gross, Gene Palmer; musio-lewed Oct. 15, 57, Bunning time 7 Wills.

viewed Oct. 15, 57, Hunning time 37
Spirit of Man Ronald Colman
Joan of Arc Hedy Lamarr
Joan of Man
Joan Of Man
Cleopatra Virginia Mayo
Queen Elizabeth Agnes Moorehead
Valent High Jude
Nero Peter Lorre
High Judee Cedric Hardwicke
Spanish Envoy Cesar Romero
Spanish Envoy Cesar Romero
Marie Antonette Marie Wilson
Marie Antonette Marie Wilson
Anthony Hehmut Dantine
Sir Waiter Raleigh Antonia Helmu Danial after Raleish Edward Everett Horton speare Reginald Gardiner time Marle Windsor George E. Stone Christion Woman Cathy O'Donnell is de Varennes. Franklin Fungborn Domo Melville Copper Denuvals Hery Swehman lter
ly Christian Woman
quis de Varennes.
or Domo
hop of Beauvais Franktin FrancosMiville Cooped
Miville Cooped
Francis X. Bushman
Seli Jim Ameehe
David Bond
Nick Cravas
Bichard CuttinToni Gerry
Kon Gerry
Kaen Hattford
Alexander Lockwood
Melinda Marx
Bart Mattson
Melinda Mary
Ruh
Marvin Miller
Nancy Miller
Nancy Miller
Reginald Melinda
William Schliert
Reginald Sheliert
Reginald Sheliert
Reginald Sheliert
Reginald Sheliert
Reginald Mattson s Francis inder Graham Bell Christian g Water oter Christian Child patra's Brother...

For more than a generation, the late Hendrik Willem Von Loon's monumental "Story of Mankind" has been a runner-up to the Bible as a steady standard. Now, it has been brought to the screen in a name-dropping production that provides a kaleidoscope of history from early Pleistocene man to today's Plutonium man. In the process, however, producer-director Irwin Allen seemed unable to decide whether to do a faithful history of man's development into a thinking being, a debate on whether man's good outweighs his evil, or a compilation of historical sagas with some humor dragged in for relief.

The possible box-office merit of For more than a generation, the

or a companion of the with some humor dragged in for relief.

The possible box-office merit of the third alternative apparently won out and Allen assembled a cast of "name" performers for added impact. None, unfortunately, has real marquee value and the resultant billing problem—in which 25 names appear successively on the screen to accompanying fanfare—encompasses a 55-second span even before the title is seen.

Forgetting the effect upon the star system of billing such players as George E. Stone, Franklin Pangborn and others above the title, the device succeeds only in getting the film off to a slow start from which it never recovers. Overall prospects seem pale since "The Story of Mankind" back universal appeal and the select audience that might seek it out as intelligent, adult fare will be antagonized by the handling.

As a peg on which to hang the

fare will be antagonized by the handling.

As a peg on which to hang the panorama, screenplay by Allen and Charles Bennett convokes the High Tribunal of Outer Space" upon news that man has discovered the Super-H bomb 60 years too soon. The problem is whether to nait the scheduled explosion and thereby save mankind or let it go off and exterminate the human race. To reach a decision, the tribunal permits both the Devil and the Spirit of Man to give evidence as to man's fitness to continue. In the dreary cataloguing of

as to man's intess to continue. In the dreary cataloguing of man's crimes against humanity, the Devil makes a much better case. Rape and terror; banditry, greed and immorality sweep triumphantity across the screen, punctuated occasionally by the "Yes, but—" "ctort of the Spirit of Man. Film, lowever, restricts his anyers largely to narration of man's struggle.

ued existence but agrees to halt the bomb, at least for the time being.

the bomb, at least for the time being.

Allen's nebulous conception of the property is sharply reflected in the Allen-Bennett screenplay which is ponderous and dull. There is an occasional burst of humor but, as in the case of the purchase-of-Manhattan sequence with Groucho Marx as Peter Minuit, the dialog is entirely out of keeping with the remainder of the script. Producer-director also faitered in his casting and handling of players, resulting in many uneven or stock performances. Best of the portrayals is Agnes Moorehead's handling of the role of Queen Elizabeth and Cedric Hardwicke turns in a good performance as the High Judge. Ronald Colman, as always, is a dignified personification of the Spirit of Man and Vincent Price is the sophisticated, sneering, emboriment of Old Scratch. Most of the other top-billed performers have little to do, but Peter Lorre brings some conviction to the role of Ncro. Dennis Hopper is moodily appropriate as Napoleon and Virginia Mayo looks the part of Cleopatra. Hedy Lamarr is miscast as Joan (ves, of Arc) in one of the few other key parts, some of the "stars" having been given roles in which they are on and off the screen so rapidly as to go unrecognized.

Technicolor lensing by Nick Musuraca is good and Paul Sawtell's

Technicolor lensing by Nick Mu-suraca is good and Paul Sawtell's music provides an appropriate background of crescendo and dim-inuendo. Other credits are stock. Kap.

Ride Out for Revenge

Haphazard and heavyhanded western, employing all the "new" cliches, Routine book-

Hollywood, Oct. 11.

United Artists release of a Bryna production. Stars Rory Calbour, Glorid Grahame, Lloyd Bridges, Joanne Gilbert with the First Market Start Carlotte Control of the C

time, 77 MIMS,
Tate Rory Calboun
amy Porter Gloria Grahame
Captain George Lloyd Bridges
Pretty Willow Joanne Glige
Yealth Owner
Yellow Wolf Frank DeKova
Little Wolf Vince Zewards
Billy Michael Winkelman
Garvin Michael Winkelman

The old oater cliches are turned inside out for this purported "adult" western, but the "new" cliches in the Norman Retchin script the also produced and laid on in a heavyhanded and haphazard manner. Results don't promise better than program bookings, since star names of Rory Calhoun, Gloria Grahame, Lloyd Bridges and Joanne Gilbert aren't potent enough to overcome the shoddy scripting and hit-and-miss production.

In this story, the cavalry, in-The old oater cliches are turned

scripting and hit-and-miss production.

In this story, the cavalry, Instead of being an upstanding, derring-do body of clean-cut Americans, is a drunken detachment led by a cowardly, corrupt captain, broadly played by Lloyd Bridges. The Indians are uniformly brave and honorable. In the romantic triangle among hero Calhoun, white widow Gloria Grahame and Indian girl Miss Gilbert, Miss Grahame portrays a man-crazy tramp and the Indian belle is a sweet, heroic young thing.

Tale revolves enforced move of the proud Cheyenne nation from their ancestral hunting grounds to an Oklahoma reservation. Bridges, in charge of the move, is inept as well as brutally stupid. Calhoun, town marshal and a former Indian scout, wants to see justice done, but is unsuccessful.

Discovery of gold and intolerance of townspendig inflames mat-

scout, wants to see justice done, but is unsuccessful.

Discovery of gold and intolerance of townspeople inflames matters. Treacherous murders by whites, and raids by Indians in self defence, led by Vince Edwards, thicken the plot. Finally, Calhoun renounces Miss Grahame, kills the villainous Bridges and keeps Miss Gilbert behind after the Cheyennes are driven off to the reservation.

Story idea isn't bad, but it needed better treatment than it got from Retchin, Bernard Girard's loose direction, which permits a wide variety of thesping styles, isn't much help, Calhoun and Miss Gilbert come off best, while others can't be assessed too harshly for their readings of improbable lines.

Kove.

occasionally by the "Yes, but—"
retort of the Spirit of Man. Film
lowever, restricts his anwers largely to narration of man's struggle
ly ward, with enactment of his falering success kept to a minimum,
at the end, the tribunal defers at same state's Marshall from the
sell
mcEirory Theatre Corp. and will
for take, over active management.

The Sad Sack (VISTAVISION)

Madcap fun with Jerry Lewis as the G. I. missit. Comes off well; good grosses can be expected.

Paramount release of Hal B. Wallis production. Stars Jerry Lewis; features David Wayne, Phyllis Kirk, Peter Lorre, Joe Mantell, Gene Evans, Directed by George Marzhall, Screenplay, Edmund George Baker's cartoon character; camera, Loyal Griggs; editor, Archie Marshek; music, Walter Scharf; title song by Hal David and Burt F. Bachbrach. Frevite ed at Capitol Theatre, Nr., Oct. 16, 1800.

MINS.

Bibby ... Jerry Lewis
Dolan David Wayne
Major Shelton Phyllis Kyne
Abdul Peter Lorre
Kandel Mandel Mandel
Markan Wenaslawsky dee Mandell
Kandel Mandell
Markan Wenaslawsky George Dolen
Ali Mustapha George Dolen
Liliane Montevechi
Gen. Vanderlip Shepperd Strudwick
Hassim Abraham Sofaer rvi, stan wenasiawsky. Joe Mantell Str. Pulley Gene Evans Ali Mustapha Gene Evans Ali Mustapha Liliane Hodievecche Len Vanderlip Stemen Hodievecche Hassim Abraham Sofaet Hassim Abraham Sofaet Hassim Mary Freen Lieut, Wilson Dew Cahill Wilson Michael C. Assarsky Michael G. Assarsky Mich

The title, a hint of what the picture is about, and Jerry Lewis as star, communicate the message about, this new Hal B. Wallis production. It's the old army game, done over. But it's fun. invariantive explorations. Relying on the type of zanyism with which Lewis is readily identified. Fun for those who go for it.

Importantly, "Sad Sack" is fast in delivering its broad material. The mayhem, as when soldier boy Lewis becomes involved with native heavies in Morocco, including Peter Lorre doing a takeoff on himself, is suggestive of the wild yesteryears of the Keystone Kops.

Lewis already has proved him-

himself, is suggestive of the wild yesteryears of the Keystone Kops.

Lewis already has proved himself a boxoffice commodify sans ex-podner Dean Martin. He'll do well with this outing, too, considering the number of his partisans and the fact that they're not likely to be disappointed.

Story has the comic as a mnemonic whiz kid but with two left feet, making him apt subject matter for a psychiatrist. Playing the part of the Army head specialist is Phyllis Kirk, making for a nifty visual plus. She undertakes to solve her problem soldier with the assistance of his squadron leader, David Wayne, who, along with his comrade, Joe Mantell, takes Lewis in tow.

This, together with lightly-played romance between Miss Kirk and Wayne, represents the story from which springs the shenanings.

and Wayne, represents the story, from which springs the shenanigans.

Edmund Beloin and Nate Monaster fashioned a series of outlandishly humorous bits and situations in their screenplay and director George Marshall has provided the all important pace in his staging.

Lewis is, well, Lewis. Being trapped in the WAC barracks, returning the busses of a French general and eluding the sinister Moroccan figures—these add up to his cup of tea. He's at home with this type of nonsense and makes the most of it.

Producer Hall Wallis surrounded the comic with good workers for this type of an entry. Miss Kirk is a cute trick as the sychilatrist. Wayne is consistently effective as the corporal with the major migraine in Lewis. The Lorre caricature strains a bit but nonetheless provides a few laughs. Mantell and Gene Evans, latter as a rough Army sergeant, come through in the proper groove.

All in all, nothing revolutionary, but reliable. Wallis has laid it out with adequate care—meaning, the backgrounds, sets and costumes are fitting and all technical credits bespeak professionalism. Walter Scharf's musical backing is a good component although the title song, based on the one listening, figures as a so-so item, okay for the picture, but short of substantial on its own.

Porte Des Lilas (FRENCH; SONGS)

Paris, Oct. 15. Paris, Oct. 15.
Cinedis release of Filmsonor production. Star Fierre Brasseur, Georges Brassus, Henri Vidai, Dany Carrel; feature: Aurmond Bussieres, Amedee. Written and Rens Fallet with additional acrist by Jean Aurel. Camera, Robert Le Febvre editor. Louisette Hautoeur, Arlett Lalande; music, Brassens, At Collisee Paris, Running time, 97 MIMS.

Juju Pierre Brasseur
L'Artiste Georges Brasseus
Barbier Henri Vidal
Maria Dany Carrel
Alphonse Raymond Bussieres
Paulo

Rene Clair returns to the lower class suburbs and milieu used for his best prewar pix. However, he has come up with a light tale which wavers between comedy and drama, making a slight, fragile pic. It is primarily for arty houses in the U.S., and it will need plenty of selling. But it has offbeat qualities for bally.

A genial neighborhhood good-

for nothing, drunkard, living off his hard working mother, and his friend, an itinerant singing troubadour, get saddled with a gangster who has just killed three people. Possessing odd ideas about hospitality the tippler, Pierre Brasseur, must hide him until the gangster can get away.

The killer stays on until he is discovered by a clever young girl. The gangster woes and wins her and tries to get her to steal money from her father. Brasseur-finds out and in trying to stop him kills the gangster.

and in trying to stop him kills the gangster.

The film's mixture of styles rarely allows for the achieving the balance of irony and comedy. Its story loopholes are not quite covered by the treatment.

ered by the treatment.

Brasseur gives an astute portrait of the drifter. Georges Brassens, a noted ballader here, is too unsure of his lines to do much as the troubadour. However, he is okay when he sings. Dany Carrel is a pert flirt but Henri Vidal does not infuse the gangster with enough redeeming qualities. Technical credits are fine. Clair has given this a careful finish but remains a pic that does not quite come off.

Mosk.

Robbery Under Arms (BRITISH-COLOR)

Straightforward cops-and-rob-bers adventure yarn set in Australia. Enough virile action to keep average audiences happy.

London,

Oct. 15.

London, Oct: 15.

Rank (Joseph Janni) production and release, Stars Peter Finch, Ronald Lewis, Maureen Swanson, David McCallum, Directed by Jack Lee. Screenplay, Alexander Baron, W. P. Lipscomb from the novel by Rolf Boldrewood; editor, Manuel Del Campo; camera, Harry Waxman music, Matyas Seiber, At Odeon, Leicester Square, London. Running time, 79 Mills. Square, London. Running time. 7 Mits.
Starlight Peter Finch
Dick Ronald Lewis
Ben Laurence Naimh
Matteen Swamon
Jim David McCallum
George Storelield David McCallum
Jean Juli Heland
Jean Juli He

Set in Australia of a 100 years ago, Robbery Under Arms' is a wellmade, straightforward drama which should click okay in British houses. As is so often the case, its American impact will depend entirely on whether its stars are sufficient magnets to attract pairons outside the British domain. The picture is part of the Rank Organization's current policy of spotlighting the Commonwealth. Its main problem is whether it does not follow a bit too soon after "The Shiralee," which also starred Peter Finch and the wide, open Aussie spaces.

The story, based on a Victorian As is so often the case, its Ameri-

which also spen Aussie spaces.

The story, based on a Victorian novel, has Finch as Captain Starlight, a virile, likeable rogue who runs a gang of bushrangers whose activities include cattle-rustling and bank holdups. In search of adventure, Ronald Lewis and David McCallum join the gang which includes their father. When the two attempt to break away and lead honest lives they find that they've lost their chance. The film ends with the gang being wiped out in air exciting gun fight with the police. There are undertones of romance but, mainly, the pic relies on action.

i lice. 'There are undertones of romance but, mainly, the pic relies on action.

Jack Lee's direction splendidly captures the Australian atmosphere. He indulges in no frills. He has a story to tell and he tells it simply. Lee is admirably supported by lenser Harry Waxman, mainly as the sereen with sweeping camera work, suggesting the vastness of the Australian canvas and the color is first-class. The scene in which 1,000 head of cattle are herded across a river is astutely contrived.

In the star role, Peter Finch has a comparatively small role but he plays it with a swagger which is highly effective. Good opportunities are given to the brothers, Lewis and McCallum. The latter, in the more subtle part, enhances his rising reputation. There is also a fine study by Laurence Naismith as the boys' father, unrepentantly caught up in the Starlight gang.

The distaff side plays second fiddle to the men in this action meller, but Maureen Swanson, in an undeveloped role as a fiery, possessive young woman who sets her amorous sights on Lewis, has her first real opportunity since "A Town Called Alice," and grabs it zestfully. Jill Ireland also makes her mark as the girl McCallum woos and wins.

But the acting is less important than the situations. With fist-

Zero Hour

Suspenseful action picture strong entry for regular situations,

Hollywood, Oct. 22.

Paramount release of John Champion production. Stars Dana Andrews, Linda Darnell, Sterling Hayden; costars Etroy Barnell, Sterling Hayden; costars Etroy Paris; features Pergy King, Charles Quinkan, Carole Eden, Steve London, Raymond Ferrell, Directed by Hall Bartlett, Screenplay, Arthur Halley, Earliett, Screenplay, Arthur Halley, Earliett, Screenplay, Arthur Halley, Earliett, Screenplay, Arthur Halley, Earliett, John F. Warren; editor, John C. Fuller; music, Ted Dale, Freviewed Oct. 17, 57. Running time 82 MNS.

Styker Dana Andrews Ellen Stryker Linda Darnell MNS.

Treleaven Dana Andrews Ellen Stryker Geofftey Toose Captain Wilson. Erroy "Cravylegs" Hirsch Dr. Baird Geofftey Toose Stewardess Peggy King Burdick Charles Quinlivan Mrs. Wilson Carole Eden Burdick Charles Quinlivan Mrs. Wilson Carole Eden Goyliot Stewart Steve London Joey Stryker Raymond Ferrell "Toose Hauf" Steve Hould moves a

which seldom lets up.

Basic idea dwells on what happens when the two pilots of a charter plane winging between Winnipeg and Vancouver articken with food poisoning, and fate of the plane depends upon a former fighter pilot who hasn't flown in 10 years taking orders via, radio on how to bring the craft safely through. Andrews portrays, former flyer, who gave up the air after he inadvertently led his squadron to destruction during World War II, and Hayden is the airline's chief pilot, instructing him from the ground. Unfoldment after a rather slow opening is fast and frequently stirring in dramatic impact.

a rather stow opening is darfrequently stirring in dramaticimpact.

Andrews gives meaning to hisrole of a man who cannot forget
his war past, and Hayden, perhaps
a little over-dramatic at times,
generally comes through forcefully. Hirsch is good as plane's
stricken chief pilot, Miss Darnell
makes the most of her role as Andrews' wife who is leaving him but
now helps him during his trial
aloft, and Geoffrey Toone is excelelent as a doctor trying to treat the
poison victims aboard the plane.
Singer Peggy King, making her
film debut sans song, impresses
faverably as the stewardess, and
capable support is offered by Raymond Ferrell, young son of Andrews and Miss Darnell; Jerry
Paris, one of the passengers; and
Charles Quinlivan, an operations
official.

John F. Warren's photography is
fund. Boris Leven's art direction

official.

John F. Warren's photography is fluid, Boris Leven's art direction fits the story and Ted Dale's music score enhances the dramatic unfoldment of picture.

Whit.

Mr. Rock and Roll

Crude and quick musical pic but with appeal for the juke-box set.

Paramount release of Ralph Serpe & Howard B. Kreitsek production. Starrin Alan Freed, Rocky Graziano, Teddy Ran dazzo, Loise O'Brien, Lionel Hampton Ceatures Jay Erney, Al Fucher, Les Catteres Jay Erney, Al Fucher, Les play, James Riumgarten; camera, Merri Hartibarn; musical director. Rober Rolontz; editor, Angle Ross, Opened & N.Y. Satte Theatire, N.Y., Oct. 16, 37 Alan Freed, See Mills.

Alan Freed, Rocky Graziano ... Rocky Graziano.

Running time, to mirral Alan Freed Rocky Cyaziano Teddy Landarzo Alan Freed
Rocky Graziane
Teddy Randazzo
Lois O'Brien
Jay Barney
her and Lou Marks Jarol Hendricks

Jarol Hendricks

Jarol Hendricks

Jarol Hendricks

Jarol Hendricks

Jarol Hendricks

"Mr. Rock and Roll" has the artistic impact of an animated jukebox—but not very animated. Like the previous cinematic efforts starring Alan Freed, the WiNS, N. Y., disk jeckey who is chiefly responsible for the international rock 'n' roll contagion, this pie is aimed straight at the teenage disk fans. How this entry will register at the wickets will depend on whether or not the kids are tiring of this pop musical idiom. At this point, there may be enough steam (Continued on page 18)

U AS IN 'BE NOT UNCERTAIN'

New York Sound Track HAS NEARLY ALL

Large sign on second floor 6th Ave. and 47th: "Mike Todd-approved tuxedos for hire here." Which fits in with knowing crack after last Thursday's shambles at the Garden that Todd got 18,000 "dress extras" on camera for free for first time in history ... going rate of Screen Extras Guild is \$28.33 in Hellywood and AFTRA in N.Y. charges \$55.50 for 30 to 60 minutes.

George Q. (to arouse question) Lewis, who exercises proprietary supervision of National Laugh Week, and gathers miscellaneous data for the cause, analysed Variety's Hollywood Production Pulse chart last issue and comes up with a statistic which he deplores: of 51 productions currently before the cameras only one, Danny Kaye's "Merry Andrew." is a comedy.

Ben Henry and his wife Ciss are in New York from their London

base, for a week, for a family wedding, then head to the Coast this weekend on business. Former Universal sales chief in Britain is now in independent production and distribution, both theatrical and telemucependent production and distribution, both theatrical and television films. . Joseph H. Seidelman and his wife Rose sailing Oct. 29 on the SS Constitution to meet Janine and Harry Novak in Cannes where the latter, Continental chief for Columbia Pictures, will be recuperating following surgery at the American Hospital, near Paris. Novak is Mrs. Seidelman's brother. Her husband is an independent distributor in N.Y.

distributor in N.Y.

When Queen Elizabeth II made her royal way from National Airport to the White House past week, Helen Hayes, who long played Elizabeth's great-grandmother in "Victoria Regina," stood on tiptoes to catch a glimpse of the young monarch and her husband as they rode past the National Theatre. Actress recalled that she is the only member of her family who has never met the Queen. She said her husband, the late Charles MacArthur, and her son, actor-student James MacArthur, had been presented at court. "But when I had the chance in London, she was expecting a baby."

Tom Waller who has his own public relations office in Manhattan is

on, she was expecting a baby."

Tom Waller who has his own public relations office in Manhattan is opening a branch at West Islip, L.L. near his home to handle some Suffolk County political and realty clients. . Oldtimer reminds Variery that when United Artists goes to its exhibitors to borrow millions for production it's simply Henry Ford's trick of long ago in getting capital from his franchise-holders . . . Mannes College of Music commissioned the film on "Pablo Casals" via Eda K. Loeb Fund, which had a showing in June at the Paris . . . it's now being nationally released via Irving M. Lesser.

Whole bests of the industries was Kente Caller United States and the light of the light of the latter of the light of the latter of the latter of the light of the latter of the latt

had a snowing in June at the Paris . . . it's now being haddenly leased via Irving M. Leaser.

Whole basis of the industry's now-Kaput Golden Jubilee was challenged in Hollywood by Mrs. Hobart Bosworth, widow of the silent screen star. Fiftieth anniversary of the first feature film production on the Coast, she declared, actually won't occur until 1959. Prior to 1909, Mrs. Bosworth said, film companies came to Southern California only for locationing. The first 1,000-foot feature made here was "The Sultan's Power," which was shot in a Chinese laundry at Eighth and Olive Streets by the Selig Company, Bosworth, who starred, was at the victim who had to live here, so he embarked on a one-man campaign to bring the then-fiedgling industry to the Coast. The Selig Company finally established the first film studio there in 1909 in what was then Edendale, near downtown Los Angeles. Present industry celebration, she added, actually marks the 50th anniversary of the Hollywood shooting of "Count of Monte Cristo," parts of which were lensed on location. lensed on location.

lensed on location.

United Artists picked up 150 repeat bookings of "UFO" in the past week, interest in the Clarence Greene-Russell Rouse science fictioner being a result of Sputnik. Film originally went into release in May, 1956, and was never withdrawn.

1956, and was never withdrawn.

First of 14 films selected to participate in San Francisco's International Film Festival starting Dec. 4 will be India's "Aparajito," festival co-ordinator Irring M. (Bad) Levia decided.

Yul Brynner has Arthur Koestler's novel, "The Gladiators," as his first indie production under his Alciona banner . Frank Sinatra signed Arneld Schulman to screenplay Schulman's Broadway play "A Hole in the Head" for production next year with Frank Capra directing . Buster Crabbe will be with George Montgomery in "Guntrap at Abilene" for producer Robert E. Kent at Warners ... Lauren Bacall set for Darryl F. Zanuck's "DeLuxe Tour" (20th) . .. Universal bought "The Aristocratic Cowboy," an original by Montgomery Pitman.

Höllywood trend in recent films has been to lavishness, but the principal set for George Stevens "Diary of Anne Frank" is a move in the opposite direction. It's intended to give audiences the same feeling of claustrophobia experienced by the cast. Scale model of the garret set representing the loft in which Anne Frank and her family took refuge during the Nazi occupation of the Netherlands, has been completed and is awaiting Stevens' approval before actual construction gets underway.

given to sudden childish outbursts."

Richard L. Bare signed by Warners to direct "Girl on the Run," written by Marion Hargrove... Richard Egan touring key cities on behalf of Universal's "Slaughter on Tenth Avenue." ... Veteran cinematographer William Daniels will be awarded the George Eastman "George" at the second Festival of Film Artists in Rochester, N.Y. Saturday (26). Dahiels, who recently filmed "My Man Godfrey," will be cited for achievement in the 1925-30 period, a stanza marked by the transition from silent to sound pictures...

Ingrid Bergman's next starrer for 20th-Fox will be "The Inn of the Eighth Happiness," based on Alan Burgess novel, "The Small Woman." Mark Robson will direct, starting in Formosa in February Nicole Maurey will be with Danny Kaye and Curt Judgens in William Goets' "Me and the Colene!" . . . Madge Kennedy inked for Paramount's "Houseboat". . .

OF 39 PIX SET

schedules, marked by the juggling of distribution dates and the acquisition of outside pictures to bolster product slates, Universal appears to be an enviable position. Of 39 pictures it has scheduled for its 1957-58 selling season starting in November, the company has virtually its entire season's product completed and ready for release A total of 33 pictures are either in the can or before the cameras.

A total of 33 pictures are either in the can or before the cameras.

A position, such as enjoyed by U, in the recent pattern of the motion picture business. That Universal has been able to accomplish this total of completed films is perhaps due to U's insistence on making pictures by itself and not relying on the contributions of outside producers. U is the only major company that has refused to make deals with indies and continues with the pattern of filmmaking that has long been traditional in the film biz. U believes that its system, which gives it complete control of story selection and production schedules, allows for better-pre-planning and efficiency. Under its method of operation, there is no need to wait for an indie producer to assemble his package before he can launch production.

age before he can launch production.

With 33 pictures in the can, U's sales force can actually "sell" a whole year's product at one time. Although the consent decrees and prevents U from actually signing contracts, it does not stop its salesmen and bally force from touting its completed films long before they are actually set for release. With so many finished films available, Charles Feldman, U's v.p., is able to plan and finalize his release slate long in advance. Pictures suitable for the teenage and young trade can be scheduled for the school vacation periods. Smilarly other pictures with varied appeal can be scheduled for dates considered most advantageous. U's product availability also gives exhibitors an advance indication of what pictures they will receive at a specified time of the year. The company's release slate was finalized last week at a series of N. Y. meetings of the company's sales executives.

Everybody Selling

Everybody Selling

Everybody Selling
Long-range pre-selling and penetration efforts were outlined by
pub-ad v.p. David A. Lipton. "The
American public today." Lipton
said, "is exposed to more advertising, through more media, in more
ways than at any time in our history." He noted that the film bix
must reacquise that the volume of tory." He noted that the film bir must recognize that the volume of high-pressure selling; has created a high resistance with the general public. As a consequence, he said, the major job of the motion picture advertiser "is to find and concentrate, his selling in those specialized areas where he can hope to break through this wall of advertising volume."

"Linton maintained that the film

Lipton maintained that the film **Clipton maintained that the film biz cannot afford to scatter its shots and that advertising dollars alone cannot do the job. He said, however, that this did not mean the elimination of any particular media from either pre-selling or local-level campaigns, but that it did mean motion picture advertisers must use the utmost care in analyzing the specialized audience for each picture, and the utmost care in selecting the particular preselling medium that would best reach that audience.

Stars Gotta Be Babied In Wool

Jerry Wald Deplores Premature TV Use of Suzy Parker and Showing of Rough Print at Roxy

U's Prize Pot: \$50,000

Universal will distribute more than \$50,000 in prizes during its 18-week Charles J. Feldman sales drive. The more than \$50,000 in prizes during its 18-week Charles J. Feldman sales drive. The drive, in honor of the sales v.p.'s 20th anni with the company, will begin on Dec. 29 and end on May 3, 1958.

Fifteen pictures, starting with "My-Man Godfrey" and including the company's January, 'February, March and April releases, are being designated as Feldman releases.

Stars Can't Bust Own Rank For **Oscars Anymore**

Hollywood, Oct. 22.
Billing switches by star performers to enable them to qualify for a "supporting performance" nomination in the annual Academy Awards have been abruptly halted by the Academy of Motion Picture Arts and Sciences. A new mile

by the Academy of Motion Picture
Arts and Sciences. A new rule
change now gives the Acadomy the
final decision on billings, thus
plugging a loophole through which
a handful of performers in recent
years have won Oscars.

Under the former regulations,
studios were permitted to reduce
the billing of a star performer to
that of a featured player at any
time up to the nomination deadline. Now, whenever a studio
nomination is questioned, the
Academy will submit the matter
to a special committee which will
make the final determination.

to a special committee which will make the final determination. Wording of the rule changes specifies this procedure in connection with "a partioular achievement in awards consideration," which would also give the Agademy the final decision in any dispute over technical a wards have brought the threat of legal proceedings to halt the Awards.

Fonda's 'Stage Struck' May Be Buena Vista Release: Not in RKO-to-U Deal

"Stage Struck," Henry Fonda
starrer made by RKO but not part
of the latter company's domestic
releasing deal with Universal, may
be sold in the United States market via Buena Vista, Walt Disney
subsidiary. Manner in which
"Stage" is handled is considered
more than usually significant in
that it coul ddetermine the local
marketing of more or all future
entrles.

marketing of more or all future entries.

On the basis of the way talks have so far progressed, RKO's skeleton exee sales force would arrange for the first 75 to 200 dates for "Stage." These doubtless would be the key runs. BV would thereupon take over, operating on a distribution gross percentage-split basis.

distribution gross percentage-split basis. RKO execs have said they fig-ured on "Stage" as a release dur-ing the Christmas period but it now appears unlikely to go out be-fore February.

Hope's Choice of Roles

for each picture, and the utmost care in selecting the particular present in selecting the particular present in medium that would best reach that audience.

Harold Rand to Disney

Harold Rand, N.Y. newspaper contact for 20th-Fox, exits the company in two weeks to join Walt Disney as publicity manager.

In his new post, Rand will work under Charles Levy, director of publicity and advertising.

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It's easy today to build a new star, maintains producer Jerry Wald. If it isn't being done, he adds, it's the studios' own fault.

Wald, in Gotham last week for confabs with 20th-Fox execs on his upcoming "Peyton Place," took his text from Variety's page one lead a couple of weeks ago, which pointed to the lack of new stars.

pointed to the lack of new stars. "The trouble is, you can't just stamp out stars on a printing press," held Wald. "We have to guard these new personalities, wrap them in cotton-wool. The new stars must be made inaccessible and elusive again. That's what made the big stars of yesterday. I think Garbo had the right formula."

I think Garbo had the right formula."

Producer said the studios had to run interference for their new players. "There's nothing worse than over-exposure, and without proper preparations, whether it's in interviews, or on tv, or anywhere," he observed. "I was furious when I heard that Suzy Parker was allowed to go on television in a play. ("Death of Manolete"). She wasn't ready for it."

Miss Parker, model turned actress, is in Wald's "Kiss Them for Me" opposite Cary Grant. Wald said the roughcut of the picture, shown recently at the Roxy Theatre, should never have been presented at a public preview. He said there was no proper dubbing in the film, so that Miss Parker's voice and overall performance created embarrassment. Since then, Miss Parker has redubbed the picture herself and it's been further edited. Wald put to rest rumors that Deborah Kerr had been used to dub in the Parker lines.

Wald, holding that today's communication facilities made it easy

to dub in the Parker lines.
Wald, holding that today's communication facilities made it easy to "build" new stars, said the studios generally failed to chart creative and progressive campaigns for the careers of their new faces. "These young people need a continuous exposure in pictures, but in different parts to avoid their becoming typed," he held. "It's no use having a star in one picture, get a lot of attention, and then do nothing with that personality again for a year." for a year.

Wald said it was a serious mis-take to allow screen players to make p.a.s. at a lot of tv shows. He felt that the whole "deglamar-ization" process in Hollywood had been a big mistake.

been a big mistake.

Wald said he expected "Peyton Place," which runs three hours, to be given a semi-roadshow treatment by 20th, i.e. prerelease and advanced prices. He's currently working on "The Long, Hot Summer," "The Sound and the Fury," "Jean Christophe," "The Jean Harlowe Story," "Diamond in the Rough" and a film on Scott Fitzgerald.

Parking Engulfs **New Hardtopper**

wighter Fails, Tex., Oct. 22.
Construction has been started here on a new 1,400-seat theatre which will cost an estimated \$200,000 for the K&K Corp. It is expected to be completed next February. C. H. Parker is prez of the K&K Corp.
The theatre will set more than

L.A. Still Dreary; 'Godfrey' Fair \$16,000, 'Morgan' Dull 22G, 'Eagels' Lush 14G in 11th, 'Days' 26G, 44th

Los Angeles, Oct. 22.
Lack of any strength among the openers, with only the extended hard-ticket pix offering real promise, will give the local first-run situation a continued dreary appearance. Surprisingly, "Raintree County" is looking up in second assion at the Warner Beverly with \$19,600 in prospect, considerably ahead of opening week.

Among newcomers, "My Man Godfrey" is rated fair \$16,000 at the Chinese. "Helen Morgan Story" shapes dull \$22,000 in three larger houses. "Jeanne Eagels" is still lively with \$14,000 or near for 11th lap at Egyptian and opening stanza it Fox Bev and second at the Downtown.

"Seren Wonders of World" was

Fox Bev and second at the wntown.
Seven Wonders of World' was:
\$27,200 in 19th session at the Hollywood while "Around rid in 80 Days" is socko \$26,200 d4th week at the Carthay.
Estimates for This Week
hintese (FWC) (1,908; \$1.2510) — "My Man Godfrey" (U).
\$516,000. Last week, "Sun Also
se" (20th) (7th wk-8 days),
90.

1.700. Downtown Paramount, Pantages, ilitern (ABPT-RKO-SW) (3,800; 812; 2,344; 80-\$1,80) — "Helen organ Story" (WB) and "Johnny rouble" (WB). Dull \$22,000, or ar. Last week, Downtown Para-ount, Pantages with Uptown, Black Scorpion" (WB) and "James san Story" (WB), \$11,400; Wiltern the Egyptian, Downtown, "Jeanne was allack Scorpion 1,2,400; Willeam Story" (WPI), \$17,400; Willeam Story" (WPI), \$17,400; Willeam Story (Gol) (10th wk, Egyptian; st wk, Wiltern, Downtown), Woman of River" (Col) (1st wk, Wiltern, Downtown), \$22,400.

Orpheum, Hawali, El Rey (Metpolitan-G&S-FWC) (2,313; 1,106; 61; 80-\$1.80)—"Chicago Confidential" (UA) and "Gun Duel awalid \$10,600. Last

" ((A) and "Gun Duel at rango" (UA) Mild \$10,600 Last ek, Orpheum, El Rey with Vogue, ction of Tiger" (M-G) and "Hired n" (M-G) \$5,100; Hawaii with te, "Hel Riders of Heaven" ink) and "Long As They're ppy" (Rank), 57,500.

os Angeles, Loyola, Iris, Upm (PWC) (2,097; 1,248; 756; 590-\$150-"Young and Danous" (20th) and "Rockabilly yy" (20th). Dull \$9,000 or near. tt week, Los Angeles, Loyola Hollywood, Ritz, "No Down ment" (20th) and "Copper Sky" th) (1st wk), \$18,400; Iris, "Love (Continued on page 24)

(Continued on page 24)

New Toronto Films Lean: 'Morgan' Dull at \$12,000, 'Joker' Bangup 14G, 2d

"Joker Bangup 146, 2d

Toronto, Oct. 22.

Biz for newcomers is light, with Action of Tiger" so-so and "Helen Morgan Story" light at three-house combo. However, holdovers are solid. "Sun Also Rises" is big while "Joker Is Wild" looms torrid in second stanza. "Affair to Remember" is also holding well in stath frame at two-house combo. Turnaway biz consistently continues for "Around World in 80 Days." now in 10th frame.

Estimates for This Week.
Carlton (Rank) (2,518; 60-\$1).
"Sun Also Rises" (20th) (2d wk). Big \$12,000. Last week, \$16,000.
Christic, Hyland (Rank) (877; 1,-357; \$1).—"Affair to Remember" (20th) (6th wk). Hep \$6,000. Last week, \$3,000.
Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75).— "Pawnee" (Rep) and "Looking for Danger" (AA). Nice \$13,500. Last week, "Woman of River" (Col) and "Domino Kid" (Col), \$12,500.
Hollswood, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 60-\$1).—"Helen Morgan Story" (WB). Light \$12,000. Last week, "Deerslayer" (20th), \$17,000.

Imperial (FP) (3,344; 60-\$1.10).—"Joker Is Wild" (Par) (2d wk). Big \$14,000. Last week, \$21,000.
Loew's (Loew) (2,098; 60-\$1).—"Until They Sail" (M-G) (2d wk). Dipping to good \$8,500. Last week, \$12,000.

.2000.
Irvoli (FP) (995; \$1.75-\$2.40)—
round World in 80 Days" (UA)
th wk). On six night performres and three weekend mats,
Il capacity at \$15.000.
Uptown (Loew) (2,096; 75-\$1.25)
'Action of Tiger" (M-G). Okay
500. Last week, "Slim Carter").
\$5.55.00

Broadway Grosses

Estimated Total Gross This Week\$490,500 (Based on 21 theatres) Last Year\$606,000 (Based on 21 theaires)

Ball' Fast \$26,000, Hub; 'Joker' 16G

deo and football detracted from pleture biz at Hub wickets this week. However, there are some stout spots. "Operation Mad Ball" shapes big at State and Orpheum. "Portland Expose" looms barely okay at Paramount and Fenway. "Story of Esther Costello" is big at the Gary. "No Down Payment" shapes fair at the Memorial. "Joker Is Wild" is very big at Metropolitan in its second round. "Around World in 80 Days" leads holdovers with a smash. "Seven Wonders of World" is pleking up in 61st week with announcement of last weeks.

Estimates for This Week
Actor (B&Q) (1,372; \$1,65,52,75)
—"Raintree County" (M-G). On
hard ticket policy, seven evening
performances and three mats.
Opened strong. Last week, "Interlude"; 4U) (6th wk), \$4,000.
Beacon Hill (Sack) (678; 90,\$1,25)
—"Rising of Moon" (WB) (2d wk).
Nice \$5,000. Last week, \$8,000.
Boston (SW - Cinerama) (1,354;
\$1,25,\$2,65) — "Seven Wonders"
(Cinerama) (61st wk). Fige \$17,500.

(SW - Cinerama) (1,354; \$1.25-\$2.65) — "Seven Wonders" (Cinerama) (61st wk). Fine \$17,500. Last week, \$16,200. Copley (Indie) (961; 90-\$1.25)— "Miracle of Marcelino" (UMPO) (5th wk). Fourth week ended Sun-day (20) was slick \$5,500. Last week, \$6,500. Exeter (Indie) (1,200. So. **

day (20) was sitek \$5,500. Last week, \$6,500. Exter (Indie) (1,200; 60-\$1.25)—Brothers in Law" (Indie) (3d wk). Second week ended Saturday (19), was good \$7,500. Last week, \$8,500. Fenway (NET) (1,378; 60-\$1.10)—Portland Expose" (AA) and "Death in Small Doses" (AA). Fair 44,000. Last week, "Reform School Girl" (AI) and "Rock Around World" (AI), \$3,500. Gary (Sack) (1,340; 90-\$1.80)—"Story of Esther Costello" (Coll. 19; \$1,500. Last week, "Pride and Passion" (UA) (10th wk-5 days), \$4,000.

Kenmore (Indie) (700; 85-\$1.25)

"Doctor at Large" (U) (9th wk(Continued on page 24)

Joker' Lofty \$5,000,
Omaha, '80 Days' 8G, 8
Omaha, Oct. 22.
The boxoffice story here remains a sad one at the firstruns. Only the Brandeis, with "Joker is Wild," is showing any signs of life. It's rated good enough to hold, "Portland Expose" shapes mild at the Omaha as is "Conquest of Space" at the Ornheum, "Hired Gum" is modest at the State.

Estimates for This Week
Admiral (Blank) (866: \$2.50-\$2.20)—"Around Weard".

Estimates for This Week
Admiral (Blank) (866; \$2.50\$2.20)—"Around World in 80 Days"
(UA) (8th wk), Good \$8,000. Last
week, \$9,000.

Brandeis (RKO) (1,100; 75-90)
—"Joker Is Wild" (Par) and "Hell
Canyon Otulaws" (Rep.). Fast
\$5,000. Last week, "Pickup Alley"
(Col) and "Woman of River" (Col),
\$3,000

\$3,000.

Omaha (Tristates) (2,066; 75-90)
"Portland Expose" (AA) and
"Death in Small Doses" (AA). Slow
\$4,000. Last week, "No Down Payment" (20th) and "Badlands of
Montana" (20th), \$3,500.

Orpheum (Tristates) (2,980; 7590)—"Conquest of Space" (Par) and
"When Worlds Collide" (Par) (reissues). Mild \$5,500. Last week,
"Man With 1,000 Faces" (U,
\$5,000.

State (Goldberg) (850-78.00)

\$5,000, State (Goldberg) (850; 75-90)— "Hired Gun" (M-G), Moderate \$4,000. Last week, "Until They Sail" (M-G), \$3,500.

'80 Days' Mighty \$13,000, Prov. Ace

Providence, Oct. 22,
"Around World In 80 Days" in second round at Elmwood is far out in front currently with wow total Loew's next in line with "Until They Sail" but only mild, Majestic is faiely good with "No Down Payment." Strand looms sad with "Portland Expose."

**Estimate **Land World Wor

Estimates for This Week

Estimates for This Week

Albee (RKO) (2,200; 65-80)—
Young and Dangerous" (20th). and "Rockabilly Baby" (20th). Mild \$5,000. Last week, "Naked Africa" (Indie) and "White Huntress" (Indie), \$4,500.
—"Around the World" (UA) (2d wk). Near capacity \$13,000. First week was \$13,200.

Majestic (S-W) (2,200; 65-80)—"No Down Payment" (20th) and "On Treshold of Space" (20th). Okay \$7,500. Last week, "Helen Morgan Story" (WB) and "Johnny Trouble" (WB), \$7,000.

State (Loew) (3,200; 65-80)—"Until They Sail" (M-G) and "Big Caper" (UA). Thin \$9,500 Last week, "Chicago Confidential" (M-G), \$7,500.

Strand (Silverman) (2,200; 65-80)—"Portland Expose" (AA) and "Death in Small Doses" (AA) and "Death in Small Doses" (AA) Sad \$3,000. Last week, "No Time To Be Young" (Col), \$6,500.

'Tammy' Robust 6G, 'Wonders' 11G

This Week\$2,287,600 (Based on 22 cities and 254 theatres, chiefly first runs, in-cluding N. Y.)

Total Gross Same Week Last Year\$2,690,200 (Based on 24 cities and 249

Joker' Hotsy 14G, Frisco; 'Days' 21G

Frisco film biz is very spotty here this stanza with the flu keeping thousands of teenagers away from the theatre. However, "Joker Is Wild" still is excellent in second round at Golden Gate. "Devil's Is Wild" still is excellent in second at Golden Gate. "Devil's Hairpin" is rated okay at Paramount while "Escapade in Japan" shapes good at St. Francis. "Young and Dangerous" looms thin at the Fox and "Portland Expose" rated slow at United Artists. "Invisible Boy" shapes okay at Warfield.

Estimates for This Week

Fox (FWC) (4,651; \$1,25,81.50)—
"Young and Dangerous" (20th) and
"Rockabilly Baby" (20th). Thin
\$8,500. Last-week, "No Down Pay-ment" (20th) and "Hell On Devil's
Island" (20th), \$10,500.

Island" (20th), \$10,500.

Warfield (Loew) (2,656; 90-\$1.25)

"Thvisible Boy" (M-G) and "Raiders of Old California" (Rep.) Okay \$12,000. Last week, "Until They Sail" (M-G) (3d wk), \$6,000.

Paramount (Par) (2,646; 90-\$1.25)

"Devil's Hairpin" (Par) and "Stowaway Girl" (Par). Okay \$11,-000. Last week, "Amazing Colossal Man" (A1) and "Cat Girl" (A1), \$12,000.

St. Francis (Par) (1400-90-\$1.25)

\$12,000.

St. Francis (Par) (1,400; 90-\$1.25)

""Escapade In Japan" (U). Trim
\$11,000. Last week, "Esther Costello" (Col) and "Woman of River"
(Col), \$9,000.

\$11,000. Last week, "Esther Costello" (Col) and "Woman of River" (Col), \$3,000.

Orpheum (SW-Cinerama) (1,458; \$1,75-\$2,65)—"Seven Wonders of World" (Cinerama) (48th wk). Good \$15,000. Last week, \$14,600.

United Artists (No. Coast) (1,207; 90-\$1,25)—"Portland Expose" (AA) and "Gun Battle at Monterey" (AA). Slow \$6,000. Last week, "Cyclops" (AA) and "Daughter Dr. Jekyll" (AA), \$6,750.

Stagedoor (A.R) (440; \$1.25-Expl" (AA), \$6,750.

Stagedoor (A.R) (440; \$1.25-Expl" (AA), \$6,750.

Clay (Rosener) (400; \$1.25)—"Torero" (Col) (4th wk). Nice \$2,-600. Last week, \$4,000.

Clay (Rosener) (400; \$1.25)—"Wife For Night" (Indie) (3d wk).

Neat \$2,200. Last week, \$2,900.

Vegue (S.F. Theatres) (364; \$1.25)—"Time of Desire" (Indie) (3d wk).

Talt 33,600. Last week, \$4,500.

Bridge (Schwarz) (396; \$1.\$1,25)—"Naked Eye" (Indie) (2d wk).

Mid \$1,500. Last week, \$2,000.

Rie (Schwarz) (397; \$1,10)—"Happened in Park" (Indie) (2d wk).

Rie (Schwarz) (397; \$1,10)—"Happened in Park" (Indie) (2d wk).

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Rie (Schwarz) (397; \$1,10)—"Happened in Park" (Indie) (2d wk).

Rie (Schwarz) (396; \$1,25-S)—"Arcund World (1,25-S)—"Brothers in Law" (Cont). Hep \$3,200. Last week, \$2,000.

Fresidio (Hardy-Parsons) (774: L25-S)—"Brothers in Law" (Cont). Hep \$3,200. Last week, (2,000. Ried). Resultful Wife" (DCA) (3d wk), \$3,000.

'Joker' Smooth \$11,000, Seattle; 'Costello' 7G'

Most newcomers here this round are very disappointing. However, "Joker Is Wild" looms lofty at Fifth Avenue and "Story of Esther Costello" shapes fairly good at Coliseum. "Seven Wonders of World" continues swell in second round at Paramount.

Estimates for This Week
Blue Mosse (Hamrick) (806; \$1.50.\$2.50)—"Around Werld (UA) (27th wk). Swell \$9,000. Last week, \$10,000.

(27th ws.) Swen 90,000. Last \$10,000.
Colliseum (Evergreen) (1,870; 98-\$1.25)—"Esther Costello" (Col) and "Young Don't Cry" (Col). Good \$7,000. Last week, "Gun Is Quick" (Continued on page 24)

as similar film entries take stronger hold on the boxofite Strongest is "Joker Is Wild," live at Paramount. Likely will hol and first film in many weeks to that. "Forty Guns" in Fox Miwest threesome is average: "Sto of Esther Costello" at the Midlar shapes slow. Surprise strength being shown by "Tammy and Baclor," brought back to Durwood Roxy, usually first-run, and rate bangup. Pair could hold, America Royal week crowds are helpin "Seven Wonders of World" an "Around. World in 80 Days," especially the former.

-Estimates for This Week

cially the former.

Estimates for This Week
Glen, Dickinson, Shawnee Drivein, Leawood Drive-in (Dickinson)
(700; 750; 1,100 cars; 900 cars; 85c
person)— Teenage Doll' (AA) and
"Undersea Girl' (AA). Mild \$5,000.
Last week. "Fury at Showdown"
(UA) and "War Drums" (UA), same,
Midland Loew) (3,500; 60-80)—
"Story of Esther Costello" (Col)
and "Tip on a Dead Jockey" (M-G).
Dull \$5,500. Last week. "Action of
Tiger" (M-G) and "Hired Gun"
(M-G), same.

(M-G), same. (3W-Cinerama) (1,194; \$1.25-\$2)—"Seven Wonders of the World" (Cinerama) 19th wk). Bright \$11,000, helped by American Royal visitors. Last week, same.

\$11,000, helped by American Royal visitors. Last week, same.

Paramount (UP) (1,900; 75-90)—

"Joker Is Wild" (Par). Fancy \$10,
"Joker Is Wild" (Par). Fancy \$10,
"Oot, and best In weeks here. Holding. Last week, "Helen Morgan Story" (WB), \$6,000.

Reshill (Little Art Theatres) (750; 75-90)—"Albert Schweitzer" (Indie) (3d wk). Strong \$1,500.

Last week, \$1,800.

Resy (Durwood) (879; 75-90) —

"Tammy and Bachelor" (U) and "Written on Wind" (U) (reissue).

"Tammy" brought back after completing all sub-runs and drive-ins; bangup \$6,000 or near. Could hold; as house has nothing else behind it. Last week, "Until They Sall" (M-G) (2d wk), \$4,500.

Tower (Fox Midwest) (1,145; 81,25-92)—"Around World in Bodys" (UA) (21st wk). Holding okay with help from American Royal visitors, \$7,000. Last week, same.

Uptown, Fairway, Granads (Fox

same.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)

"Forty Guns" (20th) and "Deer-slayer" (20th). Average \$9,000.
Last week, "No Down Payment (20th) and "Copper Sky" (20th), \$11,000.

Flu Still Hurts Cincy: 'Joker' OK 10G, Unholy' 7½G, '80 Days' Big 12G

T2U, '80 Days' Big 12U

Cinchnatl, Oct. 22.

New bills at four first-runs this week are unable to overcome flu crippling of general business and closing of many Greater Cincy schools. 'Joker Is Wild,' topping the field currently, shapes okay at flagship Albee, 'Unholy Wife.' next in line, looms fair at the Palace. 'No Down Payment' is having rought sledding at Keith's and 'Young and Dangerous' at the Grand is in fairish tempo. On the bright side, longruns of 'Seven Wonders' and '80 Days' are rebounding.

Estimates for This Week Albee (RKO) (3,100; 90,51,25)—'Yoker Is Wild'' (Par). Okay \$10,000. Last week, 'Until They Sail' (M-G), '\$9,000.

Cupitol (SW-Cinerama) (1,376; 120,52,65)—'Seven Wonders of World'' (Cinerama) (1,200; and (Rcokabilly Baby'' (20th), Fairish to be up at \$14,000 against \$13,500 last week. 'Conquest of Space' (Par) and 'War of Worlds'' (Par) tressues) \$4,500.

Guild (Vance) (300; 50,90)—

"Garden of Eden'' (Indie) (6th wk). Close to last week's okay \$1,400 in final stanza.

Keith's (Shor) (1,500; 75,\$1,25)—

"No Drove Payment'' (20th) Wild'

Bachelor" (U) (return) (24 n...) \$5,200.

Palace (RKO) (2,500; 75-\$1.10)—
"Unholy Wife" (RKO). Fair \$7,500.
Same last week for "Black Scorpion" (WB) md "James Dean Story" (WB).

Valley (Wiethe) (1,300; \$1.50-\$2.50)—"Around World in 80 Days" (UA) (19th wk). Perking to swell \$12,000, echeing bally of Mike Todd's anni spree. Last week, \$11,-200.

Mpls. Uneven; 'Carter' Mild \$6,000, 'Joker' Tall 7G, 'Wonders 12G, 63d

Minneapolis, Oct. 22.

Although lineup of newcomers includes several deserving plx along with science fiction reissues, brought in to capitalize on front page news still being garnered by the Russian satellite, the boxoffice here continues on the downside. One of top newcomers, "Silm Carter," is fair. "Down Payment" looms modest. "Story of Esther Costello" looks mild.

On the small brighter side are "Joker Is Wild," lofty in its second week, and hard-ticket pix, "Seven Wonders of World" and "Around World in 80 Days" in their 63rd and 15th weeks, respectively.

their 63rd and 15th weeks, respectively.

Estimates for This Week
Academy (Mann) (847; \$1.50-\$2.65)—"Around World" (UA) (15th wk). Rounding out its fourth month and still hefty at \$14,000. Last week, \$14,500.
Century (SW-Cinerema) (1,150; \$1.75-\$2.65)—"Seven Wonders" (Cinerama) (63d wk). In its 16th month and still going good. At present pace is good much more time. Fine \$12,000 or near. Last week, \$11,500.

time. Fine \$12,000 or hear. Lowweek, \$11,500.
Gopher (Berger) (1,000; 85-90)—
"Satellite in Sky" (WB) and "River Changes" (WB) (reissues). Light \$2,000. Last week, "Amazing Colossal Man" (AIP) and "Cat Girl" \$7.500. Last week, "Slim Carter" ("Satellite in Sko" (WB) and "River" | \$1,600.

(U.) \$5,500. Last week, "Slim Carter" ("Changes" (WB) (reissues). Light York (FP) (877; \$1.25-\$2)—"10 \$2,000. Last week, "Amazing Colos-Tommandments" (Par) (46th wk). Joe Commandments" (Par) (1,000; 85-90)—"Sea | £1,600. World (Mann) (400; 85-\$1.25)— "Joker Is Wild" (Par) (20 wk). Joe E. Lewis may be mostly unknown fame, but Frank Sinatra in t. Tall same.

\$\$,800.

Radio City (Par) (4,100; 85-90)—
"Story of Esther Costello" (Col.)
Given big ad and exploitation campaign, but only poor \$6,500 looms.
Last week, "Helen Morgan Story"
(VB) (2d wk), \$6,000.

(WB) (2d wk), \$6,000.

RKO Orpheum (RKO) (2,800; 7590)—''No Down Payment'' (20th).
Also heavily plugged and boasts
impressive cast names. Considerably under expectations at slight
\$7,000. Last week, "Black Scorpion' (WB), \$5,000.

RKO Pan (RKO) (1,800; 65-85)—
"Conquest of Space" (U) and "War
of the Worlds" (U) (reissues). Got
off to a good start. Okay \$5,000
shapes, Last week, "Devil's Hairpin' (Par) and "Short Cut to Hell"
(Par), \$4,000.

State (Par) (2,300; 85-90)—"Slim Carter" (U). Very well liked but without important cast names. Fair \$6,000. Last week, "Reach for Sky." (Rank), \$6,500.

Flu, H.O.s Slough Chi Biz; Unknown Lusty \$17,000, 'Eve' Fair 19G, 'Joker' \$9,000, '80 Days' Potent 25G, 29th

cincago, Oct. 22.

over product and the flu
rt Chi's boxoffice this frame,
uses are holding well by
ison with the big spots,
ss has been such lately that
gest downtown houses have
dvertising "sneak previews"
the early weeks of their
's run, and even on Friday

shown Land" and "Cyclops," shapes as Chi's healthiest rs at the Roosevelt with a 17,000. "Three Faces of Eve" ental is a mild \$19,000. "Until

tarters at the Roosevelt with an \$17,000. "Three Faces of Eve" t Oriental is x mild \$19,000. "Until hey Sail" is a Hight \$11,000 opening week at the Chleage. "Silken Affair" promises a relavely sturdy \$8,000 in first frame the Esquire. "Forty Guns" and Hell on Devil'a Island" shapes kay \$6,500 at Grand.

Second-weekers, Perri" at Loop, and Armored Attack"—Battle Giripe" relisue combo at Garrick, ree holding comfortably. "Joker Is Vild" at United Artists and "Jet illot" with up with soft fourth rames. Two third-frame arties are colding well, "Stella" at World eing especially big. "Brothers in asw" at Surf is tidy. Roadshows re all sturdy.

ck (B&K) (850; 90-\$1.25)—ed Attack" (NTA), "Battle (NTA) (reissues) (2d wk). 5,000. Last week, \$11,000. I (Indie) (1,200; 90-\$1.25)—Gure" (90-\$1.25)—Gure" (1,200; 90-\$1.25)—Gure" (1,200; 90-\$1.25)—Gure (1,200; 90-\$1.2

Monroe (Indie) (1,000; 59-79)— Iissing Girls in Hiding" (Indie iissue) and "So Lovely, So (Continued on page 24)

Transport Strike Bops Pitt B.O. Albeit 'Joker' Trim 12½G; 'Search' 12G

Pittsburgh, Oct. 22.

who was being murdered by
bination of the flu and the
overation strike here. In past,
ley-bus walkout has profited,
but even that isn't so true
ime because the suburbans
ing killed by the eurrent epiOnly thing in the Golden
gle that's even making a
dent is "Joker Is Wild"
anley, which is doing nicely,
where else it's the doldrums.
ch for Paradise" at Warner
"Around the World in 80
are being hurt, too.
stimates for This Week
ton (Shea) (1,700; 80-\$1.25)—

on (Shea) (7,70); 80-\$1.25)— hter on 10th Avenue" (U). notices and ordinarily would ily stand a chance but not in arket. Will be lucky to get Last week, "No Down Pay-(20th), \$4,500.

Guild (Green) (500; 85-99) — Chird Key" (Rank). Being hurt ong with the others. Okay \$2.000. st week, "John and Julie" (DCA),

400.

Harris (Harris) (2,165; 80-\$1

"Young and Dangerous" (2:0

d "Rockabilly Baby" (2:0

wn in depths, with dismal \$3

ssible. Last week, "Sea W

\$9,000.

Penn (UA) (3,300; 80-\$1.25) — "Story Bi take practically, too. Not much those than \$4,500 in wight. Last Suit" (M-C) (2d wk), \$47,500.

Squirrel Hill (SW) (906; 85-90) — "Around Rising, of Moon" (NH (24, wk).

(Contained on page 124)

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; 1e, without usual tax. Distrib-utors share on net take, when playing percentage, hence the

rome.

The parenthetic admission prices, however, as indicated, include the U.S. amusement

'Joker' Flush 15G, Cleve.; 'Days' 16G

Cleveland, Oct. 22.

Nearly all film grosses are sagging this round. However, "Joker Wild" shapes nice at the State and "flelen Morgan Stors" looms fairly good at the Allen. Elsewhere, expering the two big longrunners, rade is stuggish. "Around World" s up with a fine session in 19th week at the Ohio while "This is linerama" also is edging up to a log take in 16th round at the calace.

Estimates for This Week
Allen (S-W) (3,800; 90-\$1.25)—
"Helen Morgan Story" (WB), Fair
\$12,000. Last week, "Black Scorroin" (WB) and "James Dean
Story" (WB), \$11,500.

Hipp Telem"t) (3,700; 90-\$1.25)
—"Portland Expose" (AA), Sad
\$10,000. Last week, "Jet Pilot" (U)
(3d wk), \$10,500. Embassy (Compur') (1,200; 7090)— "Big Caper" (UA) and
"Trooper Hook" (UA), Mild \$5,000. Last week, "Fury at Showdown" (U) and "Unholy Wife" (U),
\$6,000.

\$6,000.

Heights Art (Art Theatre Guild)
(925; \$1.25)—"Nana" (Indie) (2d
wk). Oke \$3,500 after \$4,500 last

(925; \$1.25)—"Nana with Oke \$3.500 after \$4.500 last week Lower Mail (Community) (500; 50-90)—"Street of Shame" (Indie) (2d wk). Passable \$2,500 after \$3,-500 in first week. Ohio (Loew) (1,244; \$1.25-\$2.50)—"Around World in 80 Days" (UA) (19th wk). Fine \$16,000. Last week, \$15,000. Palace (SW-Cinerama) (1,525; 1.25-\$2.40)—"This is Cinerama" (Cinerama) (16th wk). Up to big \$13,700 after \$13,200 last week. State (Loew) (3,500; 70-90)—"Joker is Wild" (Par). Fine \$15,000. Last week, "No Down Payment" (20th), \$6,500. Stiffman (Loew) (2,700; 70-90)—"My Gun is Quick" (UA). Average \$6,000. Last week, "3:10 to Yuma".

'Joker' Sock \$12,000 In : Indpls.; 'Days' 13G, 11th

Terror' Okay \$6,500 In Denver: 'Carter' 91G, 2d

20th) and successful and successful

Fox Woodlawn (Fox) (800, 75c)

"Unknown Terror" (20th) and
"Back from Dead" (20th). Okay
\$1,500. Last week, on subsequents.
Lakeshere Drive-in (Monarch)
(1,000 cars; 75c)—"Man Turned to
Stone" (Col) and "Zombies of
Mora Tau" (Col). Fair \$4,000. Last
week, on subsequents.
Mayan (Fox) (986; 75c)—"Unknown Terror" (20th) and "Back
from Dead" (20th). Mild \$1,500.
Last week, on subsequents.
Menaco Drive-in (Wolfberg) (800
cars; 75c)—"Girl in Black Stockings" (UA) and "Hell Bound" (UA).
Fair \$3,500. Last week, on subsequents.

'Costello' Big 17G, Philly; 'Joker' 15G

Ancients' History: Almighty Todd 37G, 53d, DeMille Thou Shalls 321/5G, 50th; 'Girls' Sprightly 154G-N.Y.

Despite agreeably cooler weather, a surplus of holdovers and extended-run pictures plus the continuance of the flu "epidemic" will take a toll at Broadway deluxers this stanza. Result is an extremely spotty business picture, with the strong bills the exception rather than the rule. Visit of Queen Elizabeth Monday (21) also hurt some. Lone newcomer on Broadway, "Mister Rock and Roll," looks only fait \$17,000 or less in its sin-

some. Lone newcomer on Broadway, "Mister Rock and Roll," looks
only fait \$17,000 or less in its single week at the State, "Tin Star"
replaces it today (Wed.).

"Jet Pilot" held up nicely with
a solid \$18,300 in second round at
the Palace, starting its third week
yesterday (Tues.). Boxoffice champ
is "Les Girls" with stageshow, with
great \$154,000 or close likely in
current (3d) stanza at the Music
Hall. Saturday night trade was
rated one of biggest in months. It
stays indefinitely, of course.

"My Man Godfrey" plus stageshow is heading for fair \$41,000 in
second frame at the Roxy. It stays
through No. 7. "Black Scorpion"
looks only mild \$20,000 in second
Paramount week despite the addition of "James Dean Story" is limping
"Helen Morson Story" is limping
"Helen Morson Story" is limping

Estimates for This We

Astor (City Inv.) (1,300; 75-\$2)—
"Helen Morgan Story" (WB) (4th
wk). Third stanza ended last night
(Tues.) was modest \$12,000 or less.
Second was \$14,000. "Slaughter on
10th Ave." (U) due in next.
Little Carnerie (L. Carnegie)
(550; \$1,25-\$1.80)—"Slns of Casanova" (Times) (3d wk). Second session finished Saturday (19) night
was big \$13,200. First week,
\$14,000.

Baronet (Reade) (430. \$1.00

the same for like number of shows Stays on indef.

Flaza (Brecher) (525; \$1.50-\$2)—
"Love in Afternoon" (AA) (9th wk)
Current round ending tomorrow
(Thurs.) is headed for solid \$10,
500. Eighth week, \$9,300, over

Joker' Boff \$25,000 In Det.; 'Hairpin' Hot 18G, 'Sky' Sputniked to 12G

Detroit, Oct. 22.

"Joker Is Wild" is setting the pace this week with a great total at the Michigan. Other olz is brisk, too. "Devil's Hairpin" shapes big at the Palms. Reissues of "Satellite in Sky" and "Day and "Day and "Day and "Day and at the Madison. Only fair is "Fuzzy Pink Nightgown" at Adams. Long-termers "Around World in 80 Days" at United Artists and "Seven Wonders of World" at Music Hall hold well.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-

West End Shapes Stout; 'River Kwai' Terrif \$17,000, 2d, 'Pride' Great 13G, 'Tea' 15G, 2d, '80 Days' Wow 19½G

London, Oct. 15.

Two new entries are leading the field in walk-away fashion this stanza. "Bridge on River Kwai," playing two-a-day at Plaza, has been almost 100% capacity since its preem with terrific \$17,000 likely in second week at Par's 1902-seat Plaza. "Pride and Passion," despite-a critical press, shapes great \$13,000 at London Pavillon in opening sesh.

ing sesh.

Also big is "Tea and Sympathy"
with \$15,000 in second session at
the Empire. But "Woman in Dressing Gown" at the Warner still is
disappointing in second round at

Among the other holdovers, "Lucky Jim" in third Gaumont frame looms sock \$8,400. "One That Got Away" is rated neat in its first week at the Odeon, Marble

Estimates for Last Week Astoria (CMA) (1,474; \$1.20-\$2.15—"Around World in 80 Days" (UA) (15th wk). Capacity as al-ways, at \$19,500 for 14 perform-

ances.

Carlton (20th) (1,128; 70-\$2.15)—

"Oh! For a Man!" (20th) (3d wk).

Fair \$5.500. Last week, \$6,800.

"Three Faces of Eve" (20th) follows on Oct. 17.

Casino (Indie) (1,337; 70-\$2.15)—

"Cinerams Holiday" (Robin) (89th wk). Stout \$17,600.

Empire (M-G) (3.099: 55-\$1.70)—
"Tea and Sympathy" (M-G) (2d wk).
Lively \$15.000. First was \$17.900.
"Little Hut" (M-G) preems Oct. 17.

Gaumont (CMA) (1.500; 50-\$1.70)

"Lucky Jim" (BL) (3d wk).
Smash \$8,400 in final six davs. Second full week \$10,600. "Bolshol
Ballet" (Rank bows Oct. 16.

Smash \$8,400 in final six days. osen ond full week \$10,600. "Bolshol Ballet" (Rank bows Oct. 16.

Leleester Square Theatre (CMA) (1.376; 50-\$1.70)—"King in N. Y." (Archway) (5th wk). Steady \$7,000. good for length of run. Fourth was \$8,400. "My Man Godfrey" (Rank) preems Oct. 17.

London Pavillon (UA) (1,217; 50-\$1.70)—"Pride and Passion" (UA). Great \$13,000 or near, best at this theatre in many years.

Odeon. Leleester Square (CMA) (2.200; 50-\$1.70)—"Robbery Under Arms" (Rank) (2d wk). Average \$6 400. First was \$7,700.

(Odeon. Marble Arch (CMA) (2.200; 50-\$1.70)—"One That Got Away" (Rank). Neat \$6.500.

Plaza (Par) (1,902; 35-\$2.80)—"Bridge on River Kwai" (Col) (2d wk). Running on a two-a-day basis, heading for great \$17,000. Onening frame was even better at \$17,-200.. In for eight weeks.

Rialto (20th) (592; 50-\$1.30)—"Hattul of Rain" (20th) (4th wk). Sol'd \$4.500.

Third was \$5.000.

"Forty Guns" (20th) opens Oct. 17.

Ritz (M-G) (432; 50-\$1.30)—"Gun Glory" (M-G) (3d wk). Good \$3,000. Second week. \$3,800.

Warner (WB) (1,785; 50-\$1.70)—"Woman in Dressing Gown" (ABP) (2d wk). Below hopes at small \$6,200, but slightly better than opening frame's \$5,600.

New Show Biz Plan For U.S. Air Force O'Seas

U.S. AII FORCE U SEAS

Wiesbaden, Oct. 15.
Headquarters for the U.S. Air
Force in Europe has revealed that
in the current economy drive, it is
cutting out of EAFFED (tonguetwister standing for European
Armed Forces Professional Entertainment Division), the unit
which provided European tours by
Stateside performers, and which
brought entertainment to all
branches of the service—Army, Air
Force and Navy—in Europe, North
Africa and the Near East.
USAFE will no longer import en-

No Italo-Anglo Film Change

London, Oct. 22:
There is to be no change in the Anglo-Italian Film Agreement, which has just completed its first year and has two more years to run. This was decided at a meeting in Rome between the British and Italian parties. run. This was decing in Rome between and Italian parties.

and italian parties.

Decision was made in view of the fact that the export of British films in Italy had been maintained at a steady level and the export of Italian films to Britain showed prospects of progressive improve-ment.

French Musical Legits Still Lag

Paris, Oct. 15.

It is the fear of risk and the truckling to mediocrity that have kept the Gallic legit musical not only behind the times but lowlevel in conception and production. That's the opinion of legit musical property have There's the statements. experts here. They say attempts to follow in the new ways staked out by American musicals are re-sisted here on the assumption that there is no public for them. Ap-parently there would be if chances were taken:

The oldhat operetta still holds forth with such items as "The Mer-ry Widow" and "Vienna Waltze" now the main musical fare. Some others which try to add a sort of storyline, like "La Belle Arabelle" and "Mon P'tit Pote," also kowtow to numbers and dances that usually have nothing to do with the story

have nothing to do with the story.

But it's felt that when the owners of these theatres finally let down the barriers, it might lead to a renaissance in the musical theatre and lead into a greater public for Yank musical pix too. The public, which goes to see the musicals here, probably feels that the films also have the same type of approach and stay away. Only Yank tuner to hit the big first-run take list here this year is "The King and I" (20th), and a company rep said so many songs were cut that the pic resembled "Anna and the and I" (20th), and a company ac-said so many songs were cut that the plc resembled "Anna and the King of Slam" (20th), the pre-war version of the same story done without music.

without music.

It's also pointed out that Irving Berlin's "Annie Get Your Gun" was once done at the Chatelet Theatre here, but was so disfigured and distorted with flashy, unrelated aspects that the only light thing about it was an elephant added for one of the numbers.

Italo Show Biz Helps Troupe Hurt by Fire

Rome. Oct. 15.

A large and important number of Italian variety artists have rallied round a stricken colleague in a sur-prising 'show of solidarity. Come-dians, singers, dancers, and other vaude hames have come to the aid of Wanda Osiris, vet Italo musical stage performer, and her troupe, whose latest show "I Fuoriserie" was stopped by fire Sept. 25 in Naples' Politeama Theatre. Most top Italian stage names helped stage a benefit in favor of the Osiris show (which lost costumes, sets, etc., in the blaze) last week at Naples' Florentini Theatre. Among those flew to Naples round a stricken colleague in a sur-

Stateside performers, and which brought entertainment to all branches of the service—Army, Air Force and Navy—in Europe, North Africa and the Near East.

USAFE will no longer import entertainment from the U. S., thus climinating a lot of spots formerly open for Yank acts. Shows instead will now be hired by the individual air force bases, and will consist of units or acts already in Europe. The Air Force will no longer provide the logistical support of transportation, meals and escort transportation transport transportation, meals and escort transportation, meals and escort transportation, meals and escort transportation.

Final Stages in Berlin

The Berlin States in Sering

The Berlin shooting of Universal's Erich Maria Remarque filmitation, "A Time to Love and a Time to Die" (There's a Time to Love"), which started here in late August, is now in its final stages. Majority of the east, including American actors Don DeFore, Keenan Wynn and Lisa Pulver (last-named has femme lead in this), thave already left for other commitments.

Consisting of both Americans and Germans, the crew is now ready to move to Grafenwoehr, a maneuvring-ground for U.S. troops in Bavaria, for a week of exterior shooting.

Holland Strains For Pix Industry

Amsterdam, Oct. 15.
Cameras are grinding in Holland and hopes are high that at last one will be able to establish a feature film industry here, with the aid of the government. Ready for release is "Kleren Maken De Man" (Cloths Make The Man). But the preem of this ple may be postponed for some time until the public forgets the flop of "The Flying Dutchman" this summer. "Cloths" was made as a German-Dutch re-ovenduction and this summer. Cloths was made as a German-Dutch co-production and scripted and directed by German Georg Jacoby.

Georg Jacoby.

At the Dutch end is production company Amsterdam, which turned out "Ciske the Rat" two years ago, which won a 2d prize at the Venice Film Fest and paved the way for its director Wolfgang Staudte to switch from East to West German film studios.

film studios.

Most ambitious program of film production companies is Standaard Film, till now only distributing Italian pix in Holland. One of its films is "Jenny," German-Dutch coproduction, with a Dutch director, Willy van Hemert, and mostly Dutch actors in both versions. It is a remake of the pre-war German film called, "Eight Girls In A Boat." Italian director Alberto Latuada arrived here for prelim dis-Boat." Italian director Alberto Lautuda arrived here for prelim discussions for his "Il Magito" (The Magician), to be produced next February for Standaard Film and Galatea Films in Rome.

Galatea Films in Rome.
"Il Magito" tells story of a self-centred magiclan who is closed in by the February flood of 1953. He takes retige on a roof and meets, some children who he entertains still a safe guard will arrive. Pic is scripted by Gerard Rutten and Jan Gerhard Toonder, director and assistant director of "The Flying Dutchman." An Italian writer will write the shooting script.

Dutchman." An Italian writer will write the shooting script.

Next year "Sil The Beachcomber" will be made by Standaard Film, after many advance reports that possibly Spencer Tracy would play the title part. All films will be backed by the government up to a certain amount of money. Also all films will receive guarantees of the Dutch League of Cinema Owners, which will reduce risk for producers.

'80 DAYS' TERRIFIC ON AUSSIE KICKOFF

ON AUSSIE KICKOFF
Sydney, Oct. 15.
Mike Todd's "Around World in80 Days" (UA) got off to a smash
start at Hoyts 920-seat Paris Theatre here, following a plush charity
show on the previous day, getting
\$15,000. Seats are selling 16 weeks
in advance and there's solid coin
in the kitty right over this span, indicating a smash run on an eightshow per week policy. Cliff Holt,
show per week policy to the Hoyts' pic
loop, and Io Levoi, United Artists
greatest publicity coverage for any
single pic, via a Barnum blue-print
that had the gendarmes out in full
force to keep the mob around the
house from getting out of hand.
"Days" was presold with a burst
of ballyhoo unequalled in this territory.

Todd's party at Mark Fov's Em-

of ballyhoo unequaned introvariory.

Todd's party at Mark Foy's Empress Room here after the charity show, seats for which sold at \$200 each, likely will be recalled as the greatest piece of showmanship ever seen in the Antipodes. "80 Days" appears to have given Aussie show his supplies shot on the \$1927, x 2.17

Remarque's Time' Near | Andre Mortens to Europe; 25 Italo Films Prep Vienna on Parade' (69 in Company) for U.S.

Andre Mertens, one of the partnerveeps of Columbia Management, left N. Y. Monday (21) by
plane for Europe to be gone until.
Nov. 21. His objectivas are several
different European centres where
he will line up concert attractions.
His longest stay will be in Vienna
where he'll spend 10 days supervising rehearsals of his special unit,
"Vienna on Parade."
This schmaltzy festival will comprise 69 persons. It will be on Ed
Sullivan's program Jan. 5, at Carnegie Hall Jan. 10 and will crowd 90
engagements coast to coast, averaging six a week by plane, train

ing six a week by plane, train and bus, before winding up April 16 in Hartford.

16 in Hartford. Other business will take Mertens to Milano to meet the new conduc-tor Swallisch, lately with Beireuth, now with La Scala and to Paris to close with the Hungarian planist, George Czifra. Mertens is also touching Bonn, Hamburg, Berlin and Zurich on Columbia projects.

U.S. Tourist Trek **To Spain Soars**

American Society of Travel Agents convened its annual world Travel Congress yesterday (14) at the showcase Palacio de la Musica in Madrid, with U. S. Ambassador John Davis Lodge Reynoting the the weeklong conclave. Spain's Information minister Arias-Salgado officially welcomed American travel agents, travel experts from 50 countries and allied industry delegates from America's and Europe's hotels, railroads, airlines and steamship companies.

Impressive increase in number of American tourists to Spain, from

steamship companies.

Impressive increase in number of American tourists to Spain from 3,500 in 1947 to over 300,000 this year is cited as the principal motive for selecting Madrid to locale the convention this year. While travel agents are coping with the many aspects of the \$500,000,000 annual foreign travel nut, the Spanish Tourist Office is going allout to junket delegates and press to the regional areas most popular with vacation-seekers. The 750 delegates, already have returned from a pre-convention circuit (in groups of 250) to Catalumia (Barcelona, Costa Brava and Majorca), Basque Country (San Sebastian, Bilbao and Santander) and Andelucia (Cordoba, Sevilla, Jerez, Malaga and Granada). Another 750 will follow the same trails after the convention winds Saturday (19).

750 will follow the same trails after the convention winds Saturday (19).

Hilton Hotel chain is opening its local doors and all facilities to visiting travelmen. Alfonso Font, manager of Hotel Palace, will be one of the featured allied industry speechmakers.

Crowded calendar of events sees the official State Tourist banquet in the grand salon of the Dental Faculty, and picks up pace tonight (Oct. 15) with another banquet offered by Madrid's Mayor Conde de Mayalde in the famous private gardens of Retiro Park (opened generally to fete heads of state). A late-hour Hilton spree in the Rendezvous Room will feature topnotch flamenco artists Lola Flores and Rafael de Cordova. Time-Life takes over the Florida nitery Thursday as Luce ad execs invest in hospitality.

Stolz Concert For **AEC Scores Success**

Vienna, Oct. 15.

The Robert Stolz concert, given by the Austrian Broadcasting System, in honor of the Atmoie Energy Commission, was a great success, being attended by such personalities as Ralph Bunche and his wife.

sonalities as Raiph Bunche and his wife.

World preem of the Robert Stolz march, "March of the UNO," was rated great. The march had to be repeated twice All delegates and representatives of foreign radio stations immediately demanded a copy of the tape recording of the march in order to broadcast it by shortwave to their home countries. Stolz declared that he renounces hall repairies from this march, which are to be used for charitable gorresses it is a cost in the direction of Fred Schaper.

Now Being Shot

duced films are currently shot in this country or on foreign locations, a recent roundup indi-cates. Only six of these are being done in Roman Studios, 10 more are on location around Italy while are on location around Italy while the others are being made abroad. Among the items shooting at Cinecitta are "Anna of Brooking," with Gina Lollobrigida, Dale Robertson and Vittorio DeSica; "Belle Ma Povere" is under way at Titanus; "Sigrid" at Titanus-Appia; while INCIR has "Gerusalemme Liberata," directed by C. L. Braggilia.

Paul Douglas and Giulietta Ma-

gaglia.

Paul Douglas and Giulietta Masina starred in "Fortunella," which Eduardo DeFilippo is directing on Roman locations. Pic gets RKO release. Warner Bros rejeases another locally-shot item, "Cocoo di Mamma," while Carlo Ponti's "Pleasure Trip" is now Coastline. Penti also is producer of "Nata de Marzo," with Jaqueline Sassard, now shooting in Milati under Antonio. Pietrangelisdirection. Other items are being made in Tirrenia, in Naples, the Aosta Valley, and Florence. "Goodbye Firenze" (Italian title) is now under way at the last named city. Four Franco-Italian co-produc-

under way at the last named city, Four Franco-Italian co-productions: "Senza Famiglia," "Montparnasse 19" "Les Miserables" and "Premier Mail" are currently on the boards in Paris, while a triple (Franco-Italian-Jugoslav) production is shooting in Yugoslavia: "La Tour, Brends Garde." "Ragaze D'Estate" is the lone Italo pic below that in "Spain while three below that in "Spain while three D'Estate" is the lone Italo pic being shot in 'Spain while three are being made in the Near and far East-Roberto Rossellini's "II Donatore di Terre" in India; "II Paradiso di Eva" in the Near East, and "II Fiume Giallo" in Gina.

Flu Sloughs All French Show Biz: 7 Big Budget Film Productions Delayed

Paim Frouncions Delayed.

Paris, Oct. 22.
All facets of show biz have their troubles here—fluctuating boxoffice, rising production costs, etc., but the main difficulty now has come from another source and is causing grief in lost time, when time is money. It stems from the Asiatic flu. Seven big budgeted pix have been held up by the virus. Maria Schell is out of "Une View While Yves Montard is bedded while "Premier Mai" limps along without him.

Raymond Pellegrin's sniffles are

without him.

Raymond Pellegrin's sniffles are causing headaches on "Mimi Pinson," "Charles Vanel has it for 'Piege" (Trap) troubles, and for the Columbia-Raoul Levy opus, "Les Bijoutiers Du Clair De Lune" (Jewelers of Moonlight), Brigitte, Bardot, Alida Valli and Stephen, Boyd all had their bouts with the flu as well as director Roger Vadim.

Vadim.

Pierre-Jean Vaillard and singing team, the Menestrals, had to be replaced at the Alhambra-Maurice Chevalier Muischall and some of the girls in the chorus of the Olympia Musichall were also hit.

Francis Blanche was out of the hit operetta, "La Belle Arabelle," and author Marcel Ayme is being pumped full of shots to be on hand for the opening of his new play, "La Mouche Bleue". (The Blue Fly), this week.

Fear of the infection, of course.

Fear of the infection, of course, is also keeping many people away from all types of shows. Coming during the Auto Salon, one of the top pleasure-seeking seasons here, it can be a big blow to boxoffice receipts.

Austrian Legit Soars-

VOGEL'S VEXATIOUS VICTORY

Briskin: Combustion or Conspiracy?

[LOEW ATTORNEY MAY CHALLENGE HIS ELECTION]

Loew's attorneys are giving careful study to the manner in which Samuel J. Briskin was elected to the board of directors of the company at last week's special meeting before deciding on what course to take in challenging the legality of his election. There is a strong possibility that Loew's legalites may advise the management to refuse to seat Briskin at the initial board meeting and leave the burden of proving the legality in the courts to Briskin and his supporters. There is a possibility, too, that Briskin's eligibility may be held up pending an investigation by the Securities & Exchange Commission which may have had an observer present at the special meeting. At the special session Loew's prexy Joseph R. Vogel declared that there was a chance that Briskin may never take his seat "once our lawyers get finished with him."

with him."

Questions being raised by Loew's attorneys are: Was Briskin spontaneously elected by people who showed up with their own proxies and were persuaded to vote for Briskin during discussions on the floor? Or were arrangements secretly made before the meeting by various groups to support Briskin?

If it can be proved that the latter was the case, Loew's attorneys may present the argument that the proxies were solicited illegally. It's believed that before such a prior solicitation can be made, notice must be given to the SEC via the filing of a 14-B form.

Vogel-Thau Confer on New Films

Loew's Chief Greets 75 Employes Who Helped Solicit Proxies for Tomlinson Fight

Helps Airlines Anyhow

Airlines and vailroads figure to benefit from the makeup of the Loew's Inc. board of direc-

New York meetings of the directorate, if fully attended, would bring in members from Fort Lauderdale, Dallas, Los Angeles, San Francisco, Detroit, Montreal, Boston and Washington, D. C.

Rome To Frisco:

What's With You?

Rome, Oct. 22.
Though there's been no official word on the subject, the off-the-record grapeyine here indicates that the Italian film authorities are somewhat puzzled by the reported San Francisco Film Festival and more specifically by some of the reported details of the top

the reported details of its func-

Specifically, it's removed in the Italian camp, the localites would be wondering how the pix to be shown during the two-week event

shown during the two-week event would be selected, and who would of the selecting? While for the moment the question has some up mainly because of the lack, of peoper efficial information (write merely asks submission of "suitable" pix, not shown in Frisco area, and with English subtitles), and hence he efficial action here will be taken until more information is received, some Itale observers are asking why Italy should accept same conditions for the Coast event which Yank and other industries had previously refused to consider or accept for the Venice Film Festival.

In other words, say the local

Seventy-five employes of Loew's who solicited proxies for the Joseph R. Vogel regime during their spare time got together with Vogel in the New York homeoffice projection room last Thursday (17) night te hear Vogel's expression of thanks along with an informal discussion of past events.

cussion of past events.

The prez said he doesn't enjoy a fight, but found it necessary to engage in battle with Joseph Temlinson so as to "keep the company together." He added he wasn't concerned about his own position, indeed would have no trouble in landing another job elsewhere in the industry, although perhaps at less money.

less money.

Highly gratifying to Vogel, he commented, was the fact that 20,000 individual pro-management proxies were collected, representing an unusually high number, or four-fifths of the total. While the Tomilison forces had sufficient stock support to elect Samuel J. Briskin to the board via the cumulative voting system, the individual proxies relatively were few.

Chief were full the Logwin per-

ual proxies relatively were few.
Chief exec told the Low's personnel he may have to call on them for their proxy-corralling services again. Uppermost in the minds of many insiders is the thought that the regularly-scheduled annual meeting next February likely will be accompanied by a follow-up fracas.

Local and American Company Com

fracas.

Vogel was due on the Coast this week for discussions with studio chief Benjamis Thau and, reportedly, to formalize a ficek of independent production déals. These have been long projected with finalization unset pending the outcome of last week's conclave of stockholders.

stockholders.

It's also reported that Vogel hopes to have the first meeting of the new board, including Briskin, within a matter of days. As for Briskin, Vogel told the Thursday night session he'll go along with the producer, to see what he has to offer and to accept anything that's constructive. He noted, though, that the matter of proxy revocations "is in the hands of the lawyers." This could lead to Briskin's removal.

Bristin's removal.

It's understood Vogel intends to ask the board to declare a cash dividend to cover the final quarter of the 1957 fiscel year. Unless this is done it would mark the first time the company failed to shell out to stockholders on the regularly-scheduled basis since 1927.

Although Loew's President Joseph R. Vogel won, a major—but not complete — victory at last week's special stockholders meeting which gave him a 13 to 6 majority on the enlarged board of directors, there appears to be no doubt in industry and financial circles that the harassed chief executive faces another proxy battle at the company's annual meeting in February. Joseph Tomlinson, the Canadian industrialist who challenged Vogel's management, has declared that the fight will be renewed.

renewed. That the right will be renewed.

Even if Tomlinson and his associate, Stanley Meyer, decide to throw in the towel, which is regarded as unlikely, there is a possibility that Vogel may face a serious threat from the Wall Street banking firms of Lehman Bros. and Lazard Freres, which control some 150,000 shares, second to Tomlinson, who owns 180,000 shares. Their support of Samuel J. Briskin, which resulted in his election to the board, is regarded as a tipoff that this bloc, under the direction of Edwin L. Weisi, senior partner in the law firm of Simpson, Thatcher & Bartiett and attorney for Lehman and Lazard, will prod for reorganization.

for reorganization.

Interier of partiets and stronger for Lehman and Lazard, will prod for reorganization.

There is no evidence at present of ties between the Tomiinson faction and the Wall St. group, but each segment might welcome the support of the other if adyantegeous. They combined to muster sufficient votes at last week's meeting to put over Briskin.

No Rest fer Vegel

Vogel faces a hectic period in the four months that precede the annual meeting in February. It's expected that Tomiingon and Meyer will continue, "banging away" with their charges of mismanagement and incompetence. It's also expected that Lehman and Lazard, with Briskin now on the board and Weisl as the behind the scenes eminence grise, will make efforts to present its own program aimed at "rejuvenating" Loew's.

Will the Lehman and Lazard proposition raily other financial groups in support? According to Wall St. sources, Loew's requires the type of hypo that only Wall St. is capable of providing.

At any rate, it's asserted that Vogel still faces a tremendous challenge and he must move fast in accomplishing an impressive and thereugh houseleaning of the remainsfer of the old guard branded with the mark of Nicholas M. Schenek and Charles C. Moskowitz.

Speculators Hover

Another threat faced by Vogel is the chance that speculators may regard Leev's as ripe for plucking. With Loev's tock downgrade and likely to decline more if the company passes its dividend, large investors could press in at an attractive price. If the divvy is passed, as has been hinted, there a possibility that the stock may drop to 12. drop to 12.

estival.

In other words, say the local (Continued on page 20)

(Continued on page 20)

PAUSE BUT NOT | Trade Dopesters See Bartlesville Homeowners Resistive to Cable's Present 'No Choice' Block Program

Metro's Big Giddyap

Metro's Big Giddyap
Hollywood, Oct. 22.
Heaviest production concentration on westerns in Metro's history gets underway. next month. Studio will put five oaters before the cameras in as many months and currently is editing "Saddle the Wind" while "The Sheepmen" is before the cameras. In the past, Culver lot has been conservative in the making of sagebrush sagas. brush sagas.

Quintet tees with "The Law and Jaks Wade" to be fol-lowed by "The Trail West," "The Badlanders," "The Thunand Badlanders," "The Thun-der of Drums" and "The Un-vanguished."

Burma's U Tin U **Visiting States**

The biggest film producer in Burms is dubbing an English sound-track into one of his pictures, preparing English sub-titles for a second and is in the midst of negotiating with Agia to shoot Burma's first color film.

U Tin U, attending the Interna-tional Industrial Development Conference here, reported his A-1 Films Ltd., has eight to 10 films in various stages of preparation right now and is turning out pic-tures at the rate of one a month.

He's particularly interested in the color film, which would be shot by German cameramen and use Shirley Yamaguchi as a leading lady.

U reported A-1, situated at Ran-goon, has been in business since 1927, currently is budgeting films at around \$60,000 apiece. His av-erage profit per film, he said, runs 15%.

He said Burma has some 300 theatres, claimed the Burmese film industry "was ahead of India" hefore World War II and has regained top position in Southeast

Asia today.

U is keen on "Yadanabon," the picture getting an English sound-track, said he's aiming for playdates at American art houses. He recalled that a number of U. S. films have had Burmese locales—specifically named Gregory Peck's "The Purple Plain"—and suggested that "any American producer who wish to come to Burms to shoot pictures would get 100 per cent cooperation from us... it could he a big dollar saving."

In addition to his aumanatical

In addition to his ownership of the private film company, U has extensive Burnese mining interests.

The public is balking at one form of block booking—the idea of a full month's program of pictures on home-toll circuit television at a flat fee of \$9.50. This is the conclusion of observers of the Bartlesville, Okla., run of wired service which got underway in September as a free trial and which went on the paid-for basis this month,

Of the town's 8,000 homes equipped with tv receivers, only have accepted Video Independent Theatres' cahled transmission of Hollywood pictures (many of which have been reissues) and an additional 200 have placed orders for installations. Reportedly about 30 families discontinued the service after the free trial period.

According to non-Video Theatres who've been clocking the

tinued the service after the free trial period.

According to non-Video Theatres interests who've been clocking the public reaction in the southwest town, two key factors have proved the major deterrents to the immediate success of toll tv, namely:

(1) Home viewers want a free-dom of choice. This is not provided in Bartlesville, where, presently, the wired-in set owner is given the full program of 13 new films on one channel and 18 relisates on another, with the price remaining the same regardless of the number taken.

(2.) The price is not right in that it's (a) fixed and (b) too high.

high.

Actually the two factors over-

high.

Actually the two factors overlap. A good segment of residents who have been consulted on the matter said they would prefer to select a limited number of productions each month and pay accordingly, and considerably less thank the flat \$9.50 per month which is now being charged.

A meaningful number of others said they'd be willing to go along with the flat monthly fee if it were lower, perhaps about half of the current rate. There was more than usual significance here in that Bartlesville is a "rich" town and if the local people say they can't afford \$9.50 it's a cinch this amount of monthly layout (after the milk bill) will be considered excessive by the consumers elsewhere around the country.

As previously reported, Henry Griffing and other Video Theatres exces taid they were operating at the start on a trial-&-error basis and will be prepared to make adjustments as deemed necessary, including an anticipated lowering of the monthly charge or vis installation of a metered system by which the public would pay only for what is seen.

Griffing Remains Cheery
Bartesville, Oct. 22.
Henry S. Griffing, prez of Video
Independent Theatres, told a
(Continued on page 22)

STOCK DIVE HITS BOTH TOMLINSON AND VOGEL

General decline of the stock market, including the drop in amusement shares, may have the effect of neutralizing the situation at Loew's Inc., according to Wall Street observers.

With Loew's stock now hovering around 12, Joseph Tomlinson, the chief opponent of the Loew's management, has seen the value of his 180,000 shares drop about \$1,20,000. Tomlinson is said to have purchased his holdings at about \$19, representing a loss of \$7 per share.

Loew's prexy Joseph R. Vogel, who owns 23,000 shares which he obtained at an option price of about \$16, is also seeing the value of his shares decreasing sharply.

With the market nosediving and

will learn the hard way," Roslow maintained.
Roslow's observations were based on a study made by Pulse in N.Y., Los Angels and San Francisco. In Gotham, questions were asked re films and baseball. On the Coast, the questions concerned only baseball.
In N.Y., the survey found, that a lot of people awould prefer to see the picture at Radio City Mursic Hall at home on pay-ty. However, the reference is to top at tractions only. About \$50% of the (Continue at on.page 22) 1117

Roslow's Dim-Squint On Toll Future; Easy Way To Go Broke' Launching It

Try understood vogel intends to ask the board te declare a cash dividend to cover the final quarter of the 1957 fiscal year. Unless that it will be able to afford out to stockholders on the regular ly-scheduled basis since 1927.

House Manager Burned Temple, Tex., Oct. 22.

Joe Skelton, manager of the Temple, Tex., Oct. 22.

Speaking at the third district conference of the Advertising Fed-tendence in the circular when a pickup truck he was driving events. Even so, he opined, "I think more people will learn the hard way," Roslow firston, top quality films, Sydney Roslow, director of Pulse Inc., 1906 Skelton, manager of the Temple, Tex., Oct. 22.

Speaking at the third district conference of the Advertising Fed-tendence will be processed will tend to make his emtertain to realize that subscription video will tend to make his entertain will the to make his entertain will have to pay the price set up will have to pay the price will the consumer. The consumer will be will be will be was the pay the price set up will have to pay the price set up will have to pay the price set up the pay the price will be pay to pay t



JUDY TYLER

With
MICKEY SHAUGHNESSY
DEAN JONES
JENNIFER HOLDEN
Screen Play by
GUY TROSPER
In GinemaScope
AN AYON PRODUCTION
Directed by
RICHARD THORPE
Produced by
PANDRO S. BERMAN

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land MEEA.

"JAILHOUSE"
LUMPING
NATIONWIDE!

Hear This!

TITLE SONG ALREADY IN 'TOP-10'!

Imagine! Elvis Presley's record of "Jailhouse Rock" has been out only a few weeks, and in both Variety and Billboard box-scores of best-selling records it's in America's "TOP 10" song hits. AND HAS-SOLD MORE THAN A MILLION AND A HALF RECORDS!

LAUNCHED IN 1000 CITIES!

Off to a flying start with saturation bookings in the deep South, spanning exchange territories of Memphis, Atlanta, Charlotte, New Orleans, Dallas, Oklahoma City. Plus Detroit, Frisco and other hot spots! The noise will be heard across the nation!

CAMPAIGN ROCKS AMERICA!

Starting in all fan magazines, with M-G-M columns in Look, True Story, Satevepost, with combined readership of 75 million! Giant newspaper campaign, TV, radio—spanning the nation! Plus electrifying exploitation!

TRADEPRESS FORECASTS SMASH!

"Resounding hit"—M.P. Herald and M.P. Daily. "Handsome grosses. Sure-fire ingredients!"—Variety. "A delight. Substantial grosses."—Boxoffice. "A real rock-and-roll hit. Will send the fans to Goneville."—Film Bulletin. "Presley bonanza. Stands to hit bulls-eye."—Film Daily.

BIG PROMOTION! BIG GROSSES!

Every Preview audience rates it the best Presley picture yet. M-G-M has the materials to help you do a sock showmanship job. ACTION!

trievens of Education . . . | tes yers

ALLIED THEME: 'MALNUTRITION'

Amusement Stock Quotations

Week Ended Tuesday (22)

N. Y. Stock Exchange

		IN. II. i	Stoci	e excn	ange		
19	57				-		Net
	Low	Weel	Iv Val	. Weekly	Weekly	Tues.	Change
шья	LOW		1004	High		Close	for wk.
				Aigh.	107/		
171/2	111/4			141/4	127/8	131/8	-11/8
$24\frac{7}{8}$	133/8			15% .	13%	14	-15/2
361/8	2358	CBS "A"	204	261/8	23%	233/4	-21/4
351/2	223/8	CBS "B"	131	257/s	223/8	225%	27/8
201/2	137/8	Col Pix	63	153/4	137/8	141/8	-15%
195%	133%		98	153%	14	141/6	-11/6
115	8134			9138	861/4	871/8	-33%
43/4							- 1/4
	31/8			334	33/s	33/8	
103%	71/4			81/2	71/4	73/4	— 1/a
22	12	Loew's		145%	12	12 .	-2½
91/2	758	Nat. Thea	224	858	75%	.77/8	- 3/4
367/8	28	Paramount	104	321/8	28	283/8	-37/8
183/4	11	Philco			11	111/8	-13/4
40	27	RCA		31	· 27 ·	27%	-25%
81/4	516	Republic	68	51/8	51/8	51/8	— 1/2 .
				3 /8			
131/8	9	Rep., prd			9	9	-13/4
$18\frac{1}{2}$	133%			151/2	13%	131/2	-13/4
291/4	2078	Storer	30	221/8	201/8	213/8	3/4
3034	213/8	20th-Fox		233/4	213/4	213/4	-2
253/8	161/2	United Artists		181/4	161/2	161/2	-11/2
30%	201/8	Univ. Pix		231/4	201/8	201/8	-23/4
	63	Univ., pfd		69.	69	69	474
28%							—ī_ii
	19%	Warner Bros.		20	193/8	20	- 1/4
1261/2	911/4		56	1111/2	106	1071/2	4
		America	ın Ste	ck Excl	iance		
41/2	21/4	Allied Artists		27/8	21/2	23/4	+ 1/2
101/2	65%			73%	7'~	71/6	+ 1/4
1134	61/8			75g	61/6	61/2	-11/8
11/4			440				
	3/2	C & C Tele.		3/4	1/2	1/2	- 1/4
61/8	3	DuMont Lab.		4	. 3	3	-1
458	27/8	Guild Films		33/8	27/8	27/8	— ¾
93/4	558	Na't Telefilm		7	55/8	53/4	11/8
9	3½s	Skiatron	494	67/s	558	61/8	+ 5%
83/4	31/2	Technicolor .	153	41/4	31/2	33/4	— ¾
57's	378	Trans-Lux		41/2	41/8	41/8	<u>-</u> 1/2
٠,۵	0,0	Over-the				178	- 72
		Over-ine	-Lour	uer şeçi			
					Bid	Ask	
Ampe					393/4	46%	- 1/4
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		oadcasting			71/2		_ ′*
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Ote-1	- 1116			• • • • • • • • •	1.7/4		<u> </u>
		us				15/8	
Polare					35	381/4	- 1/2
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	-						

* Actual Volume,
(Quotations furnished by Dreyfus & Co.)

Stellings' Points: Summer a Fiasco, **Toll to Be Banned**

Ashville, N. C., Oct. 22.

Ernest G. Stellings, president of Theatre Owners of America, described the summer months as a "fiasco," because so-called hig pictures did not produce as expected. Perhaps this experience, Stellings said, will convince distribution, not to bunch their top pictures during the same period each year. The TOA topper is convinced that the dearth of good pictures during March, April and May "drove many people away from the theatres in tremendous numbers, many of whom did not return during the so-called lush summer season."

Stellings made his comments Ernest G. Stellings, president of

summer season."

Stellings made his comments here before the annual convention of the North and South Carolina Theatre Owners Assn. He also told the delegates:

That he would not be surprised if home-toll over the airwaves were completely outtawed at the next session of Concress.

outlawed at the next session of Congress.

That the system of conciliation recently conciled with distributors "will be one of the most important industry agreements ever developed" and that it goes into effect on Nov. 1.

That arbitration conferences

That arbitration conferences will resume in N.Y. on Nov. 6 and TOA is hopeful that a successful plan will be developed.

plan will be developed.

That the combined TOA-COMPO-MPAA national advertising
and promotional campaign will
soon be submitted to the TOA
board and the board of the MPAA
for approval, and that he could
give assurance that the plan "is
one which meets the rigid requirements of exhibition"..."

BOSTON TO PHILLY FOR PAR'S J. G. MOORE

John G. Moore this week was anned Paramount's mideastern division manager, headquartering in Philadelphia, succeeding Howard G. Minsky, who recently became eastern sales manager for the Par-controlled International

the Par-controlled International Telemeter Corp.

Moore had been eastern division manager, based in Boston, which post now goes to Edmund C. De-Berry, promoted from branch man-ager in Cincinnati.

Moore started with Par as an assistant booker in Hoston in 1921.

DeBerry began as an assistant booker in New Orleans in 1940.

Pope to Dedicate

Continued from bare 2 =

world. Second concerned transmission of programs, in which the building of powerful transmitters all over the world, and especially in dy night. countries behind the Iron Curtain. prodded the Church into its current move to replace its old setup, which dates back to 1931.

which dates back to 1931.

Installations at Santa Maria di Galeria, according to word from the Vatican, were partly paid for by contributions during the Holy Year of 1950. One of the transmitters, a 100-kilowatt setup for shortwave beaming, is a present from Dutch Catholic associations. In addition, the station includes two shortwave transmitters of 10kw each, plus one 120kw medium wave transmitter.

An elaborate radial antenna sys-

An elaborate radial antenna system (21 antennas in all) built by Telefunken has been erected for the directional beaming of shortwave broadcasts to all parts of the world. Even before its inaliguration, plans are already being drawn up to enlarge the new Vatican station even further within the next few years.

HOW TO BOOK IN STARVED MARKET

The buying and booking of pictures in a starved market will be the subject of an address by Irving Dollinger at the opening session of Allied S åces Assn.'s annual convention which gets underway Monday (28) at the Concord Hotel at kiamesha Lake, N.Y. Dollinger, chairman of Allied's Emergency Defense Committee, is expected to hit hard on clearances, a subject that has become a particular irritant in relations between exhibition and distribution. It has been charged by the alleged shortage of prints and the increase of so-called special engagements.

In addition to Dollinger's particular of the model of the product of the picture of the picture

gagements.

In addition to Dollinger's analysis of film problems, will hear a review of industry problems by Allied prexy Julius M. Gordon, who is serving as keynote speaker. It's anticipated that Gordon will review Allied's efforts at peaceful cooperation with all segments of the industry and that he will disclose that this method has not worked. As a result, it's expected that he will call on Allied to return to its former forceful and forthright policy of dealing with industry affairs.'

Ben Marcus, former Allied prexy

Ben Marcus, former Allied prexy and currently topper of Allied of Wisconsin, will continue the Dol-linger thesis and will discuss What efforts Allied is taking "o retain established availabilities."

efforts Allied is taking "e retain established availabilities."

The second day's session will be devoted to a discussion of cable tv, the status of 'Allied's relations with the Council of Motion Picture Organizations, and a report on advertising, exploitation and business building ideas. Prior to the formal afternoon meeting on Tuesday (29), Allied members will gather at film-clinics, long an established custom at Allied conventions. At these closed sessions, separated into small, medium and large theatre problems, Alliedites get a chance to air their, sim problems and individual deals with the film companies. Reports of the film clinics are later made on the convention floor and resolutions are passed and actions taken to help solve the issues presented at the clinics. The final day's meeting, in addition to hearing various reports, will also consist of an open forum at which exhibs get a chance to bring up matters of general interest.

eral interest.

The formal meetings will be preceded by a two-day board meeting—Friday and Saturday (25.26)—at which the agenda of the meetings will be finalized.

the meetings will be finalized.

For its closing banquet on Wednesday (30), Allied will have Sen.
Wayne Morse (Dem., Ore.) as its principal speaker. In addition to the formal business sessions, Sid Stern, convention chairman, has arranged a series of social events for the delegates. Hosts for various cocktail parties and dinners are Coca-Cola, Pepsi Cola and National Carbon. Columbia's "Pål Joey" will be screened on Mondy night.

RKO-Spain

sledgehammer weight to nullify the Yanqui film blockade measures contra the Spanish market. Added RKO product comes on the heels of a statement from Hispamex, a leading local distrib, announcing stellar U. S. program entries of "Oklahoma" (Magna), "Westward Ho the Wagons" (Disney) and "River Pirates" (Disney). The number of U. S. films now not onlytops last year's supply but the percentage of "A" pix coming up is impressively superior.

"One down and six to go" is the

German Film Week In Manhattan

Eric Johnston Accepts Bid to Speak-Ambassade. To Attend First U. S. Bally of Germans Since War

'Queen's Taste'

In special ads in the amusement sections of the N.Y. dailies, Metro let it be known that "Les Girls," currently at the Radio City Music Hall, had been selected for "London's Command Performance."

Ad was headed "To the Queen's Taste."

Cable Theatre Gabfest Set For TOA at Miami

Theatre Owners of America and Theatre Equipment Supply Manu-facturers Assn. have set aside a full day for a joint session on cable full day for a joint session on cable theatre at their conventions at Mi-ami Beach, Nov. 20-23. Members of both TOA and TESMA will have an opportunity to present their own arguments for or against the new system.

new system.

The subject matter of the discussion will be confined to the topic of "Is Cable TV Good or Bad for the Exhibitor?" Proponents and opponents, both manufacturers and theatreowners, will be permitted to present their views. Invitations have been extended to experts on every facet of the subject.

Philip Harling, cable tv chair-man of TOA, and Lee Jones, TESMA prexy, declared in a joint statement: "We feel that cable tv

TESMA prexy, declared in a joint statement: "We feel that cable tw is the most controversial subject to confront both manufacturers and theatremen at this time, and it is our desire to see that both groups will be well represented. The cable tw discussion has been set for Thursday, Nov. 21.

TOA has mailed a brochure to theatreowners outlining what is to be expected at the cable tw seminar so that they have some knowledge of the subject. An indication of how important cable tw may be hecoming is further demonstrated by the fact that International Telemeter, Motorola, General Precision, Jerrold Electronics and RCA will have cable to exhibits at the trade show jointly sponsored by TOA and TESMA.

France Ups B.O.

Continued from page 5

will be able to go as high as 50c now. This is a significant boost since 4,700 of the 5,500 film theatres here are in that category. Firstrun houses will be allowed to go what the market and film itself will bear. This should bring the average admission to about \$1,20 with double that for specialized pix.

Other cinemas, which are not firstrun but have had better than a 50c scale, will be allowed about a 10% general boost. The industry feels it has won a moral as well as important financial victory. Now filmgoing has to be kept constant and even raised, and soaring production costs have to be kept under control to give the fluctuating French industry a look of stability. However, foreign take still has to be pushed up and Film Aid is believed necessary to keep equilibrium here. um here.

stellar U. S. program entries of "Oklahoma" (Magna), "Westward Ho the Wagons" (Disney) and "River Pirates" (Disney). The number of U. S. films now not only tops last year's supply but the percentage of "A" pix coming up is impressively superior. "One down and six to go" is the present tally in Spain. A reliable film source expressed the conviction there would be more down and less to go if a settlement is not reached soon between Spain and MPEA.

The Kitz, McKinney, Tex. Spruces McKinney, Tex., Oct. 22.

Roy E. Brockman, manager of E. Brockman, manager of the Chernan Tex., Oct. 22.

Travis T. Arnold has been named campus Drive-In Theatre here. He has been for any one state of the water of the Waterhold to the German pix.

Arnold Succeeds Vet Overt Travis T. Arnold has been named campus Drive-In Theatre here. He has been for the residue with Rowley United Theatres for 18 would not be closed during the remodeling project.

The German film industry, newly The German film industry, newly export conscious and a Johnny-come-lately in the U. S., is making its first coordinated bid for American attention with the start tonight (Wed.) of a German Film Week at the Museum of Modern Art in Manhatan.

Event is getting strong support

Manhattan.

Event is getting strong support not only from the German industry, which has provided the Museum with the pick of the new product, but also from the Motion Picture Export Assn., which is chipping in financially. MPEA prexy Eric Johnston will be guest of honor and one of the two main speakers at a Museum dinner tonight. Dr. Heinz L. Krekeler, the West German Ambassador, also is skedded to speak. His address is expected to touch on German-American film relations.

West Germany today is one of

West Germany today is one of the few unrestricted markets in Europe for American pix. It has a screen quota, but it is lower than even the British quota and German films actually get more playing time in German theatres than the quota prescribes. Almost alone among the European industries, Germany's producers are not sub-sidized by the government, and there appears little likelihood that they will be.

there appears into intermood that they will be.

Curtain raiser, at the Museum of Modern Art, will be "Hauptmann von Koepenick." Sked calls for a dinner, screening and a reception, all at the Museum.

Other films picked so far, all of them as yet unreleased in the U.S., include "Himmel Ohne Sterne." 'Griff Nach den Sternen" and "Bekentisse des Hochstaplers Krull." Another new German picture, "Die Letzten Werden die Ersten Sein," also is a possibility. First week will be followed by a retrospective film cycle, showing the growth of the German film from its beginning to 1957.

According to Munio Podhorzer,

from its beginning to 1957.

According to Munio Podhorzer, the Export-Union representative in the States, this is the first time that a foreign industry has made available new and unrelessed pix for such an event. Several of the films do not even have a distributor here. "Koepenick," produced by Real Film, is being handled in the U. S. by Emile J. Lustig.

Helmut Kauther, who directed

Helmut Kautner, who directed "Hauptmann" and who is one of the top German meggers, is in N. Y. to attend the Museum showing of his film. No German stars are in evidence.

are in evidence.
German film week is the first such German manifestation in the U. S. since the war and takes on special significance in view of two factors: (1) The German market for the American films, today one of the most vital in Europe. (2) The lack of success of the German films in the U. S. to date where they have played mostly only the

The lack of success of the German films in the U. S. to date where they have played mostly only the language houses.

In view of this, MPEA has expressed to the Museum and to the Germans its eagerness to cooperate wherever possible, either financially or otherwise. Suggestion had been made to have MPEA sponsor the reception on Oct. 23. However, the Museum holds that this is its prerogative. So MPEA came across with money.

Presence of the Ambassador and of Johnston is seen bringing the opener into the double focus of "art" and commerce, with the Museum definitely pitching for the highbrow level and the Export-Union more interested in using the Film Week to draw attention to the commercial calibre of the German pix.



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SCREENPLAY BY JOHN MICHAEL HAYES

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Todd's Taffy Pull: Rasputnik Over Sputnik

[Chiseling Waiters Star at Madison Sq. Garden]

Madison Square's chiselling waiters, selling food and drink which had been donated, set the tone and the pace of the anarchy that raged last Thursday (17) at Madison-Square Garden when Mike Todd, in the name of show-manship, held his nationally and internationally hally-hoosd and reported "little party." Granting whatever is owed to the Barnumesque aspects of the occasion and the staggering audacity of inviting "18,000 guests" to celebrate one year's run of "Around The World in 80 Days" and the prospective casting and shooting of another film, "Don Quixote;" his little captious criticism still has to register in the first paragraph: the buildup was colossal, but the party was human nature with its shirttails flapping. shirttails flapping.

shirttails flapping.

A promotion which was built on the deadheading of nearly everything had about as much dignity as a frat house panty raid on a sorority house at the first stirring of spring. After all the promoting the merchandise and the touted prizes were either boldly hijacked, Chicago style, or broken open and pileteed, waterfront style. There was no raffling of the prizes, as pledged. This was just one of the many fiascos behind the facade of the big ballyhoo. It was later announced that lucky stub-holders would read the winning numbers in today's (Wed.) dailles, Super Todd was vieing with Sputnik British royalty

would read the winning numbers in today's (Wed.) daffles.

Sure, Todd was vieing with Sputnik, British royalty and the rumble in the Syrian-Turkish belt. And maybe this was an international trailer for his upcoming (and unmade) "Don Quixote" topping any "penetration" campaign in the history of the picture business.

The fact that the chiseling waiters were quickly in business for themselves, peddling that domestic Renault champagne, which was supposedly for-free, at \$2, \$3, \$5 and up to \$10, for a magnum, is a kind of cheap hustle which Todd couldn't—or anyhow, didn't—control.

Up For Grabs

The fact that the performers animal act participants'

Up For Grabs

The fact that the performers, animal act participants, musicians, folk dance groups, et.al, who were on the main arens, had first grabs at "gifts," not to mention the "free food," was also not thought out by the Todd staff. Not only were fine balcony and galleryites literally isolated from the VIP's downstairs (doors lead only the streets) but the latter, even if in Row A, could only lean over for a hotdog or coffee—if lucky. One valiant was throwing hot dogs through the air. The beer was almost non-existent as the parched performers, nussicians, photographers, sundry CBS-TV, Madison Square Garden and Todd staffers, who were in the wrestling reach, helped themselves first.

There was no entry provided from the ringside (side arena) loges and seats onto the Garden floor itself, and the staff cops, who must have been recruited from the Dannemora set, (1) refused exit onto the floor, in case one wanted to get near the free beer, coffee and hot dogs; and (2), they were the most outspoken, rude set of moujiks as the deluxe location invitees exited.

JIKS as the deluxe location invitees exited.

The staffers had their own complaints. Not all were on the fake. Garden guards told the city cops on the outside "This is the last of this kind of a madhouse we want," "Who needs this?" "I hope we never have anything more like this," etc.

'Take It Easy' Right Slant

Paradoxically, many who came to relax with a fun-party attitude had fun. Those who came to criticize found plenty that was badly organized. For instance: There were no TV monitors available for the in-Garden bunch to know what was being telecast.

Celebrities were embarrassingly few, fearing just what

Celebrities were embarrassingly few, fearing just what happened.

The official proceedings, emcee George Jessel notwithstanding, were very unamusing.
CBS-TVS "Playhouse 90" sponsored the telecast, a \$110,000 tab. Todd's expenses were quoted at \$283,000. The wisecracks are many, most succinct being, "Todd got a \$1,000,000 worth of publicity and made 18,000 enemies," Don't take that too much to heart. Many of the got a \$1,000,000 worth of publicity and made 18,000 enemies," Don't take that too much to heart. Many of the 18,000 "chums" had an abandoned good time of it—having checked any illusions that they would be sumptuously fed or wined. There was a carnival spirit, a menagerie and other circus props.

All, of course, resented the chiseling wine-dispensers and the Garden ushers who, seeing the folding money changing hands for the grape decided they'd get in on swindle and began selling the souvenir programs at buckacopy with most people refusing to get-it-up. Petty stuff is always the most invidious.

Women In A Peeve

Women In A Peeve carried with the showman, should have known about those things, He also forgot the fundamental—hell hath no fury like a woman scorned. They were scorned and scornful. Haying been told to dress-up-to-the-nines (there was even a billet-doux from Liz and Mike that the men should black-tie-it and the gals should eschew boutfants), there was no opportunity to display the couture. You sat like at a prizefight or hockey-game. The majority not in the choice locations were seething at the lack of vantage-point. (For the at-homers' reflex, see this issue's TV Review).

As for the "groceries," the manner of dispensing the dublous "free" grub was beyond alibi. Since tip-money smooths the wheels of good service—Todd should not have overlooked giving the husters a personal pep-talk

Mail in Your Stub for Todd Gift

The party's over, but the gifts are still in a warehouse, waiting to be distributed.

That was the status early this week, as Mike Todd drew plans to have Price, Waterhouse or some other reputable" firm supervise a drawing for the prizes. Intention is to have the winning numbers published in The N.Y. Times today (Wed.) or tomorrow.

There were 18,000 people at Todd's Madison Square Garden bash last week, and he has 18,000 prizes. They were supposed to have been handed out at the party, but no one ever got around to doing it.

Now, a winner has to mall in his ticket stub to get his prize. All of the "gifts" were contributed to Todd by various manufacturers in the hope of free publicity. Some didn't get it. Todd has offered to buy any of the prizes if a manufacturer felt he hadn't been given a run for his money.

(and inducement) not to chisel. And also some lessons on

(and inducement) not to chisel; And also some lessons on how to behave.

So, as the free bonbon wagon rolled by, they threw the candies into the front-rowers. That was not so bad. Then some idiot on the hot-dog wagon started throwing the franks-and-buns. Not even Lew Burdette could "control" pitch a dog within a roll. Gowns were stained.

As for the poor white trash in the upper perches—many expressed themselves that they wished they had 'stood in bed.' About the only thing the hot-dog dolt failed to do was to put mustard on 'em before he started pitching. Let's be grateful.

pitching. Let's be graterin.

Sir Cedric Hardwicke, iKnighted as an artist) on his precariously perched howdah almost became the first indoor elephant trampling casualty this side of the Sabu country, as he hung on openly scared stiff, and with a corps of photogs and staffers literally racing beside the pachyderm to break Hardwicke's pratfall in case. He just

pachyderm to break Hardwicke's pratfall in case. He just made the exit.

Commentators Walter Cronkite, Bill Leonard and Jim McKay were defeated by the in-studio film cut-ins. The multiple sponsors were Bristol-Myers, Kimberly-Clark, American Gas Assoc., Mariboro cigarets and All-State Insurance, with result that the sundry "promoted" loot—from food to gifts—got the TV brushoff.

Minnesota Senator Hubert H. Humphrey got a curious middle spot which sounded more like a political "ex-

ous midriff spot, which sounded more like a political "exposure." Arthur Fiedler conducted the Symphony of the Air; Duke Ellington was booked for the "dancing." There was none as the scramble for food and "presents" pre-

Great Day For The Niteries

Afterwards the guests, in dismay, went on the town. The niteries, pubs and clubs could wish for a get-dressed-up shindig like Todd's almost any time—when people are in their finery they don't want to go home. They tumbled into the plusheries like each was the only oasis in town.

But Todd's terrific Trendex on tv and the plenitude of free press space may have made it worth while from his viewpoint. Oh yes, Mrs. Todd (Elizabeth Taylor) was only

viewpoint. Oh yes, Mrs. Todd (Elizabeth Taylor) was only seen when she once entered the arena to cut the Empire State-size birthday cake. Most of Liz and Mike's 18,000 "chums" were left waiting for a silce. One Broadway wag who knows Todd's resourcefulness from 'way back observed, "In another climate Mike would have had admiration for some of the sharpshooters and the chiseling swindlers with the hot programs and pedding the 'free' grape, but certainly not when he's the host."

"Also, knowing Todd, I'll bet there will be a few thou-sand very choice words spilled by the showman against the Garden, the operation, the chiseling waiters, ushers "I' everybody!"

No Elsa Maxwell

The extraordinarly savage press pannings, from newspaper people and disk jockeys alke, most of them junketed, at the host's expense from distant points, including billeting at the new Hotel Manhattan (nee the Lincoln) on 44th St. and 8th Ave., has created a turnaround attitude among some. "After all," is a summation of opinion, "they didn't have to come. It's pretty tough to police a mammoth Garden with 18,000 cuffo guests and maybe 10% as many more concerned with the entertainment, catering, ushering, regulating traffic, etc.

"It's one thing for an Elsa Maxwell (who, incidentally, was one of-the personalities picked up for a Bill Leonard-CBS interview during the proceedings) to 'run a party' for a VIP group of socialities; it's another headache when it's such a mass-production undertaking."

Add to the captiousness: would the unfortunate telecast have ill boxoffice effect on Todd's picture, "Around The World?"

The Publicity Hangover

Except for a few trinkets looted from the trucks on the floor by some scavengers, none of the "fabulous prizes" advance-ballied by Mike Todd were actually distributed at his "little private party" last week at Madison Square Garden, N.Y. Even the 10,000 cigars that were to be banded out were not. Todd, immediately after the tv.

show, announced that the lucky numbers would be published in newspaper ads. Later it was revealed that the numbers would appear in Todd's ads in today's (Wed.)

numbers would appear in Todd's ads in today's (Wed.) papers.
Todd has supposedly set up a shipping office to send out gifts to the winning numbers. "Liz who is honest." Todd said, would pick the numbers. Although Todd has stated that each and every guest present at the Garden would receive a gift, most ticket-holders have just about given up hope of receiving anything.

Several of the daily newspapers were viciously rough on Todd. The N.Y. Herald Tribune commented editorially on Saturday (19), comparing Todd's shindig with the ancient Roman circuses for the masses and Marie Antoinette's crack to the hungry French, "Let them eat cake."

Pointing out that the U.S. "faces enough troubles at the present time; of which the Communist propaganda machine has taken full advantage to advance its course throughout the world," the Trib "can well imagine how the Soviets will present a picture to the rest of the world of New York fiddling while the country burns." The Trib, in concluding its observation on Todd's party, says: "In the days of the fabulous banquets which preceded the fall of the Roman' Empire, the participants used to gorge themselves, retire to a specially named room and empty their stomachs so that they could return to stuff them-themselves anew.

"Bread Crumbs & Circus'

The N.Y. Daily News. in a tongue-in-cheek account.

Bread Crumbs & Circus'

The N.Y. Daily News, in a tongue-in-cheek account, said Todd "gave the public bread crumbs and a circus..." Other adverse comments were registered by the N.Y. Post's Earl Wilson and Murray Kempton.

Krishna Menon, the usually voluable chief Indian delegate to the United Nations, and a close critic of American folkways, sat impassively throughout the Garden proceedings as if observing some strange aspects of American mores and culture.

Difficulties in obtaining champagne without a payoff to the waiters caused one guest to remark: "This is the most expensive free party I've ever attended."

Very few of the capacity turnout downstairs showed up without black tie, including the newsmen, who apparently heeded Mike and Liz's edict.

George Jessel, who served as m.c., characterized the party most aptly when he said early in the evening: "Such an evening will not happen again. Nobody could stand it."

Home Town Slams Todd

By LES REES

Mineapolis, Oct. 22.

Mike Todd's Madison Square Garden party landed important and lengthy Minneapolis Morning Tribute front page coverage with art which, of course, dlon't hurt "Around the World in \$0 Days" at the Academy here.

Front page story in-question, which carried into one of the back pages, was by the sheet's columnist Will Jones and detailed the advance preparations for the party under Todd's own supervision. Jones was one of the Twin Cities', 22 shindig guests chosen by Ted Mann, Academy owner, and traveling in a chartered plane to and from New York at Todd's expense, of course.

On another Morning Tribune page the same day there was another lengthy by-line story by the newspaper's staff writer Barbara Flanagan, telling about the appearance of the Minneapolis Aquatennial queen at the affair and appraising it.

and appraising it.

and appraising it.

Miss Flanagan was anything but complimentary. In her opinion, the party was pretty much a bust. "Most of the invited guests went away from the party as bewildered as when they arrived," according to her.

"Anybody expecting caviar and peacock wings went home hungry from the party," wrote Miss Flanagan in part after relating some of the bobbles and bugs in the proceedings. "There was beer and hot dogs and pizza and pickles and other good old everyday-type American fare.

"Todd's one bow to the chi-chi set was pink champagne, but he served it in paper cups. In fact, pink was the evening's theme. But whoever made the frosting for

"Said one guest on departing, Well, it was big. And it was also dull I'm still trying to figure out what it was all about."

"A New York cab driver pronounced Todd's party a 'dud.' Tve been hauling people out of that place all night,' he said. 'From what I hear 'em say. you could have a better time watching television."

Inasmuch as Todd is a native Minneapolitan and it all was for free anyway Miss Flanagan's story and the Tribune for carrying it are provoking some adverse comment in local film circles.

WCCO-TV carried the telecast of the party here. For opposition on video it had "Green Pastures" 'KSTP-TV), the, "Real McCoys," the Pat Boone Show and "O.S.S." (WTCN-TV) and the movie oldie "Scarlet Spear" (KMGM-TV).

(WTCN-TV) and the movie oldie "Scarlet Spear (KAIGAI-TV).

Cedric Adams, Star columnist, started out his Friday (18) WCCO Radio noon newscast with "How happy I am I didn't go't othe Mike Todd party—did you hear all that stuff on the air this morning?"

Gary Cooper-Audrew Hepburn-Maurice Chevalier starrer. However, he's confident the film will eventually wind up in the black.

Typee Embarrassment Particularly grievous was a \$465,000 -write-off for the abandoned production of a film version of its high negative, print and advertising costs." The William Wyler production is said to have cost \$3,000,000. Another disappointment, the prexy states; is the domestic take of "Love in the Afternoon," a

bacle. Huston had similar hard-ships with Warners' "Moby Dick" negative.

for a total of 162,250 shares. But,

stock has seen a corresponding bacle. Huston had similar hardships with Warners' "Moby Dick" the annual report discloses, as of Aug. 19, 1957, subscriptions to 123, 750 shares were cancelled. Why the subscriptions were cancelled is worked to provide "an incentive" by giving certain employees a shares in the company, the plan was priced at \$4.75 per share under a payroll deduction arrangement a payroll defunction arrangement a payroll deduction arrangement a payroll defunction arrangement a payroll deduction arrangement a payroll defunction arrangement a payroll deduction arrangement a payroll defunction arrangement



A CAMBRIDGE Production - Screen Play by IRWIN ALLEN & CHARLES BENNETT - HENDRIK VAN LOON - Produced and Directed by IRWIN ALLEN

PHILLY FIRST! WARNERS' WORLD PREMIERE TODAY!

Inside Stuff—Pictures

It's with a single sentence that Ellis Arnall, president of the Society of Independent Motion Picture Producets, wraps up the current situation which sees exhibitors angling to move into production and the producing-distributing companies taking opposition stands. Says Arnall: "Everyone is motivated by self-interest."

Chief exec of the indie film-makers group related this week he attended the recent meeting with the Dept. of Justice at which National Theatres sought the right to engage in production. Opinions of others also were invited by the D. of J. relating to possible modification of restrictive antitrust decrees which bar theatre acquisitions by the top film companies, excepting Paramount and RKO, and production by the top circuits, excepting United Paramount and RKO Theatres.

As Arnall puts it, the exhibs favored modification, while the film outfits expressed themselves as favoring the status quo. D. of J., thinks Arnall, while wanting everyone to have the opportunity to be heard, already has made its determination of what recommendations are to be submitted to the Federal Court anent a rewrite of the decrees.

Early promise of conversion to roadshow policy by downtown Chicago houses has almost evaporated. Not only are exhibitors by and large against it, but distributors show signs of doubt also. Columbia, which was earlier refused the Balabam & Katz Chicago Theatre to roadshow "Bridge Over River Kwai," made apparent overtures to the 600 seat Loop Theatre for an after New Year date, but negotiations for the Chicago or another large B&K house are underway again with Columbia insistence on roadshowing less rigid. It is reported that Columbia, rather than, the Loop Theatre, rejected the idea of roadshowing "Kwai" in the fall through of the final negotiations. The soft summer season felt by "10 Commandments" on a hard ticket basis at the McVickers and the fact that any Saturday night tickets for "Raintree County," which replaces it tomorrow (Wed.), were still available over the weekend has apparently dampened the ambitions of other distributors also.

National Legion of Decency this week confirmed that "Pal Joey" has been given a "B" rating and noted that the classification is "predicated upon a revised version of the film." As previously reported. Columbia, distributor of "Joey." agreed to certain minor cuts as a means of escaping a "C" (condemned) rap. Production was given the "Morally Objectionable in Part for All", handle because of what the Legion feels to be "suggestive costuming, dialogue and situations."

Producer Stanley Rubin is following other film-makers on the "diversification" kick. His next likely will be a documentary based on an atomic radiation tragedy in Houston, Texas. His last was "Girl Most Likely," a musical, and this was preceded by "Behind the High Wall," prison theme; "The Rawhide Years," a western, and "Francis Joins the Navy," a comedy.

The Walt Disney Organization in London will publish Mickey Mouse Weekly, a full color comic, through its own publishing department from next year. Since 1936, when it was launched, the comic has been published under license and supervision from the Disney Organization through Willban Publications Ltd., a company in which Odhams Press holds a substantial amount of stock.

Vogel's Vexatious Victory

tions are preparing their ammunition for presentation to the stockholders if there should be a proxy
fight. If Loew's earning position
does not improve by February,
those opposed to Vogel can charge
that the Loew's topper has had his
chance to produce and has failed to
do so. However, if the harassment
from Tomlinson and perhaps from
Wall St. continues, Vogel can
ruthfully tell the stockholders
that he has been waylaid by raiding parties. parties.

ing parties.

Despite such speculation as to what may happen between now and February, there is no doubt that Vogel gained an important victory at last week's special session. A total of 21,000 out of 25,000 Loew's shareholders voted in person or by proxy at the meeting. Out of the 21,600 who voted, 20,000 supported Vogel in his effort to enlarge the board and in electing nine pro-management direcpro-management direc-

ing nine pro-management directors.

A major share of the credit for Vogel's victory belongs to special counsel Louis Nizer who succeeded in winning seven different court decisions, with three important rulings coming on the same day. Prior to last week's meeting, Nizer appeared in different courts in N. Y., Delaware and Washington to present arguments to stop the Tomlinson faction from preventing the holding of the meeting.

In clarifying his support of Briskin, Weisl, who has played a significant, if sometimes hazy, role in the Loew's battle, declared last week that Lehman and Lazard had no association whatsoever with the Tomlinson faction. Weisl, who is also a member of Paramount's board of directors, said he was acting solely in the interests of his clients — Lehman and Lazard, whom, he stated, have been urging for more than a wear "to get all."

tions are preparing their ammuni-tion for presentation to the stock-holders if there should be a proxy fight. If Loew's earning position does not improve by February, the planting a "Trojan horse" in

The comment on Film Row does The comment on Film Row does not credit Briskin's desire as Ilmited to being a director of the company, meaning a trip from the Coast monthly for board meetings. Some think the banking groups may ultimately succeed in electing a board of their own selection and Briskin will then be elected president of Loew's.

Amplifying his contention that

ent of Loew's. Amplyifying his contention that Amplyifying his contention that there was no association with the Tomlinson faction and Lehman and Lazard, Weisl said there was no agreement except that Tomlinson had joined the banking houses in supporting Briskin's candidacy. Weisl maintained that Briskin will be a good director and "not a bull Weisi maintained that Brissin will be a good director and "not a bull in a China shop. He will help out in any way he can with no axe to grind. If Vogel is right, Briskin will support him."

Weisi insisted that Lehman and

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"Trojan Horse'

However, Briskin's association with Tomlinson and L. B. Mayer at the rump session, convinced vogel that the banking groups, despite all denials, were allied with Tomlinson. As a result, he soured on "Dragnet" ty series.

WB AD-PUB TRANSFER TO NON-UNION AD AGENCIES LOOMS AS CAUSE CELEBRE

Comrades in Exit

Comrades in Exit

Hollywood, Oct. 22.

In the wake of the axing of the Warner ad-pub department in Manhattang even members of the studies publicity department here have been pinkslipped. Those dropped here were Will Baltin and Bill Steiningti, ty department; Itwin Franklin, exploitation; Phill Gersdorf and Ben Markson, units; Franklin Phillips, photographic department; and Tony Navarro, international department.

Gersdorf promptly joined Norman Krasna as unit man on the latter's "Kind Sir," which he is co-producing with Stanley Donen in England next month with Cary Grant and Ingrid Bergman.

and Ingrid Bergman.

Cancel Release Of 25 WB Secretaries

Warner Bros. issued dismissal notices to some 25 homeoffice secretaries and clerks on Friday (18), but quickly rescinded the notices on Monday (21)). No explanation for the change of heart was given by the management. White collarities were merely told by personnel chief Ralph Budd that the order was temporarily withdrawn.

Meanwhile, efforts to clarify the firings of some 40 pub-ad staffers were made in conferences between were made in conferences between officials of the Screen Publicists Guild and representatives of the management. The SPG had sought a meeting with top management but Ben Kalmenson, executive v.p., and Gil Golden, advertising manager, all left for the Coast on Friday.

As a consequence, the unionites
—represented by SPG prexy Martin Blau and biz agent Ben Berman
—met with Larry Leshansky, WB
supervisor of exchanges, and Edward K. Hessberg, assistant secretary and attorney in charge of
labor relations.

All that came out of the meeting, it's understood, was an agreement to continue the talks. It's reported, however, that the union and the management are far apart on all issues involved in the interpretation of the SPG-WB contract relating to the company's right to fire publicists and eliminate its art department. All that came out of the meet-

STEINER-GARMES PREP **MICKEY MARCUS SAGA**

Joseph Steiner, veteran motion picture producer, has formed Broadcast Pictures Inc. to produce films for both tv and theatre re-

Among his first feature projects, in association with cameraman Lee Garmes, will be a feature-length film dealing with Col. Mickey Marcus, the U. S. Army officer who lost his life in the Israel-Arab war. Steiner is currently producing the Hildegarde tv film series, "The International Show." Among his first feature projects

Rock Keeps Rolling

Continued from page I

Continued from page I

WFIL, Philly, disk jockey who has
an across-the-board ABC-TV show.
Clark's show is rated by music men
as the No. I hit maker currently
and Clark mostly plays rock 'n' roll.
Shad sees a long future for the
rock 'n' roll movement. A new
wave of kids enter the disk market
every equiple of years and they'll
continue to go for music with a big
beat, he predicts. At the same time,
he says, the kids who outgrow
rock 'n' roll are staying in the disk
market, developing a more adult
taste for albums, pop and longhair.
In that respect, Shad states, rock
'n' roll is a healthy thing for the
business. It gets the kids into the
habit of running down to their disk
stores—and that will persist as they
grow older.

Hollywood: Upon arrival ad-pub chief Bob Taplinger stated no further personnel cuts are in prospect, east or west. Here-after Warners will bring task forces to the service of each release, as needed.

The firing of 40 Warner Bros. homeoffice pub-ad staffers, including the company's 32-man art department, has developed into a serious cause celebre among Gotham film publicists. Fearful that the Warner action, if unchallenged, may spread to other companies, the Screen Publicists Guild, which represents staffers at WB, 20th-Fox, United Artists, Universal, Columbia and Metro, is rallying its membership in a determined drive to rescind the WB decision and, at the same time to prevent similar moves from occuring at other companies.

In addition to midweek rallies in front of the WB building and a series- of afternoon and evening strategy conferences, the Guild called an unprecedented Saturday (19) meeting of its entire membership. A total of 175 out of the total membership gathered for an all-day session at union headquarters to map emergency moves if meetings with the WB management fail The firing of 40 Warner Bros.

day session at union headquarters to map emergency moves if meetings with the WB management fail to alter the drastic lopoff made by the film company. The publicists, who feel they are always the first victims of real or trumped-up economy moves, are showing a determination and one-for-all spirit that has been rare in the ranks of the bally men. Out of the Saturday

Happy Return

William Iller, a Warner Bros homeoffice art department staffer, reported for work on Monday (14) for the first time since completing his Army

time since completing his army service.

That's the day Warnerites received their notice that the art department was being eliminated and that the work would be turned over to an advertising agency or art service.

session came the appointment of eight committees which are pre-pared to move into action once a final decision is received from WB. If no satisfactory compromise can be reached with the WB man-agement, Guild contemplates legal

can be reached with the WB management, Guild contemplates legal
action and may seek a temporary
injunction to halt the firings. The
union believes that under the terms
of its contract it has a right to do
this. In seeking the temporary injunction, the SPG will attempt to
delay the firing of publicists who
have been given two weeks notices.
The artists, under the pact, have
been given a 60-day notice.

Arbitration an Issue
Union officials believe they have
a right to demand arbitration of the
dismissals since WB has not indicated what jobs would be eliminated. Under terms of the conract, work cannot be transferred
to other employees. Guild, therefore, is wondering what WB intends
to do with the jobs of newspaper,

to do with the jobs of newspaper, trade, column contacts and other jobs. The men who held these positions have been handed their notices. The union also maintains that tices. The umon also maintains that it has the right to arbitrate the question of the fransfer of work to an outside ogranization. Warner management has indicated that the advertising and art work would be transferred to an ad agency or art

general labor movement. It will be pointed out, it's indicated, that unionites will be told that jobs are being taken away from union mem bers and are being transferred to ad agencies which do not employ

ad agencies which up and agencies which union help, union help.

The SPG has officially declared that the "planned dismissals" are inviolation of the WB's contract with the union. SPG members have also declared that the firings would leave film distributors "unable to have film distributors and nubdeclared that the firings would leave film distributors "unable to give films the advertising and publicity exploitation they deserve.' SPG members also predicted in creased advertising costs if campaigns are handled by outside agencies

agencies.

In addition to a technical violation of the contract, the proposed layoffs would be "unwarranted, unnecessary and immoral," the Union

Car Radio (Not Battery) Used by Texas Inventor For New Ozoner Audio

For New Ozoner Audio
Dallas, Oct. 22.

An apparently successful demonstration was conducted here at the Kaufman Pike Drive-In Theatre of the new Car Audio invention for ozoners invented by Dalton P. Clark, a local projectionist. Clark's invention is a device which enables the drive-in patron to hear the sound from theatre amplifiers over his car radio speaker. The car battery is not used. The system is an electrical setup with one end plugged into the car and the other into a connection at the ozoner. It purportedly does away with speakers at drive-ins, according to Clark Loss. Damage to speakers has been a great expense to ozoners everywhere. Clark estimated the cost at \$3 each for the attachment.

John Wayne

= Continued from page 3 =

Western, I imagine it's the surest thing for success you can get."

Asked if he thought Westerns were becoming too plot heavy, Wayne replied: "The ones I'm in aren't and I don't care what the others are doing."

About the shortage of new Western stars in recent years, Wayne said, "I think that the field for developing Western stars has been limited over the past 10 years. The singing cowboy with fancy pants, white hat and guitar became important enough to force those kind of fellows into the field of smaller pictures. For so long, "there hasn't been a straight acting Western star."

Obviously pleased with the impact the Western is making on ty, Wayne, however, indicated he intends to keep plenty of distance between himself and that medium. "I think that any established star who goes into tw as an actor becomes diminutive through that medium," he declared. "You look at a little screen where production costs \$1,000 a minute instead of \$10,000 a rinute, and it ends up hurting you at the boxoffice. But by the same token, tele has helped a lot of actors and it hasn't hurt character actors."

to tices. The union also maintains that it has the right to arbitrate the question of the transfer of work to an outside ogranization. Warner management has indicated that the advertising and art work would be transferred to an ad agency or art service.

The SPG is also playing up the moral and human issues involved, since many staffers with more than 25 years service with the company have been plakslipped. Although the union has not revealed the functions of the committees appointed, it's believed that among the duties on the various groups it will be to appeal to indie producers affiliated with WB, exhibitors, and of other labor organizations. William (Goetz, whose "Sayonara" will be released by WB, has already been notified that there is a possibility that his picture may be singled out by laborites if a satisfactory arrangement is not made with WB.

There's no secret that if WB fails to rescind some of the firings, the union strategy is to "go after" WB pix. With the expected help of the

Film Reviews

Mr. Rock and Roll left in rock 'n' roll to draw 'em in sufficient quantities to get this modest-budgeter off the nut at

suntcient quantues to get united the modest-budgeter off the nut at least.

In many respects, this pic runs off like an unadorned filmization of one of Freed's typical stage shows, For the predominant part of its running time, it consists of a scries of rock 'n' roll vocalists and combos doing their routines against a simple backdrop and to the Swooning tumult of canned applause. Unless one is hep to the nuances of rock 'n' roll, as most kids seem to be nowadays, the music may sound slightly monotonous mod more than slightly cacaphonous.

The string of rock 'n' roll turns is pieced together by a script that's as primitive as the music. The plot revolves around some newspaper columnist's charge that rock 'n' roll generates juvenile delinquency and Freed's attempt to prove that the rocking 'n' rolling kids are the salt of the earth. The yarn is a too obvious hat-rack for the musical numbers and the pic might be more palatable as a straight revue.

The performances in the dramatic roles are on a par with a script. Freed in the title role,

numbers and the pic might be more palatable as a straight revue. The performances in the dramatic roles are on a par with a script. Freed, in the title role, does little but shout into microphones, either on a theatre stage or in a radio studio. Teddy Randazzo, as the male crooner who romances the secretary of the newspaper columnist, projects excellently as a singer, but his thesping is severely limited by a "dese, dems and dose" diction. Lois O'Brien, as the secretary, has little to do while Al Fisher and Lou Marks, as a pair of comic songpluggers, are ludicrous without being funny. Rocky Graziano, a natural performer, is utterly wasted in a silly role. Jay Barney, as the columnist, makes the most of his bit part.

Among the musical performers, Lionel Hampton has a bis segment.

bit part.

Among the musical performers,
Lionel Hampton has a big segment
and hits with his drive even though
the format is completely flat. Others who should click with the kids
are Clyde McPhatter, Frankle Lymon & His Teenagers, Little Richard, and LaVern Baker. Herm.

Rockabilly Baby (REGALSCOPE)

Youthful medley of songs and romance; good programmer.

Hollywood, Oct. 11.

Twentieth-Fox release of William F. Chaxton production. Stars Virginia Field, of Renown, features Irene Ryan. Ellen Corby, Lewis Martin, Judy Busch, Marlene Willis, Gary Vinson, Directed by Claxton. Screenplay, Will George, Willam Drisklii, Fritch; music. Paul Dunlap. Previewed Oct. 9, '57. Running time, 31 MINS. Eleanor Carter Virginia-Field rter Virginia Field
th Douglas Kennedy
(Himself) Les Brown
frene Ryan

Mrs. Wellington	Ellen Corby
Mr. Hoffman	Lewis Martin
Mr. Rogers	. Norman Leavitt
Mr. Johnson Mrs. Rogers	Gene Roth
Mrs. Rogers	June Jocelyn
Mrs. Hoffman	Mary Benoit
Mrs. Hill Charles Leonard	Hazel Shermet
Charles Leonard	Renny McEvoy
Chuck Hoffman	Tony Marshall
Tex	James Goodwin
Ray Hill	Ken Miller
Ray Hill Bill Hancy Pete Rudd	Jimmy Murphy
Pete Rudd	Barry Truex
Jackie	Sandy Wirth
Jackie Nancy (Vougette No. 1)	Cindy Robbins
Vougette No. 2 Vougette No. 3 Vougette No. 4	Susan Easter
Vougette No. 3	Barbara Gayle
Vougette No. 4	Susan Volkmann
Vougette No. 5	(Carvi Volkmann
Cathy	Judy Busch
Linda	Marlene Willis
Jimmy Carter	Gary Vinson
Coach Stone	Phil Tead
The Butler	Watson Downs
The Drunk	. Frank Marlowe
The Bum Carnival Barker	Frank_Sully
Carnival Barker	Ronald Foster
Singer	Fred Darian
	(Luis Amando)

and the kids in school. Vinson, a star swimmer, leads his school to so first-time victory in water polo meets, and Judy starts several clubs after refusing to join schools one exclusive club. Youngsters develop romances and the mother her own, with the school principal, bouglas Kennedy. When a jealous femme discovers family's Secret, at the tries to make trouble, but town's populace, headed by the social leader, insists they remain.

Cast generally turn in good accounts of themselves and Claxton thas given action a high gloss of smoothness. Miss Field delivers solidly, and romance with Kennedy, capable in role, is convincing. It's the kids here who will be best received. Both Vinson and Judy display interesting talent as well as good voices, and Marlene Willis, another newcomer, comes through in top form with pair of song numbers, "Is it Love?" and "I'd Rather Be." Tony Marshall lends interest as polo captain and Sandy Wirth persuasively plays a spoiled daughter of wealth. Irene Ryan, Ellen Corby and Lewis Martin also are competent.

Technical credits add to film's worth, including Walter Strenge's

un also are competent,
Technical credits add to film's
worth, including Walter Strenge's
photography, Ernst Fegte's production designing, Robert Pritch's
editing and Paul Dunlap's music
score. Dunlap also composed the
song numbers.
Whit,

L'Ultima Notte D'Amore (The Last Night of Love) (ITALO-SPANISH—COLOR)

Rome, Oct. 15.

Columbia-CEIAD release of a Merenfil Hesperia production. Stars Marta Toren, Amadeo Nazari, Rafael de Cordova, Nadia Marlowa. Directed by Luis Ardavin, Tolana, Valleri, from Screenplay, Ardavin, Tolana, Valleri, from Color). Enzo Serafin. Music. Carlo Innocenzi. At Capranica, Rome. Running time, 15 MilNS.

75 Michele - Amédeo Nazzari Isabella - Marta Toren Marcella Nadia Marlowa Alomar Rafael de Cordova

Professional thesping and adroit direction help make a conventional story of a mother's sacrifice to save her daughter's besmirched reputation interesting and even suspenseful. Though missing as a general situationer, pic is a good lingual entry, in either of its two versions.

VARIETY

Well made, but often tedious, escape story based on real-life adventure; lacks star marquee

London, Oct. 15.

Rank (Julien Wistle) production and re-lease. Stars Hardy Kruger. Directed by Roy Baker. Screenplay, Howard Clewes. Korenplay, Howard Clewes. Endergree (Bitor, Sidney Hayers, camera, Eric Cross; music, Hubert Clifford, At Odeon, Leicester Square, London. Run-ning time, 111 MiNS.

Odenn Jung time, 111 MiNS. Hardy Kruger Franz von Werra Colin Gordon R.A.E. Interposator Michael Goodline R.A.E. Interposator Michael R.A.E. Interposator Michael R.A.E. Interposator Michael R.A.E. Interposator Michael R.A.E. Andrew Faulds

Marner and Faul Hausard
Once again Britain has flipped
through the war files in search of
a film plot. "The One That Got
Away" is a straightforward escape
yarn based on a real life incident,
but the switch is that the hero is a
Nazi, played by German actor Hardy Kruger. The film is competent
ly made but tends towards occasional tedium and since neither
Kruger nor the supporting actors
have the least marquee value either
in Britain or U. S., the pic is unlikely to create more than tepid
interest.
Oberleutnant Franz von Werra of

likely to create more than tepid interest.

Oberleutnant Franz von Werra of the Luftwaffe was the German prisoner of war captured in Britain to escape and get back to Germany. Shot down in Britain, this brash, cocky young man made no secret of his determination to escape. He even bet the R.A.F. interrogator a bottle of champagne to a pack of cigarets that he would make his getaway within six months.

He made two audacious attempts but was recaptured. Then, with other P.O.W.'s he was sent to Canada and broke away from the trainear Montreal. After an arduous trek across the frozen St. Lawrence, he got into the then-neutral America. From there he eventually broke away into Mexico and finally got back to his homeland. Fortunately, the audience is spared details of his adventures after reaching U. S.

It is not a moot point whether if as

story of a mother's sacrifice to save her daughter's besmirched reputs to interesting and even suspenseful. Though missing as a general situationer, pic is a good lingual entry, in either of its two versions.

A diplomat's daughter living in Mardid gets into trouble via a love affair with a dancer who lives in an upstairs apartment. When he's found murdered, clues uncovered by her father point to her mother as the mistress-kelller, until the finale unveils fact that the mother was just covering up for the reckless teenager.

Marta Toren, in one of her last roles, and Amedeo Nazzari ably render their roles as the diplomate as the mistress-keller, until the finale unveils fact that the mother was just covering up for the reckless teenager.

Marta Toren, in one of her last roles, and Amedeo Nazzari ably render their roles as the diplomate as the d It is not a moot point whether it

Foreign Capsule Reviews

Pied, A Cheval Et En Voiture (By Foot, By Horse and by Car) (FRENCH). Cinedis release of Regina-Simola production. Stars Denias Groy, Dacel-Rock, 19 Vidal. Noel Roquevert. Directed by Marice Delber, Screenplay, Serge De Hoissa, Jacques Andre Germain, editor, Gilbert Natot, At the Paris, Paris, Running time, 19

This comedy has caught on here for solid returns. For the U.S., it measures too slight, with a dim tale utilized to get over a few skits about a bourgeois couple learning to drive and buying an auto. The car is bought so they can live up to the rich family of their daughter's beau.

revue over the objections of a stuffy state cultural rep.

The latter is the butt as the show swirls around him and he is victimized by all, only to give in when the show is a hit, and tries to claim the glory. Musical numbers are modest but sprightly. Gags are clever and racy, such as a jazz band disguised with beards and going swing after faking a classic opening. Music is not unlike some Western types. Simple entertainment values could help this in European marts and perhaps for a few secondary U.S. situations. Mosk.

This comedy has caught on here or sold returns. For the U.S., it measures too slight, with a dim tale Baby "will hit a responsive chord among teenagers especially and is refreshing fare for lover slot of program situations. Going out packaged with Regals "Young and Dangcrous," it complements the more dramatic film on light side.

The William F. Claston production and loss flowers and film benefits the strongly by six song numbers screen down when played no very a water polo sequences for novelty, since sport seldom has been glimpsed on the screen, and film benefits the will device the by Edsar Rumans Colony of the following and the played in several water polo sequences for novelty since sport seldom has been glimpsed on the screen, and film benefits by Edsar Rumans Colony for special strongly by will George and Will-Script Will-Script Will George and Will-Script Wil

The One That Got Away with the average audience likely to leave the theatre as tired as Kruger must have been.

ger must have been.

The Canadian scenes—actually shot in Sweden—have been splendidly lensed by Eric Cross and director Roy Baker handles his situations well while occasionally falling down on characterization. Colin Gordon, Michael Goodliffe, Tenee Alexander and Alec McCoven provide useful support. But the pic is largely a one-man show, and Kruger should be well satisfied with his own efforts.

Rich,

Monpti (GERMAN—COLOR)

GERMAN—COLOR)

Frankfurt, Oct. 15.

Herzog Film release of a Neue Deutsche Filmresellschaft production. Stars Romy Schneider and Horst Buchhoir; features Schneider and Horst Buchhoir; features mut Kautner. Screenplay Directed by Hebrical Color of the C

Anne Claire Romy Schneider
Monpti Horst Buchholz
Nadine Mara Lane
Monpti II By Gobert

A sort of 20th Century "La Bo-heme," with words instead of opera, set in Paris. "Monpti," a shortcut version of "mon petite," my little darling, this should loom okay in U. S.

darling, this should-loom okay in U.S.

With top young German actress Romy Schneider about to be introduced to Stateside audiences with the Disney release of her last year's biggest grossing film "Sissy," this film, which co-etars her with "the Janes Dean of Germany," Horst Buchholz, could do real business in America once the leads become introduced there. Buchholz may win a U. S. pic pact.

This tender tragic love story, based on the novel "Montpi," concerns the two leads mainly. She's a seamstress in a dress shop, who pretends to be a wealthy girl in order to avoid the throught of a life of bleak powerty. But she falls in love with the penniless young Hungarian artist whom she calls "Montpi," With constant jeadousies and misunderstandings, mostly propelled via her lies to conceal her true identity, they quarrel on the eve of their wedding. He flees in a taxi and she, pursuing on foot, runs into the street, is struck by a passing car and dies.

A double plot is the parallel love story interspersed concerning

in a taxi and sne, pursuing on toot, runs into the street, is struck by, a passing car and dies.

A double plot is the parallel love story interspersed concerning a couple of jaded sophisticates, whose paths cross with the young lovers, but without either couple being aware of the existence of the other. Sexy Mara Lane plays the about-to-be divorced playgirl, and Boy Gobert is her bored lover. They seek reality and meaning in their empty lives and never note the impoverished lovers finding it in the background. A "typical Parisian commentary" by a "typical Parisian sitting on a park bench and philosophizing about the significance of a few moments in life opens and closes the picture. Speaker is versatile director Helmut Kautner.

Plus factors in the film are the very realistic settings of the poor artists' quarter of Paris, and the accomplished acting of the two leads, who turn the little love story into a touching one. Miss Schneider, like most leading German actresses, offers more the sweetness of a little sister than of sex appeal. Buchhalz has a brooding sensitive quality that is a tremendous draw for the femmes.

In Agfacolor, this pic offers much more imagination than the usual German productions. Haze.

Marischka giving attention to minor details in scripting and directing. The ballet of the Vienna Volkspera has several excellent choreographic scenes in the play. Camera work is fine. Anton Profes contributed a few nice songs and a fitting score while lyrics by Ernst Marischka are great.

The Monelith Monsters

Another science-fiction pro-grammer of the assembly line, although it's better made and more plausible than most.

Hollywood, Oct. 17. Hollywood, Oct. 17.
Universal production and release, Stars
Grant Williams and Lois Albright; fedtures Lee Trenarue, Trevor Bardette,
Trevary Bardette,
Trevary Bardette,
Trevor Bardette,
Discount of the Control of the Control
by Howard Christie, Directed by John
Shewood, Screenplay by Norman Jolley
and Robert M. Fresco, from Story by-Sack
Arnold and Fresco, Camera, Ellis W. Carcarrol, Alexander Golitzen, Robert E.
Smitt; muse supervision, Joseph Gershenson, Previewed Oct. 18, '77, Eunning
time, 76 MINS.

time, 76 MiNS.

Dave Miller Grant Williams
Cathy Barrett Loia Albright
Martin Cochrane. Les Tremayne
Frod. Arthur Flandors. Trevor Bardette
Frod. Arthur Flandors. Trevor Bardette
Frod. Company William Flandetty
Dr. Steve Hendricks. Harry Jakson
Doctor Reynolds Richard Cutting
Ginny Simpson Linda Scheley
Highway Fatrolman Dean Gromer
Highway Fatrolman Dean Gromer
Weather Man William Schallert

See highes william schallert Science-fictioner off the assembly line for the program market. But better-made and more plausibly constructed than more plausibly constructed than more plausibly constructed than more plausibly constructed than more flausibly more than the series of the series of production crudities, doesn't promise too much. Main flaws are in the screenplay of Norman Jolley and Robert M. Fresco, from a Jack Arnold-Frescoriginal. Story just isn't sturdy enough to be spun out to present length. Also, there's an overage of teonicalties in the script, often over the heads of those who have forgotten their chemistry and geology courses. Then again, evidence of a short shooting schedule and a restricted budget are occasionally quite plain.

Tale revolves around a mysteri-

of a short shooting schedule and a restricted budget are occasionally quite plain.

Tale revolves around a mysterious meteorite which falls near a remote California community. When it comes in contact with water, the meteorite material swells to huge proportions, and turns humans to stone in the process.

Scientists Grant Williams and Trevor Bardette uncover this after several deaths. By this time, it's started to rain and the community, not to mention the entire country eventually, are threatened with total destruction. However, by frantic experimentation and a lucky guess, Willams comes up with the answer, the marching rocks can be stopped by common sait.

Williams makes a capable juve and should do better in more ambitious projects. Bardette and Les Tremayne handle main support chores in an okay dashion. Role of co-star Lola Albright, as local schoolmarm and Williams' g.f., is routine in conception and gets a like performance, but she's very

schoolmarm and Williams' g.f., is routine in conception and gets a like performance, but she's very pretty.

pretty.
Solid direction of John Sher-wood extracts the maximum from script and budget. . Kove.

Les Oeufs De

Les Oeufs De
L'Autruche
(The Ostrich Egrs)
(FRENCE)

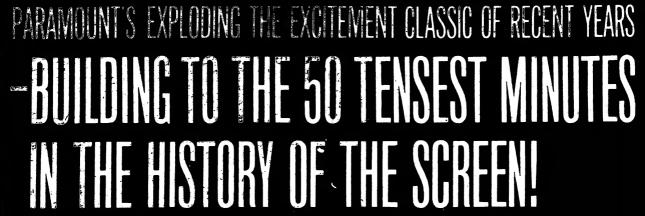
Paris, Oct. 15.

Jeannic release of Vauban production.
Stars Fierre Fremay, features Sinone Renant, Marguerite Pierry, Georges Poudy, Yoko Tani, Andre Roussin, Directed by Denys De La Patelliere. Screenplay, Frederic Grendel, Sherban Siddery, De Longe, Coussin, Camera, Flore, Roussin, Camera, Flore, Roussin, Camera, Flore, Running time, 82 MINS, Running time, 82 MINS, Paris, Running time, 82 MINS.

This concerns a boorish, bour-geois who suddenly realizes he has been pigheadedly blind all his life. He learns that he has a homosexual He learns that he has a homosexual son, plus another one who is being kept by a Japanese Princess. He also finds that his wife might have left him long ago for his best friend if it had not been for the sons. This all makes for comedy of a sort. Adapted from a hit stageplay, it remains much too talky. However, it looks a local entry of box-office worth but is limited for the U.S. market.

In the stage version, the pom-

1



DANA ANDREWS

LINDA DARNELL



STERLING HAYDEN



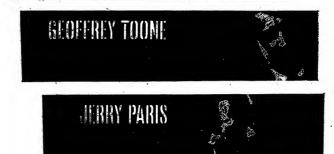
Paramount Presents

ZERO HOUR!

and Co-starring

HROY - HIRSCH

Everybody who has seen it in projection room or theatre previews is already talking about it! A preview at your theatre will convince you and your patrons that this is one of the most suspenseful nerve-tingling adventures of all time!



nd Introducing

PEGGY KING



With CAROLE EDEN - Produced by JOHN C. CHAMPION - Officeded by HALL BARTLETT - Screenplay by ARTHUR HAILEY, HALL BARTLETT and JOHN C. CHAMPION - From a story by Arthur Hailey A Paramount Release ...

NEW CATHOLIC 'PRE-CENSORSHIP' STAND; 'TELEVISION MORE VITAL THAN SCREEN'

"If you leave censorship out, there will be chaos in the moral world, and then all sorts of conflict in the economic and spiritual worlds." So the Rev. Gerald H. Kirwin, editor of The Evangelist, of the Albany Diocese, declared in a significant address tipping off the Catholic hierarchy's current thinking at Siena College, Loudon-ville, Friday night (18).

thinking at Shear College, Loudoniville, Friday night (18).

His 45-minute talk, with exhaustive philosophical, theological, metaphysical and sociological analysis of censorship as viewed by Roman Catholics, affects motion pictures, television, radio and the legitimate stage. It was followed by a question-answer period. During the latter, Father Kirwin predicted that "irresponsible elements" (viz. foes of gensorship) what he called the crucially-important medium of television will raise the same cry" that has often been sounded by "forces in the motion picture industry." This is: "Precensorship is being proposed." He admit ted that it was. Scoffing at the idea no action

posed." He admitted that it was.
Scoffing at the idea no action
should be taken against a motion
picture until it has been released
and is be leved to have been the
occasion for or the cause of misconduct, perhaps of a crime, by a
individual, the priest exclaimed:
"You would not let a child learn
the danger of fire by putting its
hands in the flames,"

Pre-Censorshin

Pre-Censorshin

Pre-Censorship
"Pre-censorship is an absolute necessity to the preservation of decent moral standards," Father Kirwin asserted, at the conclusion of the quiz period.

He stated that the Catholic Bishops of the United States are "contemplating a statement that will be issued at their fall (November) meeting in Washington."

Praises Controls Praises Controls

Praises Controls

On the point of opponents that censorship is a curtailment of basic human freedom, the priest said, "We can't deny it." This is "the charge most frequently thrown at us; the Church is trying to restrict and curtain basic human freedom." He added: "However, there is no such thing as absolute freedom in the world today. Maybe there is an abstract idea of absolute freedom, but in the concrete, every form of free do m, every facet of freedom is restricted. It has to be."

Pastor touched, critically, on Al-

Pastor touched, critically, on Al-lied Artists "Love In the After-noon" and a recent "Bing Crosby picture" which "tried to develop a good case for divorce." (Para-mount's "Man on Fire" presumably -Crosby is a prominent Catholic layman.

But "evil" as a "bad picture But "evil" as a "bad picture" may be, it can not be compared with the damage done by a bad television program, Father Kirwin said. He quoted Pope Pius on this point: the "deepening" psychological effect of a te.evision show "brought into our homes."

Rome's Frisco'?'

Continued from page 11;

experts, why should we send feaexperts, why should we sent rea-tures to Frisco without any pre-vious guarantee that even one will be accepted? What assurance have we, at least to date, that after going to all the trouble, five or 10 French pix plus some assorted others will not be screened instead? thair-splitting arguments here are obviously the result of hurt pride with regard to Venice, and it's probable that all will be resolved once the Frisco setup is further cleared in its pertinent details.

cieared in its pertinent details.

Rumored that at first, Italians had thought of sending two releases 'both already subtitled' to San Francisco: "Last Paradise" and "Father and Sons." First has since been reported sold to UA for the States, while second, which remains a possible Italo entry in the coast event which unspools Dec. (417) has reportedly been sold to coast event (which unspools Dec.)
4-17), has reportedly been sold to
Trans-Lux (Richard Brandt) for
Stateside release, Both pix were
shown successfully at Berlin Fest
earlier this year, both running off
with important prizes.

Current Alibi: Flu

Current Alibi: Flu
Minneapolis, Oct. 22.
Aggravating a general boxoffice slump blamed mostly on
a current paucity of sufficiently outstanding releases is a flu
outbreak which has reached
serious proportions here.
For example, soaring absentees rates were estimated at
20% this week by the school's
attendance director.

attendance director.

Estimating that the flu in itself is causing a patronage drop running from 25 to 50%, exhibitors point out that even many people who aren't alling are staying away from theatres and other places of public and other places of public gathering for fear of contract-ing it.

MINNEAPOLIS DAILIES TOO STRICT—SHOWMEN

Minneapolis, Oct. 22. Minneapolis Star and Tribune the lone local dailies and both under the same ownership, continue to exercise what exhibitors here consider overly strict censorship on film theatres' ad copy.

For "The Story of Esther Cos-tello" at Radio City United Paramount here pulled a new switch, recommending it in the newspaper ads for "our adult patronage" and "for the more informed teenagers."

agers.

Initial ad was published to include "for the more informed teen-agers," but the Star-Tribune ordered it deleted from subsequent ones, informing United Paramount that it had escaped notice originally.

nally.

A united Paramount protest that a "fine line was being drawn" didn't move the newspaper censor-ship board. However, in subsequent ads the sentence 'the management sincerely believes that "The Story of Ester Costello' will not offend any emotionally mature person of either sex," also a new approach, was permitted.

ALFRED TAMARIN TO HA MUSIC SUBSIDIARY

Alfred H. Tamarin, assistant national director of United Artists' ad -pub -exploitation department, has been appointed assistant to the president (Max E. Youngstein) of UA's newly formed music and recording subsidiaries. While taking on new duties in the company's expanded operation, he'll also continue to serve as ad-pub second in command.

tinue to serve as ac-put second in command.

This is the first appointment made by Youngstein since the subsids were set up and he took over the helm.

Tamarin, who has been with UA.

10 years, has had a key role in set ting up music tieups with publish-ing houses and platter outfits. His ing houses and platter outhts. His promotions included the songs and scores from "High Noon," "Moulin Rouge," "Limelight," "Moon Is Blue," "Barefoot Contessa" and other UA releases.

STATE, COLUMBIA, S. C. SOLD

Buyers, Irwin-Fuller, to Presently Lose Their Strand

Columbia, S.C., Oct. 22.
Sale of the State Theatre here
to Irvin-Fuller's Columbia Theatres consummated this week.

to Irvin-Fuller's Columbia Theatres Inc. was consummated this week. House dates to 1930's, Craver Theatres Co. of Charlotte, N.C., sold it to the local company operated by Sam Irvin and Jack D. Fuller. Columbia Theatres operates the Ritz Theatre here and the Strand. However, the Strand's life will be short now, as the building was sold last week to make room for an addition to a nearby bank building. The new management will rentribish the State, possibly change its name and install a different film policy. Columbia Theatres shows Universal and RKO films here. Palmetto Theatre Co. (Wilby-Kinsey) operates four other theatres, including one drive-in. Amount of the sale was kept q.t. It did not include the building, whose lease has six more years, under the current contract with a department store.

New Censorship Regulations in Italy

Can't Show Under-16 Kids Trailers for Films They Are Prohibited From Viewing

Rome, Oct. 15.
Full text of the proposed new censorship law for films and legit has now been revealed, and an early reading has convinced some Yank observers here that as it now stands it contains few if any of the hidden dangers that were feured when the legislative move was first revealed. On the contrary, should the law pass as is, it appears less restrictive than the current dated (1923) legislation covering morality, etc., a remnant of fascist days.

Importantly for the general Yank picture (as to which censorship pedtape here was often used as an excuse for holding up release (or legit script), rather than the unspecified and elastic previous setup. Time limit set for an appeal following a negative decision is 30 days, also, while the government would be held to a 10-day maximum time lapse in issuing the final permit or seal of approval. Felt that this speeding up of the redtape process will help releasing slates all along the line in this country and avoid off-damaging delays.

Further switch is the addition to the censorship boards, made up as previously of government film people, of three private citizens tispecified as family fathers or mothers) and of a psychologist, all to serve for a period of two years. As previously, board decides whether or not an age limit or over or under 16 years will be set on each pic, but this decision would now also apply to trailers of pix forbidden to minors. In other

U. S. STEEL FILM Offering First to Theatres—Later Hits 16m. Circuit

Washington, Oct. 22.
One of the few industrial films ever made specifically for theatrical showings has been unveiled here by U.S. Steel—its "Jonah and the Highway."
Shot in 35m black and white, film is adaptable for widescreen. Plan is to show it in theatres for next year, before offering it in 16m for non-commercial circuit.

16m for non-commercial circuit. Film which has only one brief construction program.

Made on the Coast, it includes players Craig Stevens, Lola Albright and Alan Hale.

Marital Bedfellowship Mention Taboo, Widmark Peppers NBC's Epidermis

A film clip, designed to promote the film "Time Limit," was scissored by NBC-TV before it was presented on the Dave Garroway show on Monday (21). The clip was shown in conjunction with the live appearance on the Garroway program of Richard Widmark, pro-ducer and star of the film.

ducer and star of the film.

According to Widmark, who issued a blast at network censorship, he was unaware that the clip had been altered. Otherwise, he maintained, he would not have appeared on the show as scheduled. The footage was delivered to the Garroway show on Friday (18) and it's stated by a spokesman for Widmark, that neither the producer nor his public relations representatives were notified that the network planned to bluepencil the clip.

The scene eliminated by the network, which Widmark considers vital in the development of the story of "Time Limit," ideals with an Army officer attempting to discover what led a fellow officer to become a traitor to his country. The wife of the accused traitor says: "My husband has been home for five months and six days and in all that time we have never been to bed together." "Censoring "Time Limit" on ty The scene eliminated by the net-

been to bed together."

"Censoring 'Time Limit' on tv because of 'good taste' is ridiculous," Widmark stated. "It's hard to accept the network's point of view when the air channels are busy claiming that a happy marriage really depends on a special deodorant or a favorite toothpaste. Now they are horrified at a suggestion that married people do or don't sleep together. It's time the networks grew up."

'The actor-producer further

networks grew up."

yThe actor-producer further charged that "self-imposed censorsity to the American people and a brake on the development of a responsible tv industry." He accused the networks with operating "under the illusion that the public has the mentality of adolescents."

has the mentality of adolescents."

"Time Limit," an indie production being released by United Artists, has not encountered any previous censorship problems. It has a Production Code seal and is said to have the approval of Army officials. The tv sequence was edited to remove what a network official said was "offensive to American taste."

July & August

Continued from page 4;

who, during the summer period, were playing the not-so-important product that had been in the show-cases during May and June.

cases during May and June.

AB-PT's net operating profit for
the third quarter was \$1,333,000,
or 30c per common share, against
\$1,484,000, or 34c per share, for
the corresponding period last year.
A capital loss of \$44,000 in the new
period cut the consolidated earnings to \$1,289,000 of 29c per share,
whereas the 1956 quarter had a
cap gains advantage of \$23,000,
bringing consolidated earnings to
\$1,507,000, or still 34c per share.
The full nine months of this

. The full nine months of this year brought AB-PT \$4,082,000 in

Global Complexity Of Copyright Is **Made Apparent**

Washington, Oct. 22.
International protection of the so-called "neighboring rights" went a step further past week. The Intergovernmental Copyright Committee voted a recommendation that the Secretariat of UNESCO appoint a committee of experts for further study of the "practical, economic and social" aspects of the problem. Since "neighboring rights" concern topyright protection of performers, recorders, and broadcasters, they are of greater direct concern to American show biz than any other item on the week-long agenda of the committee.

week-long agenda of the committee.

International protection for the
so-called "neighboring rights" has
progressed a step closer to reality.

The Intergovernmental Copyright Committee, which recently
met here, has recommended that
the Secretariat of UNESCO appoint a committee of experts for
a further study of "the practical,
economic and social aspects" of
the problem. "Neighboring rights"
is the term applied to rights which
would protect performers, recorders and broadcasters. They do not
enjoy full protection now but are
regarded as "neighboring" or
rights which are protected. Thus,
the matter is of great concern to
American show biz, and was
watched with great interest at the
recent Intergovernmental Copyright Committee meeting.

Although the multi-language dissussion here did nanoint some of

recent Intergovernmental Copyright Committee meeting.

Although the multi-language discussion here did pinpoint some of the complexities of the problem of such world-wide protection, there was actually no chance of any definitive action, since the entire question had already been placed at the level of the individual government. Documents, endorsed by the International Labor Organization, UNESCO, and the Berne Copyright Union, have already been circularized amongst 90 nations. The hope was expressed that at least a majority of these will have sent replies before the inter-government committee meets again next June. Until then no action can be put on a diplomatic level, which means that no treaty can be formulated.

A number of the 11 participating

A number of the 11 participating

level, which means that no treaty can be formulated.

A number of the 11 participating countries expressed special concern with the neighboring rights issue. Japan, with a thriving record industry, and a lively interest in U. S. music and performers, has a special stake in the question, as evidenced by the presence, as observers, of its five-man Copyright Council. Brazil, a country with a growing music business, and India, with its vast film production, joined the U. S., England and France in expressing interest in the subject.

One of the more unusual items on the agenda was a discussion of the problem of the protection of stage designs, which was brought up at the request of the Australian delegate. Chairman Arthur Fisher, of U. S. Patent Office, pointed out that stage sets are protected by U. S. copyright law if presented in the form of works of art. In addition, the Universal Pictures, pointed out, that since it is very unusual for the same sets to be used twice, except in such standards as westerns, there is no legal problem of direct interest to, the film industry.

Industry observers covering conventions included reps for MPAA, AFM, recording companies, and ASCAP.

Phillipsburg Bye-Bye
Phillipsburg, N. J., Oct. 22.
The Main St. Theatre in Phillipsburg closed its doors last week for good after 50 years in business. The building has been sold by David O. Atkinson, the owner, to an appliance firm. ance firm.

year brought AB-PT \$4,082,000 in consolidated earnings (including cap gains of \$49,000, or 92c pershare, compared with last year's \$6,516,000 (including \$930,05) in cap gains), or \$1.53 per share.

Preferred dividend requirement for the first nine months of 1957 two first nine months of 1957 was \$253,250. Total of \$4,419,364 common shares were outstanding.

foul life to be



INTER-OFFICE ALLIED ARTISTS PICTURES CORPORATION

TO: (Name) M.R. (Razz) Goldstein

Date October 21, 1957

FROM: (Name) Jack Bernstein

(Office) New York

SUBJECT

Montreal area 20_theatre saturation booking HUNCHBACK OF NOTRE DAME.

(Office) Toronto

ON THE TIME I

YOU

HUNCHBAC SATIONAL

MADE PO

The response to our saturation booking was tremendous. I thought you would like to see the wires as received.

YOUR EXCELLENT PROMOTION JOB ON HUNCHBACK OF NOTHE DAME MOST CERTAINLY JUSTIFIED YOUR EFFORIS IN THAT IT PRODUCED BOX OFFICE RESULTS BEYOND OUR FONDEST EXPECTATIONS WITH BUSINESS IN OUR FIRST RUN MONTREAL AND QUEBEC CITY TREMENDOUS AND PICTURE DEFINITELY HOLDING OVER.

> (sgd) Ben Geldsaler, Chief Buyer Famous Players Canadian Corporation.

CONGRATULATIONS FOR YOUR INGENUITY IN LAUNCHING HUNCHBACK OF NOTRE DAME WITH THE GREATEST EXPLOITATION CAMPAIGN WE HAVE EXPERIENCED IN OUR CIRCUIT STOP RESULTS IN RIDEAU OTTAWA ARE STUPENDOUS AND DEFINITELY HOLDOVER STOP THIS KIND OF CAMPAIGNING DEFINITELY PAYS OFF AND SHOULD BE A GUIDE FOR THE INDUSTRY.

(sgd) R. Auerbach, Vice President

WE TAKE GREAT PLRASURE IN CONGRATULATING ALLIED ARTISTS PICTURES OF CANADA LITD. ON THEIR SPIENDID EXPLOITATION AND PROMOTIONAL CAMPAIGN PRECEDING THE TWENTY THEATRE OPENING OF THEIR PICTURE THE HUNCHRACK OF NOTRE DAME STOP THE TREMENDOUS COVERAGE WHICH REACHED INTO THE PROVINCE OF QUEBEC IS CURRENTLY THE TALK OF THE MOTION PICTURE INDUSTRY STOP WE FEEL CENTAIN THAT EXHIBITORS PARTICIPATING IN THE EXHIBITING OF THIS FIRST SATURATION BREAK IN CANADA ON THIS PICTURE WILL RECEIVE A MORAL BOOST IN ADDIT-

(sgd) J. H. Strauss, President, Theatre Owners Association of Quebec

I WISH TO CONGRATULATE YOU WARMLY WITH THE SHOWMANSHIP YOU INTRODUCED WITH THE LAUNCHING OF THE NORTH AMERICAN PREMIERE OF HUNCHBACK OF MOTRE DAME STOP THIS EXAMPLE IS TO BE REPEATED BY OTHERS AND I THINK IT WILL CONTRIBUTE IN A POSITIVE WAY TO REVIVE THEATRES STOP IN THE FUTURE YOU CAN RELY ON THE COOPERATION OF OUR

> (sgd) L. Janssens van der Sande Director of Rex Films

CONGRATULATIONS ON A GREAT CAMPAIGN WHICH RESULTED IN ONE OF THE MOST CUTSTANDING

(sgd) A. P. Bahen, East District Manager, Odeon Theatres.

JB/sg

GINA LOLLOBRIGIDA . ANTHONY QUINN

THE HUNCHBACK OF NOTRE DAME

CINEMASCOPE

1959 Cinerama Scarcity-of-Material Shadow Cast in Stanley's Plea

Washington, Oct. 22.

A strong suggestion that Cinerama may become only a "sometime thing" is contained in a request by Stanley Warner to turn the Capitol, Cincinnati, into an all-picture house. Theatre was acquired in 1954, with court permission, as an outlet exclusively for Cinerama product. The lease expires April 29, 1959 and the circuit wants to use the theatre both for Cinerama and regular product, commencing with 1959 when an extension of the lease become operative.

If this should be approved, it

lease become operative.

If this should be approved, it would open the door for Stanley to seek similar permission in other towns where it operates houses exclusively for Cinerama. Indication is that SW is finding difficulty in lining up suitable material for the Cinerama screen.

In addition to seeking a change of purpose for the Capitol, Stanley Warner notified the Justice Department it also wants to acquire and operate a theatre. in Punssu-

partment it also wants to acquire and operate a theatre in Punxsu-tawney, Pa. It wants to run the 961-seat Jefferson there. Under the Warner consent decree, Stanley was compelled to divest itself of one compelled to divest itself of one of its two theatres in Punsutawney. Instead, the divorced circuit leased both to an independent operator. The cerator has falled to make a go of them and is tossing them both back into the lap of landlord, Since there are no other theatres in that town (one drive-in outside) SW seeks permission to operate the Jefferson and to lease the second house to anyone who wants it. Since the antitrust decree required the circuit to divest only one of the two theatres, it appears one of the two theatres, it appears unlikely that Justice Dept. will op-pose this request.

MASTERPIECE PRODS. SUES ON REISSUING

Masterpiece Productions, reissue outfit, has filed a \$750,000 suit in N. Y. Supreme Court against Western Television Corp. charging breach of contract. In addition to monetary damages, suit seeks to enjoin Western Television from interfering with Masterpiece's right to license a group of films to theatres and television.

According to the complaint,

to license a group of films to theatres and television.
According to the complaint, Masterpiece charges that under a January, 1956, agreement it was granted sole and exclusive rights to distribute 25 pictures in the U. S. and Canada subject to certain restrictions. However, it was charged that Western Television breached the contract by granting prior to January, 1956, various other contracts with licencees and the stations for the exhibition of these films. In addition, the complaint alleges that Western Television made a deal with AAP Inc. causing a conflict in the licensing of the pictures. Western Television, the complaint continues, deliberately interfered with Masterpiece's rights by "falsely publishing that the plaintiff was not the owner of the rights and urged exhibitors and tv stations not to deal with the plaintiff."

Among pictures involved in suit are "I Married a Witch," "52d Street," "The Long Voyage Home," "Silver Queen," "Eternally Yours" and "Winter Carnival."

UA Borrowing

Continued from page 3

will be on the market than otherwise would be. Thus the benefit is to accrue to all exhibitors on the UA account list.

UA account list.

UA has a hefty bankroll tied up in its backlog, including the \$3,000,000-plus "Vikings," and has seven productions now before the cameras, including Gregory Peck-William Wyler's, "Big Country," Hecht-Hill-Lancaster's "Run Silent, Run Deep," which has Clark Gable and Burt Lancaster in the leads, and Frank Ross' "Kings Go Forth," with Frank Sinatra and Tony Curtis. Latter, temporarily suspended, resumes Nov 11.

In the UA future is a schedule

Latter, temporarily suspended, resumes Nov 11.

In the UA future is a schedule of 36 features annually, compared with the 48 which heretofore have been on the yearly program. Company's brass wants a numerically lessened but costiler sked on the theory that the market figures to be glutted with "B" fare.

JOE MACCHIA (LOEW'S) RUNS FOR N. Y. JUSTICE

Joseph A. Macchia, an attorney Loew's legal staff, is the Re publican candidate for Justice of the N. Y. Supreme Court in the first judicial district, which covers Manhattan and the Bronx.

Prior to joining Loew's, Macchia was law secretary to Surrogate Frankenthaler and law secretary to now Circuit Court of Appeals Judge J. Edward Lumbard.

Theodore R. Kupferman, v.p. and general attorney for Cinerama Productions Corp., is Macchia's campaign treasurer. In 1955 when Kupferman was the Republican candidate for the same office, Macchia was his campaign treasurer.

Gallic CDC Pays Way For Arty Cinema Group

Paris. Oct. 15. ganization, the Confederation Internationale Des Cinemas, now groups seven countries in its lineup (France, Great Britain, Holinp (France, Great Britain, Holland, Switzerland, West Germány, Austria, Belgium) with 30 art houses. Purpose of this outfit, underwritten by the Gallic Centre Du Cinema, is to insure outlets for unique and offbeat pix which may not have the commercial attributes necessary for regular release. It is part of the drive for quality pix going as well as filmmaking here.

The CIDC headquarters.

The CIDC headquarters is France and is presided over by Gallic cric Armand Thallier, Mem bers exchange quality pix, both old and new, and special customs dis-pensations have been set up for them. Group is now trying to get U. S. participation, and have been talking to U. S. foreign film dis-tribs and exhibs,

MPIC Pushes Drive On 'Dirt' Tipsters

Hollywood, Oct. 22.

Motion Picture Industry Council following a session last week, is intensifying its campaign and investigation to uncover identities of those "journalistic parasites" who supply scandal mags with info about industry celebs. MPIC gave its "spotlight" committee the greenlight to take strong action against such informers.

against such informers.

Lou Greenspan, exec director of MPIC, explained: "We will first enter into exploratory discussions with the major studio and independents producers, then with Screen Actors Guild and ether industry groups, and with full support of the industry will outline a longrange program toward this objective."

"We will organize offective on-

jective."

"We will organize offective opposition to fight these peephole writers, and we will seek to gather conclusive proof of the identity of the informers," said Greenspan. "Those who have criticized the industry—and particularly MPIC—will have cause to change their minds. Certain circumstances in the past precluded open slugging tactics, but we will clean out these smear magazines and the journalistic parasites who are feeding on the industry by helping them," he added.

the industry by helping them," he added.
"They are unsavory and irresponsible characters who are no longer welcome in our business," said the exec of those newsmen who sell tips and yarns to the scandal mags.

Lease Miami Ozener Miami, Oct. 22.

Smith Management Co. of Boston, headed by Philip Smith, took the LeJeune Drive-in here on a long-term lease. Ozoner accommodates 1,200 cars, Deal was consummated through Berk & Krumgold, theatre horkers. theatre brokers.

Prior to acquiring the LeJeune, the Smith interests leased the Carefree, Surf and Colony Theatres in Palm Beach through the same brokers.

STEPHEN CRANE'S 1899 **NOVEL DUSTED OFF**

Hollywood, Oct. 22. William Morris agency is pack-ging 1899 Stephen Crane novel, The Monster," as a feature film

offering. Writer-director team of Lou Garfinkle and Albert Band have been inked for the project, on basis of Garfinkle's completed screenplay.

Film Row Briefs

SAN FRANCISCO

SAN FRANCISCU
Joe Hanley, office manager of
Warner Bros, exchange here and a
WB employee for more than 30
years, is retiring. New office manager has not yet been selected.
In further reshuffling at Warners' Frisco exchange, head booker
Jess Wright moves to a salesjob and Les Smith, ex-booker at
Metro's Frisco office, becomes
head booker.

MINNEAPOLIS

MINNEAPOLIS

Exhibitors here beefing about current alleged shortage of top boxoffice pictures that has forced three leading single feature loop houses to resort to succession of "B" twin bills.

Practically all of territory's drive-ins now are shuttered for season, but four in Twin Cities area still bucking the cold weather. On competitive bids, local 400-seat independent World landed "Joker Is Wild," losers including three Paramount and two RKO Theatres Loop houses.

Gil Swenberger, Bennie Berger circuit general manager, winner of Northwest Variety club's annual golf tournament.

circuit general manager, winner of Northwest Variety club's annual golf tournament.

Helen Carney of Metro branch contract department celebrating 37th anni with company, and honored by fellow employes.

Theatres reopening in territory include those at Luverne, Jasper, Breckenridge and Clinton, Minn, and at Bridgewater and Quinn, S. D., with local merchants in several instances taking over the operations.

M. A. Levy, 20th-Fox district manager here, and the wife yacattoning in Europe.

In the 35-day clearance alots uptown, "Bride and Passion" which had the same downtown first-run advanced \$1.25 admission the week before in the three 25-day nabes as downtown, being shown at regular prices.

Fay Dressell, RKO branch manager here for 20 years before the exchange was closed, now manager of newly opened local DCA branch. Branch manager LeRoy J. Miller and his salesumen attending the Universal sales meeting in Chicagothis week.

versal sales meeting in Chicago this week. Ernie Lund, Paramount city salesman, back to Swedish hospital for further observation.

Minneapolis Star editorial expressed opinion that present "non-Hollywood approach to producing movies away from the film capitol" should result in more realistic nictures.

tol" should result in more reassurpictures.

Circuit owner W. R. Frank in.

Chicago on film deals for his local
neighborhood fine arts Avaion.

Although panned by some crix,

Tet Pilot" a smash boxoffice hit
throughout territory as well as in

Twin Cities.

M. A. Levy, 20th-Fox district
manager here, and wife touring

Enroue.

Europe.
St. Paul loop Lyceum, ordinarily
a last-run house, played "Trooper
Hook"-"Jungle Beat" first-run

PITTSBURGH

Victor Theatre in New Castle, which Maurice Markley has been operating la recent months, 'reverted to fis former owner, Harry Fry, who also has the Vogue there. Ernie Stern, of Associated circuit, took over distributorship in this area for Esther Williams and Johnny Weissmuller swimming pools.

and Johnny weissimited and ming pools.

Penn Theatre, UA's downtown site, took over its own concession stand, which has been operated since it started by Berlo Vending

Co.

Paul Reith, who was with RKO
here for 25 years, resigned from
Exhibitors Service and will devote
all his time to managing Maple

all his time to managing Maple Drive-in.

Nick Glovan quit exhibition in Elkins, W. Vz., and left for Call-fornia to establish a new bushess. Joel Golden and Co-Operative Theatres, where he's been on the booking staff, have parted company.

National Deposit Bank of Arnold bought Kent Theatre there, which has been dark for two years, at

Ames, Keel, Lund, BeCamp Win-Ne Opposition Ticket

Hollywood, Oct. 22. With no indie opposition devel-oping to the administration slate headed by Leon Ames for Class A

oping to the administration slate headed by Leon Ames for Class Anficers and directors, all were the Screen Actors Guild, and will take office at the Nov. 15 general membership meet.

Thus elected are Ames, as prexy; Howard Keel, first v.p.; John Lund, second v.p.; Rosemary De-Camp, third v.p.; Rosent Keith, recording secretary; George Chandler, secretary; and Louise Heavers, Hillary Brooke, Harry Carey Jr., Chiek Chandler, Richard Crane, Nancy Davis, Ann Doran, Frank Faylen, Richard Jaeckel, Gilbert Perkins and retiring prexy Walter Pidgeon as directors. Board holdovers include Sally Blane, Ward Bond, James Cagney, Macdonald Carey, Fred. Clark, Jackie. Cooper, Wendelt Corey, Tony Curtis, John Howard, John Hubbard, Ruth Hussey, Keel, John Lite, Lund, Jimmy Lydon, Jack Mower, Eva Novak, Donald O'Connor, Honald Reagan, Verne Smith, George Sowards, Georgia Stark, Bert Stevens, Craig Stevens, Willam Walker and Bill Williams.

'Also at the Nov. 15 meeting, payvand upcoming teleblurbe contract

Also at the Nov. 15 meeting, pay tv and upcoming teleblurb contract negotiations will be on the agenda.

'80 DAYS' SMASH ON \$3.60 BERLIN PREEM

Berlin, Oct. 22.

The 965-seat Capitol gala-preemed "Around World in -80 Days" (UA) on the night of Oct. 18. Local first-performance had many unusual trimmings. Preem ducats ranged from 5 to 15 ducats ranged from 5 to 15 D-Marks (\$1.20 to \$3.60), with pro-ceeds going to a welfare fund for needy local filmites. A large con-tingent of German screen person-altiles, each greeted by spotlights, attended the event.

Publicitywise, United Artists did a good job. Posters were up sev-eral weeks everywhere in Berlin. Local press dedicated much space to the "sensational career of Mike

eral weers everywhere in Bernin.
Local press dedicated much space
to the "sensational career of Mike
Todd" and the latter's pic.
Reviews in the local press
weren't superlative, but still mostly very good. Unfortunately, the
synchronization here spoiled the
synchronization here spoiled the
spic's individual value considerably.
Most of the tongue-in-check humor
was lost. Also technically, the
film was in parts disappointing although this wasn't probably the
film's fault.
Commercially, film stands a big
chance here. The entire ballyhoo,
the positive word-of-mouth and
various widely publicized gimmicks
in conjunction with Mike Todd
and this film have resulted here in

Briefs From Lots

Hollywood, Oct. 22.

Jack Palance will star in "The Man Inside" which Warwick Productions will make next Spring for Columbia release. Paramount set Ellen Corby for a role in "From Amongst the Dead" which Alfred Hitchcock is producing and directing. . 20th renewed its contract with writer producer-director Frank Tashkin, calling for two films in the next two years . . Allfed Frank Taskkin, calling for two films in the next two years . Allied Artists will release the William F. Breidg production "Seven Guns to Sin" which Edward Dein directs from a screenplay he and his wife Mildred adapted from an original by Miles Wilder . Ellot Hyman and Ray Stark bought film rights to "Anatomy of Murder" by Robert Traver, the film version to follow the projected dramatization by John Van Druten . . Producer-director Roger Corman signed Susan Cabot te a multiple picture contract . . June Kenney signed for the romantic lead in "The Farikastic Puppet People" for American International. Allied Artists will release Na-

SCREEN ACTORS SLATE | CANCER NEW CASE BACKED BY N. Y. TENT

The N. Y. Variety Club, Tent 35, has launched a new "heart" project involving the field of cancer research. Details of the new project were revealed at a lunch-eon Thursday (18) at the Sheraton-Astor Hetel.

Astor Hetel,
The Gotham unit of the international show biz organization has
formed the Cancer Control Research Foundation of the Variety
NY. The principal obsearch Foundation of the Variety Club of N.Y. The principal ob-jective is to support the Institute of Applied Biology of N. Y., to-gether with the research and clini-cal work of Dr. Emanuel Reviel in the field of cancer control.

the field of cancer control.

The affiliation of the Variety
Club is one of complete identity.
The project will become known as
the Variety Medical Center, which
includes the research laboratory,
the clinic, and the use of the facilities at the Trafalgar Hospital.

ties at the Trafalgar Hospital.

Fanny Holzman, w.k. show biz attorney and close friend of the late Gertrude Lawrence, a cancer victim, played an important role in arranging the tieup between the Variety Club and Dr. Revici's institute. Irving Dellinger, of the Variety Club, initially uncovered the project which was approved after thorough investigation by a committee consisting of Charles Smaknett, Jack Levy, Ira Meinhardt, and Jack Bower. Initial goal of the Variety Clab is to raise \$100,000 for the project.

Kickoff Inneheon saw a large

Kickoff Inncheon saw a large turnouf of film execs and show bizites. Performers present in-cluded Red Buttons, Edward Mul-hare, Julie Newmeyer, T. C. Jones and Diana Dors.

Col's 'Kwai' Tracker

Columbia Records will release the background score album from "The Bridge on the River Kwai," Sam Spiegel production for Columbia Pictures release. Deal was set between Jonie Taps, Columbia pix executive, and Mitch Miller, pop artists & repertoire chief for the diskery.

Score was composed and conducted by Malcolm Arnold and recorded by the Royal Philharmonic Orchestra of London. Label will also issue as a single the "Whis-

also issue as a single the "Whis-tling Song," plucked from the soundtrack. This is the number whistled by the POWs in the Japanese prison camp.

Bartlesville

Continued from page 11 =

luncheon meet here yesterday (Mon.) that the Bartlesville Tele-movie run had "outrun our ex-pectations" and was "better than

pectations" and was "better than we had a right to expect, on the basis of our experience with community antenna systems."
"Of course, we know this rate has come from an early enitusiasm, without an intensive sales program, and we are ready now to settle down for the long slow pull," he held,
The "Telemovie Fall Festival luncheon" was attended by more

Incheon's was attended by more than 300, including two members of Congress, and served to mark the birth of the films-in-the-home system here.

A Telemovie subscription costs a flat \$9.50 per month. Two chan-nels are operating simultaneously, one presenting new firstrun pix, the other reruns and repeats. Conthe other reruns and repeats. Con-nections are entirely by wire. Some 500 families have signed up to date and there have been about 30 can-cellations. The area wired here covers 5,200 homes, of which 4,500 have tw. sets. Thus, noted Griffing, 500 connections represent one connection out every nine sets.

one connection out every nine sets.
Griffing said 500 subscriptions actually were a surprisingly high figure. "When we planned this test, we projected we would have 200 by this date," he said Griffing added that the test of telemoyies—in Bartlesville or anywhere elsewas whether they are "desirable, feasible and saleable." Oute the national publicity has worn off, he said, it'll come down to the question of "our shiffing to provide something attractive to Bartlesville families at a price they are willing and able to play.

Bartlesville has been charging

Bartlesville has been charging its subscribers only since Oct. 1.



THE AMAZING COLOSSAL MAN

starring Gleve Langari, Carly Downs, William Holson and Laure, These Produced and inverse by Bort I Gordon, servenglay by Mark Hanna in the Bort I. Gordon, A. James, Nicholson, Samuel Z. Arasit production

American

Picture Grosses

HEAR GOOD' LIGHT 5G. BALTO: 'JOKER' 9G, 2D

Baltinor, Oct. 22.

Footbal weather is putting a scrimp in the take here currently, with a batch of double bills and holdovers not doing much to help. "No Down Payment" at Century looms fair while "Rising of the Moon" at the Little is ditto. "Hear Me Good" and "Mister Rock and Roll" at the New are rated dull and "Devil's Halipin" and "Short Cut to Hell" combo is blah at the Stanley. On the credit side is "Joker Is Wild" which looks nice in second frame at Hippodrome, Estimates for This Week Estimates for This Week

Century (Fruchtman) (3,100; \$1.25)—"No Down Payment" (20; Fair \$7.000. Last week, Pilot" (U) (3d wk), \$6,000.

Cinema (Schwaber) (460; 50-\$1.25)—"Mile. Striptease" (DOA) (3d wk). Nice \$3,000 after near same for second.

Film Centre (Rappaport) (890; \$1.25-\$2.25) — "Around World" (UA) (44th wk). Still strong at \$8,000 after \$9,000 last week. Five West (Schwaber) (460; 50-\$1.25)—"Brothers in Law" (Indie) (2d wk). Good \$3,200. Last week, \$3,800.

\$3,500. Hippodrome (Rappaport) (2.300; 50-\$1.25)—"Joker Is Wild" (Par) (2d wk). Nice \$9,000 after \$12,000

opener.

Little (Rappaport) (300; 50-\$1.25)

—"Rising of Moon" (WB). Okay
\$1,200.

Mayfair (Hicks) (980; 50-\$1.25)

"Beyond Mombassa" (Col) and

"Beyond Mombassa" (Col) and "Brothers Rico" (Col). Slow \$3,800. Last week, "Quantez" (U), \$4,000.

New (Fruchtman) (1,600; 50-1.25)—"Hear Me Good" (Par) and Mr. Rock and Roll" (Par). Dull 5,000. Last week, "Unholy Wife"

Playhouse (Schwaber) (400; 50-\$1.25)—"Happy Road" (M-G) (2d wk). Okay \$3,200. Last week, \$3,500.

\$3.500.

Stanley (SW) (3.200; 50-\$1.25)—
"Devil's Hairpin" (Par) and "Shorl
Cut to Hell" (Par). Light \$8.500.
Last week, "Black Scorpion" (WB
and "Black Patch" (WB), \$8,000.

Town (SW - Cinerama) (1,125; \$1.25-\$2.25)—"This Is Cinerama" (Cinerama) (8th wk). Holding at hep \$9,500 after \$10,500 last week.

CHICAGO

(Continued from page 9) Deadly" (Indie). Par \$4,000. Last week, "Battle Shock" (Rep) and "Weapon" (Rep), \$4,000.

"Weapon" (Rep.), \$4,000.
Oriental (Indie) (3,400; 90-\$1.50)
—"Three Faces of Eve" (20th). Fair \$19,000. Last week, "No Down Payment" (20th) (2d wk), \$8,000.
Palace (SW-Cinerama) (1,484; \$1.25-\$3.40)—"Seven Wonders of World" (Cinerama) (44th wk). Nifty \$29,000. Last week, \$27,000.

\$29.000. Last week, \$27,000.

Roosevett (B&X) (1,400; 65-90)—

"Cyclops" (U) and "Unknown Land" (U). Big \$17,000. Last week, "Quantez" (U) and "Public Pigeon No. 1" (U) (2d wk), \$9,600.

State-Lake (B&K) (2,400; 90-\$1.50)—"Jet Pilot" (U) (4th wk). Slowing to \$8,000. Last week, \$10,-

00. Surf (H&E Balaban) (685; -"Brothers in Law" (Con -"Brothers in Law" (Cont) (3d wk). Tidy \$3,700. Last week, \$5,000. Todd's Cinestage (Todd) (1,036; \$1.75-\$3.30)—"Around World in 80

\$1.75-\$3.30)—"Around World In 80 Days" (UA) (29th wk). Potent \$25,-000. Last week, \$25,800. United Aritsts (B&K) (1,700; 90-\$1.50)—"Joker Is Wild" (Par) (4th wk). Tame at \$9,000. Last week, \$8,000.

\$8,000.

Woods (Essaness) (1,200; 90\$1,50)—"Story of Esther Costello"
(Col) (3d wk). Good \$8,500. Last
week; \$10,800.

World (Indie) (606; 90)—"Stella"
(Burst) (3d wk). Sturdy \$5,000. Last
week; \$5,800.
Ziegfeld (Davis) (435; \$1,25\$1,50)—"Girl on Third Floor" (Indie). Pert \$5,500. Last week, "Escapade" (Indie), \$3,000.

PITTSBURGH

(Continued from page 9)

(Continued from page 9)
Limping to barely \$1,600. Last
week, \$2,700.
Stanley (SW) (3,800; 80-\$1.25)—
"Joker Is Wild" (Par). Warm notices aren't hurting. Solid \$12,500.
Last week, "3:10 to Yuma" (Col),
\$7,000.
Warner (SW-Cinerama) (1.300;
\$1,20-\$2.40)—"Search for Paradisc"
(Cinerama) (2d wk). Hasn't had
much chance to get off ground,
with the flu and strike. Off to nice
\$12,000. Last week, \$14,000.

LOS ANGELES

(Continued from page 8) Leave Me" (M-G) and "Last the Saw Paris" (M-G) (reissues)

\$1,900.

State, Vogue, Ritz (UATC-FWC)
(2,404; 225; 1,330; 90-\$1.50) —
"Devil's Hairpin" (Par) and "Short
Cut to Hell" (Par). Fair \$13,000.

Hillstreet (RKO) (2,752; 90-\$1.50)
—"It Came from Outer Space" (U)
and "This Island Earth" (U) treissues). NSH \$3,000 or close. Last
week, with New Fox, "Jet Pilot"
(U), "Joe Dakota" (U) (3d wk),
\$8,700. (U), " \$8.700.

New Fox (FWC) (965; 90-\$1.50)

"War of Worlds" (Par) and
"Conquest of Space" (Par) (reissues). Lukewarm \$3,600.

sues). Lukewarm \$3,600.
Wármer Beverly (SW) (1,612;
\$1,50-\$3.50) — "Raintree County"
(M-G) (2d wk). Healthy \$19,600.
Last week, \$16,500.
Fox Withhire (FWC) (2,296; 80-\$1.80) — "Three Faces of Eve"
(20th) (2d wk). Okay \$7,000. Last week, \$7,300.

week, \$7,300.

Hollywood (FWC) (756; 90-\$1.50)

—"No Down Payment" (20th) and
"Copper Sky" (20th) (2d wk). Slim
\$3,700.

"Copper Day (1975) [1976] [197 town) and "Satellite in Sky" (ws) (repeat) (Downtown only), "Woman of River" (Col) (Beverly, Lively \$14,000 or close. Last week, Egyp-tian, Downtown with Wiltern, "Eagels" (10th wk) plus "Woman of River" (Downtown, Wiltern

of River" (Downtown, Wiltern only), \$22,400.
Four Star (UATC) (868; 80-\$1.30)
—"Esther Costello" (Col) (3d wic).
Light \$3,800. Last week, \$4,400.
Hollywood Paramount (F&M)
(1,468; 90-\$1.80)—"Interlude" (U)
(5th wk). Oke \$4,000. Last week, \$3,000

(6th wk). Oke \$4,000. Last week, \$3,900.

Fine Aris (FWC) (631; 90-\$1.50)

—"Perri" (BV) (8th wk). Perky \$3,200. Last week, \$4,000.

Warner Hollywood (SW-Cinerama) (1,384; \$1.20-\$2.65)

Week Sunday (20) after fast \$27,-200 last week.

Carthay (FWC) (1,138; \$1.75-\$3.50)

—"Around World in 80 Days" (UA) (44th wk). Socko \$26,200.

Last week, \$26,100.

Crest. Sunset (Lippert-Cohen) (800; \$40; \$1.25-\$1.50)

—"The Roots" (Indie). 1990; \$1.50

—"The Roots" (Indie). (3d wk). Nice \$2,400. Last week, \$2,650.

"Green Man" (DCA) (6th wk). Okay \$3,300. Last week, \$3,200.

SEATTLE

(Continued from page 8)

(Continued from page 8)
(UA) and "Chicago Confidential"
(UA), \$7,300.
Fifth Arenue (Evergreen) (2,500;
\$1,\$1.50)—"Joker Is Wild" (Par) and "Monte Carlo Story" (Par).
Lofty \$1,000 or near. Last week,
"No Down Payment" (20th) and
"Hell on Devil's Island" (20th),
\$6,300.

"Hell on Devil's Island" (20th), \$6,300.

Music Box (Hamrick) (850; 90-\$1.25)—"Jet Pilot" (U) and "Joe Dakota" (U) (M-O.). Fifth downtown week. Okay \$4,000 for 8 days. Last week, "Pajama Game" (WB) (7th wk) and "Happy Road" (F-G) (4th wk), \$3,400.

Music Hall (Hamrick) (2,200; 90-\$1.25)—"Elelen Morgan Story" (WB) and "Johnny Trouble" (WB). Drab \$4,000. Last week, "Jet Pilot" (U) and "Joe Dakota" (U) (4th wk-5 days), \$6,200.

Orphema (Hamrick) (2,600; 90-\$1.25)—"Invisible Boy" (M-G) and Hired Goon" (M-G). Slow \$7,000 or less in 9 days. Last week, "Black Scorplon" (WB) and "Black Patch" (WB). Eight days, \$5,800.

Paramount (SW) (1,282; \$1.20-\$2.65)—"Seven Wonders" (Cinerama). Looks reaping. Swell \$12,500. Last week, \$13,000.

PHILADELPHIA

(Continued from page 9)

Hell It Came" (AA). Good \$9,000.
Last week, "Black Patch" (WB) and
"Johnny Trouble" (WB), \$6,500.

Trans-Lux (T-L). (500; 99-\$1,80)

—"Joker Is Wild" (Pan) (2d wk).
Smash \$15,000. Last week, \$16,000.

Studio (Goldberg) (450; 94-\$1,49)
—"Devil's General" (DCA). Hig
\$4,200. Last week, "Miller's Beautiful Wife" (DCA) (2d wk), \$3,500.

'Wiking (Sley) (1,000; 75-\$1,80)—
"Pride and Passion" (UA) (12th
wk). Thin \$4,000. Last week,
\$4,200.

World (Pathe) (599; 99-\$1,49)—
"Spanish Gardner" (Indie) (2d wk).
Dull \$2,200. Last week, \$3,300. (Continued from page 9)

'Scorpion' Thin \$10.500. D.C.; 'Jet' Stout 8G, 2d

Washington, Oct. 22.

Washington, Oct. 22.

Everything is combining to give main stem another slow session. The lack of solid new product, excitement created by visit of Queen Elizabeth and repeated warnings to "keep out of crowds" because of fin have virtually knocked the bottom from mainstem biz. There are only two newcomers in mid-town. And neither the dualer, "James Dean Story" and "Black Scorpion," daydating at Ambassador and Met nor "Rockabilly Baby" at Loews Columbia, are luring patrons. "Story of Esther Costello" in second stanza at Trans-Lux looks steady while "Jet Pilot" is holding nicely in second Keith's round.

Estimates for This Week

Estimates for This Week

Ambassador (SW) (1,490; 85,10)—"James Dean Story" (WB), di "Black Scorpion" (WB), Mild \$1.10)—"James Dean Story and "Black Scorpion" (WB). Mile \$3,500. Last week, "Pick-Up Alley" (Col), \$3,300.

Capitol (Loew) (3,434; 85-\$1.25)
—"Invisible Boy" (M-G) (2d wk).
Sad \$3,500 for final 3 days. Moves
to make room for five days of
"Royal Ballet," under Patrick
Hayes aegis. Last week, \$7,000.

Columbia (Loew) (1,154; 70-90)

"Rockabilly Baby" (UA). Slim
\$5,000. Last week, "Action of Tiger" (M-G), same.

Keith's (RKO) (1,859; 85-\$1,25)— "Jet Pilot" (U) (4th wk). Oke \$8,-000 after \$9,000 last week. Stays

Mctropolitam (SW) (1,100; 85-\$1,10)—"James Dean Story" (WB) and "Black Scorpion" (WB). Light \$7,000. Last week, "Pick-Up Alley" (Col), \$6,200.

(Col), \$5,200.

Palace (Loew) (2,350; 85-\$1.25)—
"No Down Payment" (20th) (2d wk). Fair \$8,000 after \$11,000 opener.

Plana (T-L) (275; 90-\$1.35)— "Four Bags Full" (Indie) (2d wk). So-so \$2,000 after \$3,000 last week. Holds.

Trans-Lwx (T-L) (800; 90-\$1.25)
—"Esther Costello" (Col) (2d wk).
Pleasing \$7,000 after \$9,500. Stays.
Uptawn (SW) (1,100; \$1.25-\$43)—
"Around the World" (UA) (29th
wk). Fancy \$15,000. Last week,
\$14,000.

Warner (SW-Cinerama) (1,300 \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (43d wk). Climbed a bit this week to pleas-ing \$9,000. One of few films helped by influx of visitors to see royalty. Last week, \$8,000. Stays.

MORGAN' FINE \$7,000, PORT.; 'DAYS' FAST 91G

Portland, Ore., Oct. 22. Town is bogged down with scince films trying to grab coin by is bogged down with sci-lms trying to grab coin by stuff in papers, but none gwell. Best bet among new-is "Helen Morgan Story," the Fox. "Around World" Sputnik stuff comers is "Helen Morgan Story, nice at the Fox. "Around World" still is lofty in 27th round at the Broadway. "Lost Continent" floats along for a good second round at the Guild. Otherwise, biz looms

Estimates for This Week

Broadway (Farker) (\$89; \$2-\$2-56) "Around World in 80 Days." (UA) 27th wk). Lofty \$9,500. Last week, (27th \$9,300

(27th wk). Lofty \$9,500. Last week, \$9,300.

Fox (Evergreen) (1,536; \$1-\$1.50)

"Helen Morgan Story" (WB) and "Satellite in Sky" (WB) (relssue). Nice \$7,000. Last week, "No Down Payment" (20th) and "Hell Devil's Island" (20th), \$5,800.

Guild (Indie) (400; \$1.25)—"Lost Continent" (Indie) (2d wk). Good \$3,000. Last week, \$3,900.

Liberty (Hamrick) (1,800; 90-\$1.25)—"Invisible Boy" (M-G) and "Fitred Gun" (M-G). Drab \$4,500. Last week, "Tammy and Batchelor" (I) and "Interlude (U), \$6,000.

Orpheum (Evergreen) (1,600; \$1-\$1.50)—"Black Scorpion" (WB) and "James Dean Story" (WB). Mild \$6,000. Last week, "Noah's Ark" (Indie) and "Last of Desperados" (Indie), \$7,200.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Conquest of Space" (Par) and "War of Worlds" (Par) (reissues). Blah \$4,000. Last week, "My Gun Is Quick" (UA) and "Jungle Heat" (UA), \$5,000.

DETROIT

(Continued from page 9)
(UA) and "Girl in Black Stockings"
(UA). Fair \$8,500. Last week,
"Until They Sail" (M-G) (2d wk8 days), \$7,500.
Music Hall (SW - Cinerama)
(1,205; \$1.50-\$2.80).—"Seven Wonders" (Cinerama) (64th wk). Good

Buff Sagging Albeit 'Search' Bangup 14G

Search' Bangup 14G

Buffalo, Oct. 22.

First-run biz is sagging this session, with nearly every spot taking a trimming. However, "Search For Paradise" continues big in second round at the Teck. "Land Unknown" paired with "Deadly Mantis" is rated pleasing at Lafayette. "Until They Sail" is limp in second Buffalo session. "Young and Dangerous" shapes limp at the Century. Oldie "Satellite in Sky" shapes tepid.

Estimates for This

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)
"Until They Sail" (M-G) and "Seenth Sin" (M-G) (2d wk). Off soft \$9,000. Last week, \$13,400.

Paramount (AB-PT) (3,000; 70-90)—"No Down Payment" (20th) and "Lure of Swamp" (Indie) (2d ½k-6 days). Oke \$10,000. Last week, \$12,000.

week, \$12,000. Center (AB-PT) (2,000; 70-90)—
"Satellite in Sky" (WB) and "Destination Moon". (Indie) (reissue).
Tepid \$7,000 in' five days. Last
week, "Black Scorpion" (WB) and
"James Dean Støry" (WB), \$12,200.

"James Dean Story" (WB), \$12,200.
Lafayette (Basil) (3,000; 70-80)—
'Land Unknown" (U) and "Deadly Mantis" (U). Pleasing \$9,000 or near. Last week, "Portland Expose" (AA) \$7,000.
Century (Buhawk) (2,900; 70-90)—
"Young and Dangerous" (20th) and "Rockabilly" Baby" (20th). Limp \$5,000. Last week, "Forty Guns" (20th) and "Abductors" (20th). \$6,800.
Teck (SW - Cinerama) (1,200; \$1,20,82,40)—"Search For Paradise" (Cinerama) (2d wkr. Rousing \$14,000. Last week, \$15,000.

BOSTON

(Continued from page 8) final). Oke \$5,000. Last week, \$5.

500.

Memorial (RKO) (3,000; 75-\$1.25)

"No Down Payment" (20th) and
"Courage of Black Beauty" (20th).
Fair \$10,000. Last week, "Run of
Arrow" (U) and "Break in Circle"

"Courage of Black Beauty" (20th). Fair \$10,000. Last week, "Run of Arrow" (U) and "Break in Circle" (20th), \$11,000.

Metropelitan (NET) (4,357; 90-\$1.25)—"Joker. Is Wild" (Par) and "Stowaws Girl" (Par), (2d wk). Big \$16,000 or near. Last week, \$24,000, over hopes.

Pilgrim (NET) (1,100; 65-95)—"hestination Moon" (Indle) Oke \$5,000. Last week, "Young Don't Cry" (Col) and "No Time To Be Young" (Col), \$6,500.

Saxon (Sack) (1,100; \$1.50-\$3.30)—"Around World" (UA) (29th wk). Perked to big \$24,000. Last week, \$23,000.

Trans-Lux (T-L) (724: 75-\$1.10)—"Witch" (Indie) treissue). Good \$5.600. Last week, "Third Key" (Rank), \$3,100.

Orpheum (Loew) (2,900; 75-\$1.25)—"Operation Mad Ball" (Col) and "Fuzzon and Outlaw" (Col). Big \$16,000. Last week, "Fuzzy Pink Nightgown" (UA) and "Spook Chasers" (AA), \$7,000.

State (Loew) (3,500: 78-\$1.25)—"Operation Mad Ball" (Col) and "Parson and Outlaw" (Col). Looks good \$10,000. Resumed after being leased for Royal Ballet and Ford dealer show. leased for Royal Ballet and Ford dealer show.

9 Starts for 20th Due

Hollywood, Oct. 22.
20th-Fox will roll nine films next
10 weeks, giving studio total 32 for
year, two more than earlier set,
all are major Cinemascope produc-

tions.

Nine include two vehicles of
Herb Swope, "Enough Rope" and
"Bravado." Others to go before
end of year are "10 North Frederick," "Diary of Anne Frank," "A
Certain Smile," "Small Woman,"
"These Thousand Hills," "Hunters"
and "Captive."

Chi Fest Awaits

- Continued from page 3

Wallerstein views the festival as a needed promotion for Hollywood films, and as such oriented to the nims, and as such oriented to the the box-office value as the judge of quality. Judges he would have picked from the industry itself. An award for top oaters, horror pix and science-fiction reels would be the sort of thing that would get mass interact in the feating! Molemass interest in the festival Holly-wood refusal to participate could only be interpreted as a fear of the results and clear standards of quality fluid the predetermined for a farm (Krim) (1,000; \$1.25)—"Interlude" (U). Good \$7.500. Last week, "Loser Takes All" (Indie) and "Scandal in Sorrento" (Indie), \$5,100 in second week. mass interest in the festival. Holly

Toll-For-Broke

Continued from page 11 = to homes would pay between 25c and 50c. Figuring 1,250,000 sets, that would mean a gross of \$270,000 at 25c per home and about the same at 50c per throw, since the audience would be about half. Roslow reminded that New York was 10% of the national market

the same at 50c per throw, since the audience would be about half.

Roslow reminded that New York was 10% of the national market and that, with a top grade attraction, a producer could gross \$150,000 to \$160,000 per week for two to four weeks. Producer doesn't get all that revenue, but neither would he get the entire \$270,000 from pay tv. Thus, said Roslow, pay-as-you-see could attract big andiences, "but it is questionable whether those people would pay enough to make the showing of firstrun, top quality movies, feasible." At least, he added, you cause wor't go into the N.Y. pay-tv market with pix "of the calibre that they show at the Music Hall."

He added: "If a movie has to gross \$5,000,000 to \$6,000,000, then the New York market has to provide at least 10% or \$500,000 to \$600,000 in revenue. And pay-tv will not provide it, not week-in and week-out." He mentioned the possibility of routing a film to pay-tv after its run at the Hall.

"It is my educated estimate... that the showing of films of the calibre of a Radio City Music Hall attraction will not be a pay tv reality within the next two or three years. And it may never come to pass. Not unless Hollywood finds a way to produce these top notch movies at much less money," the Pulse director opined.

He kald that some attractions might be merchandised and sold at \$1 or \$2 per ticket, or that pay-tv offer "package" deals a-la Bartles-volled said they'd pay to see the

offer package wille.

In N.Y., less than 9% of those polled said they'd pay to see the Dodgers in their homes, i.e. 346, and homes would pay 25c and ooo homes would pay 25c and would pay the Dodgers \$85,000 per game. In Los Angeles, 13% or 243,000 tv homes said they'd pay to see the Dodgers. Trouble is, said Roslow, "most of the homes in Los Angeles and San Francisco

in Los Angeles and San Francisco would pay to see baseball at home only twice a week."

Noting the relative quality of both teams as one of the intangibles, Roslow opined that neither Dodgers nor Giants would go to pay-to "just yet." He added that, with commercial broadcast rights, the ballclubs can keep everything they get. Switching to tolleasting, the clubs would have to share with the pay-ty promoters, Roslow rethe pay-ty promoters, Roslow re-minded.

French Pact

Continued from page 5 ; the permits to insure distribution to companies that have produced in France or that have purchased French film for distribution in the U.S. The total of 110 permits for the year will be retained. The American companies are

the year will be retained.

The American companies are currently paying dues to the Centre National at the rate of 1.4% of their French revenues. This comes to about 30,000,000 fr. (\$200,000) a year. Now the French aim to raise these dues to around 4%. They have the submitted of the companies of the submitted that the companies of the submitted that the year. Now the French aim to raise these dues to around 4%. They have also submitted other formulae designed to raise the current dues income anywhere from 50% to 100%, i.e. giving the French a total of between \$300,000 and \$400,000, a good part of it to be raid in advance.

paid in advance.

While MPEA disclaims knowl-While MPEA disclaims knowledge of what the French plan to do with the money, it's figured to be logical that it'll be used to further the French aims in the States, i.e. create a distribution web or build or lease theatres. Idea of a French-owned showcase in Manhattan definitely was discussed by the French at Venice.

Situation in France is working signist the Americans and calls for

French at vehice.

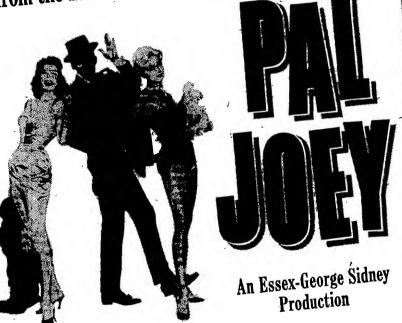
Situation in France is working against the Americans and calls for speedy action. At the moment, the country is run by a caretaker government. If an agreement is reached with Jaques Flaud of the Centre National, it appears a certainty that the present Minister of Commerce will approve it, and it will be binding.

If, on the other hand, the MPEA nixes the French proposal, entirely new talks may have to be undertaken, and there is no assurance that equal terms will be agreed to by any new government. Thus, there has been pressure on the companies to "grab while the grabbing is good" and to ignore the less desirable aspects of the proposals.



THE MOTION FICTURE BOUNDIFICE AUBUM

from the soundtrack of the Columbia Picture



Argentine Government Knows One Solution For Its Films: T-A-X

Buenos Aires, Oct. 15. Buenos Aires, Oct. 15.

Contrary to all predictions of possible repeal, the Argentine treasury has insisted on enforcing the 200,000 peso release tax on foreign films, under Decree 8,718 in August making it applicable from Oct. 1, and yesterday issued a Decree 11,861, regulating enforcement.

ment.

This is the tax which was announced just coincident with the arrival here.of American Motion Picture Export Assn's Eric Johnston, and proceeds of which are to be used for school building here. It aroused a fury of opposition, particularly from European distributors, who felt it affected them most nearly, and also from other interests.

Robert Corkery the MPDEA's

Robert Corkery, the MPPEA's Latin-American troubleshooter, has been here for weeks, arguing against the tax in relation to American distributors, for whom there are two important aspects. The first are two important aspects. The first was outlined in a note submitted by the United States Embassy in Argentina to the Argentine Foreign Office when the tax was first mooted, unequivocally stating that according to the United States Government's interpretation, the tax is not applicable to American films, owing to the existence of a reciprocal trade agreement between the Argentine and United States governments.

In general that trade agreement.

States governments.

In general that trade agreement provides for reciprocal free trade between the respective countries. The U.S. Embassy's note pointed out strongly that there is complete freedom for exhibition of Argentine films in the U.S. of America; whether Argentine producers succeed in selling their films in America is beside the point, they have absolute freedom to do so. (By contrast there is much restrictive legislation against American films islation against American films in Argentina, to which United States interests have at no time offered any objection.)

Consequently, the American dis-tributors' stand is that they do not consider the tax applicable to their pictures, nor does their Govern-

pictures, nor does their Government.

Corkery has stressed that the American interests realize the Argentine Government's difficult position in relation to the crisis in the local film industry—which is at a virtual standstill—and they have tried to be as cooperative as possible in helping the Argentine government open up avenues of distribution for Argentine material in the U.S. They anticipate hopefully that these efforts will result in a reasonable understanding of heir position in regard to the tax now imposed.

After the talks he has had in the highest Government echolons in

After the talks he has had in the highest Government echelons in recent weeks, Corkery is confident that he can rely on the responsible ministers' promises that in view of the representations made by the United States Embassy in Buenos Aires to the Argentine Foreign Office, the tax has been suspended insofar as relates to American pictures while negotiations continue recent weeks, Corkery is confided with that he can rely on the responsible ministers' promises that in view of the representations made by the United States Embassy in Bueno Shires to the Argentine Foreign Office, the tax has been suspended insofar as relates to American pictures, while negotiations continue, both through the Embassy and through Corkery. There is also an assurance given directly and personally by the Finance Minister to Corkery that there will be no retractive application of the tax at the end of such negotiations. Although neither the U.S. Government nor the Motion Picture Producers' Export Assn. feel that such

a tax can be applicable on American material, because of the commercial agreement, they are prepared to be as cooperative as possible in comprehension of the Argentine film industry's plight.

The decree imposing the tax specifically stipulated that first performance of films originating from foreign countries with which Argentina had reciprocity agreements would be exempt from this tax, so legally there should be no need for further negotiations.

tax, so legally there should be no need for further negoliations.

Under the regulation of the tax issued yesterday, it will be up to foreign producers, their agencies, branches, representatives, distributors and/or whoever represents their pictures, to pay the tax to the Tax Dept. on a scale of: 100,000 pesso for flat-screen black and white pictures; 150,000 pesso for flat-screen black and white dimensional material; and 200,000 pesso for dimensional tinters. Under Clause 3 co-productions made with part Argentine capital and talent are specifically exempt, while Clause 5 specifies suspension of the tax for films originating in countries which have agreements on reciprocity, or are negotiating such agreements.

Material which was despatched

agreements.

Material which was despatched through Customs before October 1, 1957, if released before September 30, 1957 inclusive, will pay the tax with a 50% acquittance to submitted before November 1, 1957 with proof of Customs despatch

There's no use denying that the Treasury's determination to go shead on this tax has greatly disappointed film interests, apart from taking them by surprise as there has been no reply to European distributors' protects, for the other objections put forward by the trade. This is attributed to pressure brought by the same old local production interests which have already done so much harm to the local Film industry. These cannot resign themselves to relying on their own mentits to progress and prosper, but expect State paternalism to do the task for them. They won't realize that it's not possible to perpetuate a non-essential industry by a system of subsidies.

What they don't seem to realize There's no use denying that the

What they don't seem to realize what they don't seem to realize is that taxation on foreign films will reduce importation, and in Peron's time it was demonstrated that less pictures mean longer runs and just the same income for the importers, while removing the spur of competition from the local in-

dustry.

The Exhibitors' Association has asked the President to suspen das asked the President to suspen date 15% box-office tax which was decreed simultaneously with this one. Combined with the other 10% tax for the National Screen Institute,

time measures were taken against determined persons and entities with deliberate malice aforethought.

thought.

European distributors will be meeting on Monday (October 9) to discuss the tax as it affects them, particularly in relation to those countries which have trade treaties with Argentina.

Booth Union Exec Guilty on Tax, Sent to Jail

Littleton, N. H., Oct. 22.

Bradley T. Callahan, 53, Concord theatre projectionist and former business agent for the Concord local of the International Alliance of Theatrical, Stage Employes and Motion Picture Operators, pleaded guilty to two charges of evading \$2,163 in federal income taxes before Justice A. J. Connor in U. S. District Court here, Oct. 15.

On one count, Callahan was fined \$2,000 and given a \$60.40v

On one count, Callahan was fined \$2,000 and given a 60-day jail sentence, while on the other he was placed on probation for one year..
The Concord local has had its

The Concord local has had its charter revoked in a membership-selling scandal.

Atty. Raymond K. Perkins of Concord, counsel for Callahan, told Justice Connor that his client was "embarrassed" to accept money from the alleged racket at first but becomes of family probmoney from the alleged racket at first, but because of family prob-lems he took gratuities that start-ed at \$200 and increased to \$300 Callahan purchased on \$11,000 home in Concord, it was revealed.

No Resistance Reported To \$1.25 Nabe Pricing Of Pride and Passion

Of 'Pride and Passion'

Minneapolis, Oct. 22.

Scaling "The Pride and the Passion" at the same advanced \$1.25 admission as when it was presented first-run for five weeks downtown more than a month earlier met no public resistance and boxoffice results were reported as "entirely satisfactory under all the circumstances, including the present flu outhreak," in the first local neighborhood houses to play it.

For its initial uptown engagement "Passion" went into only three of the 12 neighborhood theatres in the earliest 28-day clearance slot day and date.

Sidney Volk, co-owner of two of the houses in question, the Terrace and Riverview, says he's convinced that his clientele is willing to pay the same admission as is charged by the leading loop houses even though it must wait a month or

the same admission as is charged by the leading loop houses even though it must wait a month or longer to see a picture. Volk points out that the 28-day neighborhood houses regularly have an 85c scale, which is only a nickel less than the leading downtown theatres' after-5 p.m. tap. Also, some uptown houses, like the Terrace, charge 90e for loge seats.

Also, some the Terrace, charge 90e nor seats. After playing a week in the three uptown 28-day theatres, "Passion" went immediately into six other local neighborhood houses day and to these houses the regular date. In these houses the regular admission, 75c or 85c, is being

\$75,000 CINERAMA LOST IN PACIFIC

According to a report received in N. Y. by officials of Stanley Warner-Cinerama, a life - saving boat ploughing through rough suring boat ploughing through rough suring hoat ploughing through rough suring boat ploughing bar ball as the suring boat ploughing bar ball still it is playing in sub-runs and smaller situations nearby.

Willebrandt Resigns

Willebrandt Resigns

Willebrandt Resigns

Willebrandt Resigns

Willebrandt Resigns

Mabel Walker Willebrandt has registered to be a total loss.

Another crew which worked on Cinerama's current "Search for Caradise" had a similar accident working on the upper indus River in India last year. One crew member lost his life as a result of that mishap.

1 1926 349 11 12 1

Japanese Films' Growing Export

Washington, Oct. 22.

Last year saw a record high of \$1,260,000 worth of Japanese motion pictures exported, according to its Ministry of International Trade and Industry. Japanese films are sold on a flat cash basis, not a percentage of boxoffice. Data was released by the Japanese Embassy here. It shows that the No. I foreign customer for Japanese films is Okinawa; second, U.S., \$314,000 in 1956; and 3rd, Taiwan (Formosa) \$105,000.

The last year avenue areas a second to the last year avenue areas areas a second to the last year avenue areas a second to the last year avenue areas a second to the last year avenue areas and the last year avenue areas a second to the last year avenue areas a second to the last year avenue areas and the last year avenue areas areas and the last year avenue areas are sold on the last year avenue areas areas are sold on the last year avenue areas areas and the last year avenue areas are sold on the last year avenue areas areas are sold on the last year avenue.

The last year export gross topped the previous postwar high of \$1,200,000 in 1953, the year after "Rashomon" won the Grand Prix at the Venice Film Festival and made the world conscious of the Japanese style film. For the first time six months of this year, exports totaled \$563,618. Explains the Japanese Embassy:

"The large demand for Japanese films in Okinawa could be expected in view of the fact that the Okinawans are Japanese; the sizeable exports to Brazil can be attributed to the large number of Japanese residing there. The United States, Taiwan, Hong Kong and Communist China, however, can be appraised as 'genuine' markets." markets."

The report points out that the Japanese are improving the product technically, as well as in other respects, to promote the overseas business.

were filmed for large screens. This is considered a welcome trend toward fostering the international competitive power of Japanese films."

Exhib Loses Valued Liquor License

Has No 'Vested Interests' - License Allowed To Follow Vacating Concessionaire at New Location

DENTON, TEXAS ARTIE

Includes Painting Displays In Remodelled Lobby

Denton, Tex., Oct. 22. Trans-Texas Circuit's Texas here is being converted into an artie starting in November, retag-ged the Fine Arts Denton. Milton Overman will be manager.

Overman with be manager.

Now closed for remodeling, including lobby changes plus refinishing the seats. Facilities will also created in the lobby and on the balcony for art displays.

Universal 'Tammy' Shows Durability

Unusual attention is attached to the booking of Universal's "Tammy and the Bachelor" into the Roxy Theatre, flagship of the Durwood circuit and a downtown first run this week. Picture is playing the main stem house after it has played almost endlessly in subsequents and drive-ins, and after it turned in a bang-up gross playing day and date first run in four Fox Midwest houses last summer.

houses last summer.
What's drawing the attention is that the picture, playing double featured with "Written on the Wind," is doing considerably better than the average first run in the house. It looks to top \$5,000 for the week, at a 75 and 90c scale, which would top many weeks of first runs. It may even hold over.

nrst runs. It may even hold over. Durwood exces brought the picture back after they found themselves without first run product for the house, a 879-seater, having just completed long runs on "Pride and the Passion" and "The Sun Also Rises" at upped admissions, and two weeks of "Until They Sall" at regular fare.

at regular fare.
Circuit heads are now considering shuffling the bill around to
other houses. It turned in a similarly glittering performance at the
Electric Theatre, downtown in St.
Joseph, Mo, only a few months ater it had a great first run at the
Missouri Theatre, sister house. Bill
still is playing in sub-runs and
smaller situations nearby.

St. Paul. Oct. 22. Circuit owner W. R. Frank has been refused by district court a temporary restraining order in his suit to regain liquor license for the restaurant which is part of his suburban West Twins theatre project and loss of which license, he claims, would necessitate the showhouse's shuttering. The West St. Paul council ap-

proved the transfer of the liquor license to another location where Frank's erstwhile West Twins tenant has moved. Frank unsuccessfully moved to stop the former tenant from using the license in the new location and compel the West Twin council to transfer it back to him.

back to him.

Before leasing the restaurant
Frank had operated it and held the
liquor license for 15 years himself.
Frank has declared that only the
profit in connection with liquor
sales on premises has enabled him
recently to keep open the theatre
which now is a losing proposition.

which now is a losing proposition.
District Judge W. C. Christianson held that the West St. Paul council hadn't acted "arbitrarily, capriciously or unreasonably" in approving the liquor license relocated on Frank's premises for years. In his decision, the judge also ruled "there is some indication that there existed a situation at the old site of the license (the West Twins theatre building) which might have justified the city council in refusing its continuance council in refusing its continuance at that place."

Frank has no vested interest in the license and it would be an abuse if discretion for the court to grant a temporary injunction in the case, according to the deci-

PUBLICITY AND PROMOTION

MAN OR WOMAN

oired for outtanding school of orming arts. Principal require programs are communing school of performing arts. Principal requirements are a thorough knowledge of the Theetre, Metlen Pictures, TV and on acqualentance with these interested in the development of New Faces, and Talent, Write in first instruction.

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UPBEAT IN NBC NEWS MILL

ABC-TV's First Big 'Adult' Hit

It took six years to bear fruition, but ABCTV this season apparently has its first big hit in "adult programming" with the premiere of the Friday night Frank Sinatra Show. Not that the network hasn't had successess of varying degrees in the past, but the "Disneylands," the "Wyatt Earps" and the "Cheyennes" have been geared more to juve audience appeal.

In Sinatra ABC not only has its first big hit for all brackets but may emerge from the current semester's sweepstakes with the first major personality show.

Dating back to '51 when ABC and its then prexy Bob Kintner, initially asserted itself as the third network, ABC has tried time and again to create an "adult" hit companable to a "Lucy," a "\$64,000 Question" a Petry Como or an Ed Sullivah, which any network needs in establishing itself. It shot out in all the different areas—situation comedy, (Danny Thomas, Paul Hartman, Ray Bolger, Ozzie & Harriet'; in drama (Eigin Hour, Celanese Theatre, Pulitzer Pzize, Playhouse, et al.), but never attained more than moderate successes in the adult area.

It's a virtual certainty that Sinatra will be keeping company with Trendex and Nielsen's Top Five, if last Friday's runaway rating is any indication.

Robt. Sarnoff: Who Said Dud?

NBC Prez Comes to Defense of New Season's Entries In Letter to Eds

NBC prez Bob Sarnoff entered a vigorous defense of the new season's television programming with the argument that viewing habits don't necessarily coincide with the views of the tv critics. In fact, he said, viewing is up so far this year. "I do feel the time has come to challenge a position taken by some of the 'dud' season critics—a position which is being uncritically accepted by various observers of the tv scene." he wrote last week in his periodic letter to out-of-town editors.

editors.

"This position is that the critica" dissatisfaction with the level of television fare is simply a reflection of public dissatisfaction. The public's appetite for television, so this argument goes, is being duled by a glut of westerns, mysteries and situation comedies and, as a result, the national audience is turning away from television in droves.

turning away from selevision in droves.

"The claim has no basis in any fact that I know of. I have a Trendex report before me on to-tal nighttime television ylewing for the first week of October this year as compared to the first week of October a year ago, The trend,

(Continued on page 52)

Bing CBS-TV Pact For 60-Min. Show

Bing Crosby has signed to do another 60-minute live musical show for CBS-TV. Program, al-ready half-sold to Shulton, will be telecast on Dec. 11 at 10 to 11, preempting "Armstrong Circle Theatre" that evening

preempting "Armstrong Circle Theatre" that evening.
Deal for Grosby is a one-time pact and doesn't involve any further commitments by the crooner to CBS. Shulton had initiated new testificates and the commitments of the commitments of the commitment of the commitm ther commitments by the crooner to CBS. Shulton had initiated negotiations for a Crosby special some time age, but the negotiations had been hanging fire until Crosby's Edsel spec of Oct 13. Singer reportedly was so pleased with the reaction to the Edsel show that he flashed the greenlight on the Shulton one-shot.

"Understood, however, he'll take it somewhat easier on the December show than fie did on the Edsel spec, confining himself to fave or aix songs and otherwise emceting the layout. If the Shulton show comes off as he hopes, no doubt Crosby will make himself available for further specials, but on a one-at-a-time basis.

comes off as he hopes, no doubt Crosby will make himself available for further specials, but on a one-at-a-time basis.

Radie Show Deferred
Bing Crosby's Sunday night show for CBS Radio has been pospened indefinitely, due to the singer's heavy commitments. Crosby is currently so busy with record date, plus his "Ford Roadshows" for CBS, that he's been unable tog et into rehearsals for the Sunday law the station decided to ride plus his "Ford Roadshows" for CBS, that he's been unable tog et into rehearsals for the Sunday law the station decided to ride with what it believed a good thing. The show, which, was fo have bowed this weekend (27).

Web is working on a replacement.

Macy Loves Gimbel

J. P. (Jack) Shanley, New York Times television writer, who does the Sunday interview pieces each week along with his regular second-string re-viewing chores, has an offbeat

viewing chores, has an offbeat assignment upcoming.

He'll be interviewing the opposition New York Herald Tribune in the person of Trib & syndicated columnist John Crosby, for a piece to run in the Nov. 3 Times, the day Crosby debuts as emcee of CBS' "Seven Lively Arts."

RCA Color Video Tape Ready For Sale in Late '58

RCA has developed a color video tape recorder which it will put into manufacture and sale by the end of 1958. It is already making prototype machines which it expects to deliver early next year. The color tape recorder, which RCA execs described as "a major engineering achievement," was demonstrated Monday (21) in New York to the press, via a closed-circuit telecast from Camden, N. J., where the prototype was developed.

cuit telecast from Camera, Averywhere the prototype was developed.

While refusing to be pinned down to dates and prices, RCA exec v.p. Theedore A. Smith said the new unit will be priced somewhat higher than the present Ampex black-and-white equipment. In reply to a question, he said he hoped RCA would be able to market the prototypes at under \$100,000 each. (The Ampex mono-chrome machine runs \$75,000 for the prototype model, \$45,000 for the manufactured machine.)

New recorder is compatible for black-and-white; that is, it can record a black-and-white program as well as color programming, and also will deliver a compatible signal. RCA plans to make the re-

(Continued on page 52)

Lombardo's 3-Yr. Pact For New Year's Hoopla

LOTSA HUSTLE

For the first time BS' hereto-fore unchallenged news operation is being given a run fc: its money by NBC. Latter has a long way to organizational depth, professional elan and overall prestige long enjoved by the CBS news operation. joyed by the USS news operation, but the NBC boys for the first time have been 'outclassing CBS on coverage of some key stories in recent weeks and are making up with hustle and fultiative what they are lacking in resources and polish.

Thus far, the actual cases are more symptomatic of the new drive and spirit that's possessed the NBC news boys than indicative of any clearcut supremacy. But they've occasioned some raised eyebrows along the fourth estaters inside and outside. Madison Austrial. outside Madison Ave.

outside Madison Ave.

There was the Sputnik story, for example, with NBC diving in right on top of the news break, getting RCA to tune in, tape and distribute the satellite's beep signal (with a space-ship full of free promotion for RCA, even on CBS news shows), and following this up with a bar-lefull of special shows over that weekend. Best CBS could muster, outside of regular news coverage, was a Sunday special, after NBC had exploited the story in full.

Bis Joh In Little Reck

Big Job In Little Rock

Big Job In Little Rock

Little Rock coverage, particularly
the web's radio tape of last week
in which a group of white and
Negro students sat down in a discussion of the problem, has given
NBC added stature. The straight
coverage of the crisis was a pool
operation because of the limited
facilities, but NBC's added touches,
via the more recent tape and the
earlier memorable "Outlook" show
from Little Rock, have also gained

via the more recent tape and the earlier memorable "Outlook" show from Little Rock, have also gained a measure of prestige for the NBC operation.

All the signs point to even a further upbeat in the NBC news mill. Web is sparing no expense on its year-end wrapup, "Projection "58," with major correspondents due in at year's end not only for the show itself but for major promotional buildup. The long-neglected NBC correspondent staff is coming in for some major attention now, not only via the year-end hoopla, which encompasses as many tv and radio non-news appearances as can be squeezed in, but as much publicity mileage as can be provided, but also as a source for more ideas and material in the special programming sphere.

The upbeat in drive and entiusi-

more ideas and material in the special programming sphere.

The upbeat in drive and enthusiasm stems from the realization by the news department that it's no longer a stepchild. In the past, the news operation has been limited, budget-wise, prestige-wise, project-wise. But when NBC exec v.p. Bob Kintner decided to split off news as an independent operation under director Bill McAndrew, he lit a fire under the department. Such small victories as getting NBC representation on the "Meet-the Press" panel were major morale builders.

Now, with a freer budget hand, with the promise of more time for news and greater preemptive rights, and with the intangible but key promise of national buildups for top news personalities, Kintner and McAndrew have created a heads-up, bustling news-digging operation the like of which hasn't been seen around 30 Rockefeller Plaza in several years.

SHOW INITIATIVE, Where Will Mid-Season Program Replacements Come From? Lack Of Film Product May Aid 'Live' Cause

Season for the 'Annies'

Season for the 'Annies'
It may take a couple of "Annies" to get network to out of
its lethargy. It's already considered a cinch that the Mary
Martin "Annie Get Your
Gun" spec in November will
outclass and outdistance all the
other entries in the area of
big-big shows (two hours).
And although the other Annie ("Tugboat Annie") hasn't
even hit the ty atrianes as yet,
speculation on its high comedy
potential already rums high,
based on the first few installments now in the can, with
intra-network jockeying for
the half-hour skein (out of the
TPA shop) being stepped up
considerably.

Max Factor, L&M Strike Sour Notes **On Vocal Sprees**

The new is season doesn't seem to have enhanced the programming prospects of either Max Factor or Liggett & Myers, In each case they're alerted to the "trouble ahead" signals, Oddly enough, the five shows in which they have a bigtime stake are all in the singing category.
In the case of Max Factor, there's

oligime stake are all in the singing category.

In the case of Max Factor, there's \$4,500,000 annual billings represented in its sponsorship of the Polly Bergen and the Guy Mitchell shows. Miss Bergen's alternate week Saturday night show on NBC-TV has, falled to generate any Trendex enthusiasm, while the Guy Mitchell show on ABC-TV last week settled for an almost catastrophic 7.0 rating.

The Liggett & Myers-Chesterfield situation is perhaps more pertinent to the trade, since this is the eiggle company that staked its claim in singers way back in the days of radio and initiated the Perty Como 15-minute show pattern. Under Larry Bruff's direction, both as Chesterfield and agency man, the eiggle company's record with singers hasn't been matched. Yet this season—when singers are a dime a dozen in the medium—Bruff's encountering some toughlick. True, in Frank Shatra he's probably got one of the top showcases of the season, but the indifferent results thus far on the Eddie Fisher Tuesday night show and the unhappy track record of "Club Oasis" (which dropped from a 30 to a 15 Trendex in the course of one week) is causing the client and agency some anxious moments.

on at least a dozen mid-season cancellations on the three television networks, it's becoming an increasing matter of concern at the webs and agencies as to where those replacement shows are going to come from.

to come from.
Having won their battle for 13-week cancellation privileges on filmed shows, the agencies are now faced with the barren fact that there's no film replacement market. The timing of the 13-week cycle is such that it's physically impossible to get a film series rolling and ready from the time the agencies cancel a show the first week in December to the time the program goes off the air in January.

ary.

One film producer put it this way last week: "If a network wants my show as a January replacement, he'd have to give me a contract to-morrow. Otherwise I couldn't bring it in." This specific instance covered a case where the pilot was aiready filmed; but still, with two weeks of contract closings, another couple of weeks of reading at least a couple of shooting scripts, studio rental, set design and construction, etc., the producer would still have a hard time bringing in the show under the January wire.

Fact of the matter is that with

Fact of the matter is that with only a couple of exceptions, agencies and networks will have to rely entirely on the live package for their replacement market. In fact, some troubled agencies have alsome troubled agencies have already made approaches to live packagers to see what's around and available—"just in case." Any packager worth his salt can get a live quiz or panel show on in two weeks; musicals and dramatics take longer, of course, but fit within that spread between notice of (Continued on page 52)

(Continued on page 52)

Slezak, 'Diamond' Are Hot Again

CBS-TV has reopened negotia-tions with the Ashley-Steiner of-fice to secure a new option on "Slezak & Son," the situation comedy series starring Watter Sle-zak. CBS-TV financed the pilot

The upbeat in drive and enthuse the measure are some some tough the news department that it's news operation has been limited to link the news department that it's news operation has been limited to link the news operation and the news operation has been limited to link the news operation and the news as an independent operation, many track record of "Cibe wise. But when NBC exec view in the news operation and the news as an independent operation, many track record of "Cibe wise and independent operation, and the news operation has been the pressy panel were major morale in the news operation and not the "Meet the Press" panel were major morale in builders.

Now, with a freer budget hand, with the promise of national buildings for top news personalities, Kintner and McAndrew have created a heads-up, hustling news-digging operation the like of which hasn't been seen around 30 Rockefeller plaze in several years.

The Dancing Rep

Betty Luster, who has done quite to the pression of the top show the place of a large screen."

Lasky, interviewed by KPOL news are filled by the place of a large screen."

Lasky, interviewed by KPOL news of the place of a large screen."

Lasky, interviewed by KPOL news of the place of a large screen."

Lasky interviewed by KPOL news of the place of a large screen."

Lasky chiefly of the control of the top show and the place of a large screen."

Lasky interviewed by KPOL news of the place of a large screen."

Lasky interviewed by KPOL news of the place of a large screen."

Lasky chiefly of the control of the series last of the measure of the place of a large screen."

Lever backed down. Meanwhile, the place of a large screen. The place of a l

Zenith Moving Pronto With Feevee Phonevision as FCC Okays Test

RADIO-TELEVISION

Chicago, Oct. 22.
Zenith will begin preparation
immediately for initial Phonevision operation under the conditions established by the Federal
Communication Commission order authorizing a three-year trial run of toll television.

or on television.

In a statement welcoming the FCC's order, Zenith topper E. F. McDonald Jr., said that "we have on file numerous applications from tv stations and operators in different markets, and must first determine where to begin and with what stations."

on the question of wired toll tv versus use of broadcasting facilities, for subscription television, McDonald held that wired toll poses a danger of non-toll tv service to non-city areas. He maintained that wired tv is much more costly and less efficient than broadcast facilities, and can serve only highly populated urban areas. Two-thirds of the American public lives in the country or in cities and villages of less than 50,000 population, he continued.

McDonald's position on wired-ty,

McDonald's position on wired-ty, incidentally, is challenged by the operators of the current Bartles-ville, Okla., experiment, the experiment geared to serve smaller communities.

If initial operations show that subscription tv is something the public wants, there will be no need for wire systems, the Zenith topper added, concluding that tv stations will offer both free programming and the stations will offer both free programming and subscription fare.

(Continued on page 50)

Salk Exits SG For Corinthian

Robert H. Salk has resigned as kobert H. Salk has resigned as director of sales for Screen Gems to become director of programming for Corinthian Broadcasting Corp., the J. H. (Jock) Whitney group which operates fou. television and two radio stations.

The Corinthian program post is a new one, and marks still another centralization step for the group. Corinthian earlier this year had set George C. Jacobs as director of engineering and Charles H. Smith as research director. Still to be filled, is the key sales not and the ad-

gineering and Charles H. Smith as research director. Still to be filled is the key sales post and the advertising-promotion setup. Under the Corinthian central operation, the individual general managers retain local autonomy, with the N.Y. homeoffice execs acting in advisory and service capacities.

Salk, prior to his Screen Gems stint, had been with the Katz agency for 10 years, and while there had set up one of the first central filmbuying operations in the industry. Prior to his Katz association, Salk had been with CBS, He'll report to C. Wrede Petersmeyer, prexy of Corinthian. Company operates KOTV. Tulsa; KGUL-TV. Indianapolis, and WANE and WANE-TV, Ft. Wayne.

'Bridge of San Luis Rey' Set As Du Pont Spec

Thorntom Wilder's Pulitzer, Prize, novel, "The Bridge of San Luis Rey," has been set by Talent Associates as their 'January 90-minute entry for the CBS-TV "Du Pont Show of the Month," Horton Foote is doing the adaptation.

Exec producer David Susskind has already talked to Judith Anderson about doing the lead, and she's expressed interest but is awaiting the first draft of the script. Meanwhile, Miss 'Anderson is set for "Playhouse 90" on Nov. 7. when she'll star in "Clouded Image."

Eligible Markets

Washington, Oct. 22.
These are the markets which will be eligible for sub-

These are the markets which will be eligible for subscription operations, under the Federal Communications Commission order authorizing a three year trial for the service:

New York, Chicago, Los Angeles, Philadelphia, San Francisco-Oakland, St. Louis, Washington, Minneapolis-St. Paul, Seattle-Tacoma, Scranton-Wilkes-Barre, Harrisburg-Reading-York-Lancaster, Harriscond-New Haven-New Britain-Waterbury-Springfield, Dallas-Ft. Worth, Denver, Milwaukee, Miami, San Antonio, Portland, Ore., Fresno, Calif., and Phoeuix, Ariz.

Markets with only three stations would become eligible when a fourth station is established.

AFTRA Stymies WOR Cutback On Pay, Announcers

After three months of negotiation, WOR, the Gotham radio sta-FCC's First Report'
Washington, Oct. 22.
The Federal Communications order last week (appropriately labeled "First Report') authorizing a three-rear trial run of subscription ty is considered here as a smart document—if not also a smart document—if not also a smart document—if not also a impending service holds for station.

(Continued on many first Report') which sold Mutual several weeks a go, is trying to reduce wages and the number of staff announcers courageous one—which removes from web standards to those it holds are more equitable for a local the impending service holds for station. tion formerly the key for the Mu-

station.

WOR has been asking a 50% reduction in rates, and AFTRA is asking that the station retain 11 gabbers instead of eight. Neither side has given in on these demands.

Federal Mediator Jack Mandle-

Federal Mediator Jack Mandle-baum was brought into the picture two weeks ago, and since that time, the station said, the chances for reaching an agreement look a little better.

Before the station and the network separated, it had 15 men on staff. After the sale, Mutual hired four of the original 15 and WOR continued paying 11, in accordance with the Taft-Hartley law, which makes it illegal to terminate a union contract without first giving 60 days notice. The 60 days were up Oct. 15, but WOR says it is continuing to pay 11 men, even though it uses only eight, in an effort to keep its relationship with AFTRA on a friendly plane. Before the station and the net-

Steelworkers Union Sets 13 TV Programs Showing Benefits of Org

Pittsburgh, Oct. 22. Pittsburgh, Oct. 22.

If members of the Steelworkers won't attend the meetings of their locals, union is going to take the meetings to them at home by means of television. That's long means or television. That's long been the aim of David McDonald, president of the Steelworkers, and he's finally putting the idea in motion.

in motion. E. The general public's going to sit in on the sessions too, along with the boys whose dues are paid up, for McDonald visualizes an educational angle for the folks who don't know the inner workings of his organization. Programs are going to show how money in the treasury is being used, give complete financial statements and illustrate the advantages which have been gained for workers recently in the steel industry. dustry.

dustry.

Series of 13 is now being shot and produced by Bob Post, of Philadelphia, former Pittsburgh tv packager, and will be shown once a month on Sunday afternoons in 30 major markets of the country. Time is now slotted for a debut in November.

Programs will be beamed in the Steelworkers' principal cities, with McDonald giving a different report to his union on each of them. He has long moaned about poor attendance at meetings of his locals and is one labor boss who has decided to do something about it.

TvB's 'Vision Of '58' Presentation

On the heels of a busy few months of travel by its key exces, Television Advertising Bureau will have its third annual membership and board of directors meeting in Chicago on Nov. 21-22. Sesh will open with a tv pitch to 1,000 agency-advertiser exces in the ball-room of the Sheraton.

TvB presentation, via Cellomatic, will be "The Vision of Television—1958."

Will be 'The Vision of Television—1958."

Within the past eight weeks, TvB has been doing heavy travelling. Norman (Pete) Cash, org prexy, has hit L.A., Frisco, Baltimore, NARTB conclaves in Schenectady and Kansas City, agency bodies in Detroit and Lansing, and is slated to talk at the Nov. meet of the Assn. of National Advertisers, Atlantic City. His concentration recently seems to have been on national spot.

George Huntington, TvB director of sales development, has appeared in several places too, principally in Memphis, before the Advertising Federation of America conclave and in New York, before at the Radio & TV Research Council.

1006 More for Tonight'

NBC's "Tonight" pulled in another \$100,000 in new business this week via an order from Coopers linc, kiddie undergarment firm, for 13 participations starting in February.

Deal was set via Henri, Hurst & McDonald.

Oh Say Can't You See

Federal Communications Commission it's reported, has asked a radio network to stop using The National Anthem as its identification jingle. After using an easily-recognized phrase from "The Star Spangled Banner" for a week as the musical bridge between programs, the American Broadcasting Network withdrew it and shortly after substituted a jingle built around "My Country Tis of Thee."

FCC is said to have received some 7,000 letters from listeners. Many irate objections were voiced about the association of a commercial enterprise with the Anthem. Other letters it's reported, contained comments on ABN's "bad taste" in attempting to build a jingle around the song.

Chimes carried the tune, which the network was using in an effort to establish identification. The chime arrangement was done by the team of Austen Croom-Johnson and Eric Siday, who were recently hired to prepare several jingles for the network. Johnson said the other day, after removal of the jingle from the air, that the network chose it and later "Tis of Thee" from several submitted by the pair of cleffers.

A network spokesman said that he was aware of only six complaints received by ABN and that the jingle was removed to his knowledge because it was only an "experiment" by the network. ABN, of late operating under a new program policy, simultaneously incepted a new program signature, built about the words: (This is Amenique, 1).

A Day in the Life of Cronkite

If life sometimes seems too hecits for CBS newsman Walter Cronkite, who can blame him. Last Thursday (17), for example, Cronkite played a real game of hopscotch. Schedule started at 5:45 a.m., in order to catch a 7 a.m. flight to Washington. At 11:12, he started his anchor-man stint in the coverage of Queen Elizabeth's arrival in the capital.

At 11:45 a.m., back to the airport for a return flight to N.Y., rushing over to the Waldorf-Astoria in time for a 1 p.m. luncheon where he hosted on Oil Week Progress seminar. At 2:45, over to Madison SG. Garden for rehearsals of the Mike Todd party telecast. At 6:45, over to CBS to do the Lowell Thomas radio stanza while the latter's off filming his "High Adventure" series. At 7:30, back to the Garden and confusion until 11. At 1 a.m. Friday, back to the airport for a flight to Dallas, where he delivered a guest-of-honor speech at a Southwest Journalism Forum there.

BBC-TV's Coming of Age

21st Anni Festival Week Set With Top Names In British Show Biz

Up & Up With Blair TV

One of the more interesting facets in growth of a station representative relates to Blair TV Associates, which, having been formed a little over three years ago, now lists 21 ty stations.

lists 21 tv stations.

Blair TV Associates is a subsidiary of Blair TV and handles the group of markets outside of the top 25. Headed up by Richard Foote, the reppery concentrates on the regional market and employs some 22 men around the country in 10 offices coast to coast.

According to Foote, in the three years that they have been in business they have lost only one client, dropped because of refusal to take programming advice.

Ackerman Warns **Networks Gotta** Reevaluate Shows

Hollywood, Oct. 22.
With a strong competitive situation shaping up for the future, "there's got to be major reevaluation by the networks—and sponsors on advertising campaigns, feels Harry Ackerman, producer of "Leave It to Beaver" and "Bachelor Father" telepix series.
General feeling among indie vidfilm producers is that the nets aren't promoting outside program packages as strongly as they might, comments Ackerman. His observation carries greater weight because he's former Coast programming topper of CBS-TV.
"The nets and sponsors generally don't follow through with advertising and promotion, after the show opens," he, states. And in plugging the debut, there's much duplication among nets, sponsors and producers, so that much effort is wasted, he feels.

As result, "They (the nets) are risking a sizeable loss of audience, and sometimes they risk the loss of an entire eventing."

Under his CBS regime, such situation comedies as "I Love Lucy" (Continued on page 52)

(Continued on page 52)

SANKA'S ABC-TV BUY FOR 'SCOTLAND YARD'

General Foods will shortly finalize with ABC-TV for the Sunday 10-10:30 p.m. slot. Beginning Nov. 17, the bankroller is inserting "Scotland Yard," a telefilm series produced in England by Nat

GF, for Sanka, is buying 20 weeks. The co-opped "All-American Game of the Week" will move from 10 to 9:30 when the vidpic launches. 10 to 9:30 when the viduic launches. Kramer has produced 10 half-hours that will have their first run in the GF time. Ten others appearing on the network show made the rounds as syndicated product in five U.S. markets recently. Deal was set by Young & Rubicam for the period lately occupied by Philip Morris for Mike Wallace before sponsor and interrogator shifted to Saturdays at 10.

"Yard" features Edgar Lusk Gartener, British criminologist, as \$900.

London, Oct. 22, London, Oct. 22,
The BBC television service will
be 21 years-old on Nov. 2. To mark
its coming of age, Sir Ian Jacobs,
Director. General of the BBC, will
launch a festival week of special
programs on Sun. (27) with a talk
entitled, "21 Years and Onwards."

When it aired its first program on Nov. 2, 1936, BBC-TV made history by being the first regular public outlet in the world to begin operating, and, at the same time, to open the doors to a new branch of the entertainment business.

of the entertainment business.

Climax of the week's festivities will be a 90-minute show on the day of the anni called, "The World Our Stage." It will feature top names of British show business, as well as George Burns and Gracie Allen in a specially filmed item. Trevor Howard has agreed to emeat the program to he produced by cee the program, to be produced by Francis Essex, if his filming com-mitments permit.

During the week, one of the greatest achievements by BBC-TV, the Eurovision link, will be spot-lighted with live programs and a special show devoted to highlights of past transmissions from the Continent, including the first in 1950, which will be screened in filmed extracts. One live program using the hook-up will be the egghead panel game, "Animal, Vegetable, Mineral?", which will come direct from the Palazzo Madama in Turin on Oct, 30.

BBC-TV drama department's contribution to the week will take the form of a new play cycle writ-

contribution to the week will take the form of a new play cycle writ-ten by Iain MacCormick entitled, "The English Family Robinson," to be presented on four consecu-tive Sundays. Produced by Hal (Continued on page 50)

Shift Gene Accas In ABC's Revamp

Another important change in the ABC-TV top echelon was made this week. Gene Accas, who was network administrative vicepresident, is dropping the administrative part of the title and is being shifted to veepee in the sales presentation department.

Last week, Jason Rabinovitz, the network's only other administrative

Last week, Jason: Rabinovitz, the network's only other; administrative veep; was remeyed from his post, but he left the company as well. Reportedly, a good many of the recent duties of both men will eventually fall to James' Aubrey, network program veep, who is shortly to be upped to a position of wider authority.

of wider authority.

As sales presentation veep, Accas wil once more be working in the area he left a few years ago to become director of publicity and promotion for ABCTV. After a while he left the network to join Oliver Treyz at Television Bureau of Advertising. Then after about a year he returned to ABC along with Treyz, who became network topper.

Sales presentation is under the aegis of veep Don Coyle. Coyle is boss of the research staff, under which the presentation de-partment falls.

Accas and Rabinovitz moves fol-Accas and Rabinovitz moves fol-nd interrogator shifted to at 10. Accas and Rabinovitz moves fol-nd interrogator shifted to lowed in quick succession, after word was leaked about Aubrey's features Edgar Lusk Fartish criminologist, as John Eckstein ankled as the net-ter same or town in 10.

WORRIES COME TRIPLE-DECKER

Getcha Latest Trendex Figures

Newest of the major rating battles promises to center about the Sunday night 9 to 10 p.m. period, which until this season was easily dominated by CBS' "GE Theatre". "Hitchcock Presents" tandem. With Dinah Shore in for NBC most of the way yia the new 9 to 10 "Chevy Show," it now looks like a ding-donger.

Opening battle (with Miss Shore facing hubby George Montgomery in a GE western in the first half), found CBS on too by a slim and tenuous margin. GE scored a 25.2 Trehdex vs. 25.0 for Dinah while Hitchcock rated a 26.4 to Dinah's 24.4. The ABC opposition, "This Restless Sphere," with England's Prince Philip narrating, averaged out to a 2.8 for the hour.

By and large, the major singing personalities dominated the roost, with Frank Sinatra, in his opening one-hour special Friday night on ABC giving that web its biggest adult-show rating in years, a standout 29.1. "MS Squad" and "Thin Man" on NBC got 12.8 and 13.7 respectively, while CBS' "Mr. Adams & Eve" and "Schlitz Playhouse" rated 12.2 and 13.3

On Saturday, Perry Como continued his bigtime draw, pulling down a 29.4 in the first half-hour, against 16.3 for "Perry Mason," and 2.7 for ABC's country music show, and in the second half climbing to 36.6 vs. 8.6 for "Dick & the Duchess" and 2.4 for the ABC country music.

Mike Todd's Madison Square Garden bash in the "Playhouse 90" spot Thursday gave CBS its highest rating for the "Playhouse" period in two years, a 34.5 against NBC's 12.9 for the Hallmark "Green Pastures." ABC scored a 15.0 and 15.7 for "OSS" and "Navy Log" in the 9:30 and 10 p.m. periods.

Earlier that evening, ABC showed lots of trength, primarily from its "Zoorro" leadin at 8, which registered a 21.4. Though behind Groucho Marx's 26.1, it cut CBS and "Harbourmaster," down to an 8.5, and CBS felt the damage through all of "Climax," which was topped by all its competition. At 8:30, "Dragnet" hit 21.4, ABC's "Real McCoya" climbed to 17.7 and "Climax" reached only 15.3. And at 9, ABC's Pat Boone climbed to 21.4. "People's Choice" hit 18.0 and "Clima

'In Every Major Figure There's A Story to Be Told': Agronsky

- By BOB CHANDLER

NBC newsman Martin Agronsky, who translated a longstanding sky, who translated a longstanding desire for a major interview stanza of his own into a reality this season with his Sunday afternoon "Look Here" stanza this season, feels he's developed the kind of interview technique which will bring to television major figures from the arts and government who heretofore have shunned the medium.

In support of his contention.

dium.

In support of his contention, he's already lined up John L. Lewis for his first major tv interview on Dec, 22; has got Lester Pearson, who recently won the Nobel Peace Prize, set for Nov. 10; has Rev. Martin Luther King for next Sunday (27) and in the category of non-firsts, has Sen. John Kennedy and tv's own Kukla, Fran & Ollie set for Nov. 24 and 17. Over the past weekend, Aldous Huxley was Agronskys guest, and a couple of weeks back, it was Howard Fast in an in-depth soul-searching session.

Agronsky's technique is deceptively simple—he operates in the world of ideas, and consequently (Continued on page 52)

Kaiser, RCA In Israeli TV Bid?

Honolulu, Oct. 22.
Kaiser Industries and RCA reportedly are considering teaming up in the purchase of foreign television properties. The two American industrial giants have been once-overing the prospects of buying a tv station in Israel. Belief is that the Middle Eastern country will have video in the next few years.

It is generally assumed that the interest both are said to have manifested in Israel; to is geared directly to their respective merchandising operations in that country. A video outlet will naturally help RCA in the sale of to receivers there. Kaiser; with automotive distribution in Israel, could utilize its relationship with a to station for good public relationship with a to station for good publ

KTTV's Cutback

KITY's Cutback

Hollywood', Oct. 22.

KTTV, biggest indie station in the L. A. area, is tightening its belt with a cutback of at least 25 personnel between now and the end-of-the-month.

Prexy Richard A. Moore classifies the shaving as partially an economy move and partially station's yearly layoff of temporary help. Latter mostly are engineers put on as summer replacements. Telestation employs 250.

The Times-Mirror Corp. owns. 75% of station, Loew's Inc. 25%.

MBS' Censorship Hassle Vs. Kohler As Talk Is Yanked

Mutual network finds itself in with Herbert V. Kohler, prexy of the strikebound Wisconsin plumb-ing manufacturing outfit.

mg manutacturing outfit.

The hassle grew out of MBS' refusal to carry Kohler's scheduled address on Sunday (20) over the Manion Forum of Opinion on the grounds that portions of Kohler's address may be declared "defainatory" and of "serious risk" to affiliated stations.

At itsue were references to

lory" and of "serious risk" to affiliated stations.

At issue were references to
"goons" of the United Automobile Workers, AFL-CiO and a "fugitive from justice" and similar
allegations naming names, as well
as unfavorable named references
to municipal authorities at Sheboygan, Wisc., the plant site.

In a series of phone conversations, net counsel advised Manion,
former dean of Notre Dame's, lawschool, that it could not carry,
what it considered to be the "defamatory" references. Net also advised Manion that he should get
an indemnity guarantee from Kohler for possible law suits.

Kohler shot back a telegram to
Mutual that his company was willfur?! (Continued on page 50)

BESETTING TV

Matters are such these days that Madison Ave. is formulating the idea that it is definitely time to stop shouting about the high cost of programming and do something about it. There is a feeling that unless producers and networks hold forth to their bankrollers some prospect of cutting away a substantial share of tv network program costs, the webs may be headed for trouble. Real trouble. If it were programming costs

headed for trouble. Real trouble. If it were programming costs alone that were bothering agencies, observers feel that little would happen to change the picture. But three other factors are unavoidably evident to make this a decidedly anxious season for networks. The three points only heap more trouble on the ones brought by the recent Barrow report.

1.) The closer competition expected from ABC is cutting down the per-program audience shares for all three webs.

2.) Something just being realized is that the pace of set sales to new to families has slowed down to new tr families has slowed down considerably as the coverage fac-tor passes the 80% mark of all homes in the U. S. Sets are ex-pected to increase eventually to at least as much as radio (98% of all least as much as radio (98% or all homes) but the increases are going to take several years, while rising network costs are moving ahead at panic button pace.

3.) Manufacturing profits are off

3.) Manufacturing profits are off from previous years and this caution alone has in the past been great enough to make most network bankrollers seek to split charges on their heavy-expenditure network stanzas. General result of co-sponsorships and multi-sponsorships has been to lessen the overall impact of the tw selling message.

overall impact of the tv selling message.

It's All Interrelated

This interrelation of events has intensified the focus of web underwriters on their only tangible yardstick for media buying—the cost-per-1,000 audience returns. It has also taken the appeal for many advertisers out of the once hig pitch that tv offers the selling impact of "sight plus sound," particularly since multiple sponsorships have already taken their toll of that allegedly highly intangible impact.

impact.

In four years, the price of programming on networks has risen In four years, the price of programming on networks has risen far. In the past year, with the prospect of a strong ABC looming on the horizon, it has gone up especially far so that each network could proffer strong competitive programming. Yet, it's that very competition which some insist will shortly drive program costs down. For instance, the Loretta Young show once cost its sponsor \$35,000 net per stanza; it is now at \$47,500, with occasional additional sums thrown in on the quiet to buy an extra hot star or story. "Dragnet," over the seasons, has increased (Continued on page \$52)

(Continued on page 52)

Court Hears \$1,000,000 Suit Charging 'Home' Idea Was Expropriated

Idea Was Expropriated
Pre-trial hearing on a \$1,000,000
suit against NBC charging expropriation of the original idea for the "Home" show begins today; (Wed.) in New York Supreme Court. Suit was brought by Elizabeth Grant against the web some time ago.

Miss Grant charges that during the period from 1948 to 1951, she had devisesd a fashion and women's service format and submitted it. to NBC. Exces said they were interested, and negotiations dragged on through 1953, when it was allegedly promised that Miss Grant's format would be used and she would act as hostess on the show. In 1954, without her knowledge, she states, the network put on "Home" with Arlene Francis, utilizing virtually the same format she had submitted.

NEW PROBLEMS | CBS-TV Jumpin' With Sports Sales; Fat Billings on Golf, Grid, Hockey

Fun With the Reps

Fun With the Keps

If any timebuyer wants a course in lip reading at the American Institute of Business Espionage or a \$2 gift certificate to the dentist of his choice, all he has to do is fill up a stamp value book distributed by Bill Vernon of Blair TV station reps.

Promotion namick finds Blair sending out picture stamps along with book to agency timebuyers who are entitled to fill the stamp book a la grocery market style upon the purchase of spot time from the salesman.

salesman.

Alternate prizes include a new Red Label album release-"Out of This World" by Harry Sputnik and his Satellites.

NBC May Cancel Next Hope Show If Timex Ankles

Nov. 7 telecast because of a hassle arising from the comedian's guest appearance last Friday night (18) on the premiere of ABC's Frank Sinatra show.

Sinatra show.

Timex, Hope's sponsor, notified NBC immediately after his appearance that it was cancelling the remainder of its con'ract. That includes the Nov. 7 show, which is budgeted at \$300,000 for time and talent, full sponsorship of another show and half-sponsorship of three more Hope starzas. Timex blew up when rival Bulova Watch Co., which sponsors part of the Sinatra show got a commercial and an editorial plug within the Sinatra show after it was allegedly promised to move the Bulova blurb to the closing of the program.

number to the closing of the program.

NBC and Timex were meeting all day yesterday (Tues,) in an effort to resolve the hassle. Contractually, NBC probably could hold Timex to its sponosrship, but as a matter of practice the network has always tried to release sponsors when it felt their reasons for wanting out are legitimate. Un il last week, Timex was committed for full sponosrship of all six Hope shows (one has already been aired), but asked for relief and NBC brought in Johnson Outboard Motors as a cosponsor for three shows. As of the moment, NBC feels that if Timex doesn't stay with, the show and ano her sponsor can't be found quickly, it will cancel the Nov. 7 show completely rather than sustain all or part of it.

it.

When NBC okayed Hope's appearance on the Sinatra show, it apparently overlooked the fact that Bulova is pencilled in as a minor sponsor (Chesterfield has the major share). When shortly before showtime the web did real-

(Continued on page 50)

BILL ANDERSON'S **NEW STATUS AT NBC**

Bill Anderson, NBC trade press manager, is leaving the web's pressoperation to join the programming department, effective next Monday (28). He'll operate as head of publicity, public relations and promotion for participating programs, reporting to Bill Sargent, director of participating programs.

Anderson has been trade manager for the past three years. Prior to that, he was publicity manager of WRCA and WRCA-TV, the NBC stand" of WRCA and WRCA-TV, the NBC stand to the NSC in N.Y., for a year, He came to NBC from the WOR, N.Y., public the Hutchins agency, which licity department. No replacement picked vet for the 425the foot. 2.1 Tit switched to BBD&O. 2.5.1 100.

Sports proved CBS-TV's most active sales and programming target last week, with no less than four areas of operation picking up some fat business and getting the final production okays.

production okays.

1. Web tied up the annual Bing Crosby Pebble Beach Golf Tournament, which will be telecast Jan. 12, a Sunday, at 6 to 7 p.m. and wilder fully sponsored by Easy Washing Machine division of the Murray Corp. of America. Deal was set via the Earl Lungin agency.

2. Sports director Bill MacPhail signed a one-time pact for the Cotton Bowl, bringing the web's bowl game lineup to four, two of them New Year's Day. Network still has no major bowl commitments beyond this year, but hopes to renew the Orange and Cotton bowl for a permanent two-ply New Year's Day setup. Web also sold chunks of the bowl games to R. J. Reynolds, Bristol-Myers and Carter Products.

3. MacPhail also finalized a 21-

Products. MacPhail also finalized a 21-week National Hockey League Saturday afternoon schedule, to stort Nov. 2 under a split national-regional sponsorship setup.

4. Sales department, faced with the loss of General Tile sponsorship on the Thanksgiving Day progame between the Green Buy Packers and the Detroit Lions, put a regional sponsorship pattern into effect and began sewing up sponsorship deals.

a regional sponsorship pattern into effect and began sewing up sponsorship deals.

On the Bowl game front, CBS now has the Aluminum Bowl on Dec. 21 from Little Rock (site of the game may be moved because of the racial trouble), the Gator Bowl from Jacksonville Dec. 28 and the two New Year's entries, its long-running Orange Bowl from Miami and the just-acquired Cotton Bowl from Dallas. CBS will pick up the Orange Bowl at 1:20 p.m. and has arranged to have the Cotton Bowl starting time to be push dback to 2:30 CST (3:30 eastern time), which means that the web will carry the full Orange Bowl and move into the Cotton Bowl and move leto the Cotton Bowl and move leto the Second quarter.

Cotton Bowl had been the prop-

quarter.
Cotton Bowl had been the property of NBC, which dropped it in favor of the Sugar Bowl (as of now ABC is out in the cold without a Bowl tilt to call its own, since it had carried the Sugar Bowl fray). With NBC taking both the Sugar and Rose Bowls, MacPhail decided on a two-game lineup and signed a quickie deal with the Cotton Bowl, The CBS pact with the Orange

(Continued on page 50)

Lipton's Tea Buys TV 'Californians'

Lipton's Tea has made its first NBC-TV buy in several years via the purchase of alternate weeks on "The Californians," starting in January. Deal was set last week via Young & Rubicam. Tea company has been a longtime CBS-TV advertiser, via the Arthur Godfrey "Talent Scouts" entry. "Californians" will be shared by Singer, which initially bought into the Lou Edelman package on an alternate-week basis but expanded to every week with the understanding that it would cut back as soon as NBC picked up a cosponsor for the Tuesday at 10 entry.

Marie Torre Show Cause Order Next Week in Contempt Citation

Television columnist Marie Torre-was ordered to show cause by next Tuesday (29) why she should not be jailed for criminal contempt of court. The New York Herald Tribune columnist was served with the show cause order Monday (21) by Judge Sylvester L. Ryan in the show cause order Monday (21)
by Judge Sylvester L. Ryan in
New York Federal Court in connection with her refusal to reveal a
source in the Judy Garland \$1,393,
333 libel stit against CBS.

333 libel shit against CBS.

Miss Torre, called as a witness in the action against CBS because of statements in her column about Miss Garland, attributed to a "CBS executive," refused to reveal the identity of the executive, claiming reportorial privilege. Judge Ryan, while sympathetic to her position, informed her that the law requires her to answer at the risk of being cited for criminal contempt. He warned that he would be forced to sentence her to 30 days imprisonment unless she complies, prisonment unless she complies, but indicated he would release her in the custody of her attorneys pending appeal of the contempt

Show cause order was issued after a formal request for the order was filed by Miss Garland's attorney, Lionel S. Popkin. He said that in order to prove his cause of action against CBS, it was necessary to prove that the executive in question actually said what was attributed to him by Miss Torre and that the socalled executive is in fact an employee of CBS. Because of this, Popkin declared, it is mandatory that Miss Torre reveal the source of the statements. Statements in question were Show cause order was issued

reveal the source of the statements. Statements in question were printed in Miss Torre's Trib column with reference to Miss Garland's pullout last winter from a commitment to do a spectacular for Buick. Source quoted by Miss Torre said that her action might have been due to "a highly developed inferiority complex" and that the source "woudn't be surprised if it's because she thinks veioped interporty complex and that the source "woudn't be surprised if it's because she thinks she's terribly fat." Pre-trial depositions, it was learned, brought denials from CBS-TV exec v.p. for programming Hubbell Robinson Jr. and even producer Legter Cattlieb and exec producer Lester Gottlieb that they had made the statements or had any knowledge of their

The Tribune, which front-paged the story in the original hearing last week and referred to Miss Torre as its "Joan of Arc" promised that it would make a test case of the contempt proceeding and carry it to the Supreme Court if necessary. Situation received wide rearry it to the Supreme Court in necessary. Situation received wide coverage from other newspapers, along with editorial support of Miss Torre. Trib's public position resulted in Judge Ryan's proposal to release her pending appeal of

to release her pending appeal of the ruling. While the journalism fraternity welcomed a test case of the contempt statutes, there was some doubt in the trade that the specific issues were ideal for such a test. Some newsmen pointed out that the source protected had not been quoted on a matter of fact, as is ordinarily the case, but in an opinon which at least is construable as libelous. While agreeing that as a matter of principle an acquittal is vital, some newsmen wished the circumstances weren't so damaging to the cause of reportorial privilege as in the case at hand.

ABC Profits Still Behind Last Year

ABC division of American Broad casting-Paramount Theatres is still running behind last year in profits. but the latest earnings report from the parent company indicates that the difference in results has "steadily narrowed in each quarter." An estimated net operating profit for The-PT was reported at \$1,333,000 c 30 cents a share in the third cuarter, a decline over the same period in 1956, when \$1,484,000 at 134 cents a share were earned. First nine months of the year sheed the estimated profits off by over \$1,500,000 from the same 1956 three-quarter returns. New nine-month tally is \$4,033,000 against the previous \$5,686,000 for AB-PT. casting-Paramount Theatres is still

BC's 65G News Tab

One of the largest single radic time purchases in New York broadtime purchases in New York broad-casting was consummated this week with BC Remedy Co.'s buy of the "Allen Jackson & the News" quar-ter-hour evening strip, BC picked up the 6 to 6:15 p.m. newscast five days a week for 26 weeks. Deal comes to around \$65,000.

Dea Iwas set via N. W. Ayer and starts Nov. 4.

AFTRA to Todd: Fork Up 30G Bond

Before American Federation of Television & Radio Artists would permit Mike Todd to televise his bash at Madison Square Garden last Thursday (17), the film producer was compelled to place a \$30,000 bond with the union to insure payment to the various actors who appeared on the 90-minute "Playhouse 90" version on CBS-TV. He compiled, since the union would have pulled all the talent out of the show. Action, while not unheard of, is considered rare.

Also part of the deal, enabling

unneard of, is considered rare.
Also part of the deal, enabling him to do a tv show built around the first anniversary party of "Around the World in 80 Days," was Todd's signing of the AFTRA code, the same one governing thesp relations with the webs and other tv producers. producers

The \$30,000 is being returned to The \$30,000 is being returned to Todd as he makes payments to the actors. One of the reasons AFTBA demanded a bond, in the form of certified checks, was to avoid any squabbles over what constituted a walkon (which are not now cov-ered in most instances by the Code) as differentiated from a reg-ular appearance demand union fees

After the telecast, the union got Todd to provide another \$9,000 to pay AFTRA terpers who were hired by the producer but not used on the air.

on the air.

The \$30,000 bond was used to cover payments to 160 extras in the parade, 28 horsemen and women, and a group of incidental performers such as clowns. Also included in that bracket were emcee George Jessel and the performers in the film clips used on the otherwise live show. In the latter instance, AFTRA said that its Code provides minimum AFTRA payments for thesps who do film clips in a basically live show. Union said further that initially some of the film performers were not paid, others were paid less than its minimum.

Union has the right, it says, to emand payment even for non-FTRA performers, and some of he Todd show talent was non-

Radio Reps Take Issue

Editor, VARIETY:

Your general publication is always very excellent; however, I do take exception with the writer of the article regarding Radio Representatives in the Oct. 16 issue.

The writer of this article must

ALL-STAR LINEUP FOR WVIP PREEM

New suburban 1,000 - watter owned by packager Martin Stone and realtor E. Monroe O'Flyn is due to begin operation: in Mt. Kisco, N.Y., next Sunday (27) under the call letters WVIP (for very important people, which the station claims for its high per-capita coverage area). Kickoff will be a three-hour benefit for the Northern Westchester Hospital, with Bennett Cerf. Jackie Robinson, Walter Abel, Quentin Reynolds, Allen Jackson, Hugo Winterhalter and others slated to participate.

General manager will be Nicho-New suburban 1.000 - watter

slated to participate.

General manager will be Nicholas A. Andrews, ex-WNRC, New Rochelle, N.Y. Program director will be Winston Sharples, eastern musical director for Paramount Pictures and first vp. of the Composers & Lyricists Guild of America, Dick Doan, ex-Variety and former program director of WCBS. Ica, Dick Doan, ex-Variety and former program director of WCBS, NY. and a onetime Stone associate, is reentering the business as the station's new director. Ed Robbins, ex-WKNB, Hartford, is program manager and Ernest D. Machanic, ex-WCOJ, Coatesville, Pa., is chief engineer.

Radio Reviews

THE BILL KEMP SHOW
With Peter Hanley, Betty Holt, The
Upbeats, Elliot, Lawrence with
Neal Hefti orch; George Ansbro,

announcer
Producer: Johnny Stearns
55 Mins., Mon.-thru-Fri., 8 p.m.
Participating
ABN, from New York

ABN, from New York

Bill Kemp — along with Jim
Backus and Merv Griffin — shapes
as one of the stronger masters of
ceremony in the American Broadcasting Network's new daily lineup.
The former WNEW (N. Y.) disk
jockey has retained all his charm
and his sense of humor which, even
when he works with tired material,
elicits the warmth of his audience.
But the music on his two-week-old
nightly program is largely for the
birds.

nightly program is largely for the birds.

Only singer, Peter Hanley, pays his freight on "The Bill Kemp Show." A deep-voiced pop vocalist, he managed last Monday (21) to keep his style clean despite the offikey accompaniment of the Neal Hetti orch, led on this occasion by Elliot Lawrence. The orch, erratic in all its support and in the instrumental arrangements heard on the show, only helped weaken the already weak talents of the other vocal performers, Betty Holt and The Upbeats, Miss Holt, in several numbers, was very unprofessional; she had difficulty keeping up with the tunes; ditto The Upbeats, who vocally were everywhere but where they should have been. ABN is running another of those home. vocally were everywhere but where they should have been. ABN is running another of those homey audience promotion contests—to pick a new name for this singing unit. It's leaving itself wide open to some facetious suggestions.

Art.

MIKE TODD PARTY
With Jean Shepherd, John A.
Gambling
Producer-Director: Bob Smith
45 Mins.; Thurs. (17), 11:15 p.m.
WOR, N. Y.
That little party Mike Todd held
at Madison Square Garden in the
year of our Lord 1957 made a
much better radio show than that
attempted CBS-TV extravaganza.
Radio. or to be more exace.

attempted CBS-TV extravaganza.
Radio, or to be more exact,
WOR, had that pinch of salt, that
fouch of iconoclasticism, in the
form of Jean Shepherd, that
helped to put the event of the man
who out-Barnumed Barnum in perspective. And it's no mean feat to
be on the scene, to be part of the
proceedings, and yet to shout,
"The King is naked."

The writer of this article must have been way off base when he states that radio reps do not get as much business as newspaper reps because they are not hustling enough and do not meet with the writer has attempted to call on the writer has attem

TV-Radio Production Centres

IN NEW YORK CITY . .

IN NEW YORK CITY

Jesse Zousmer, co-producer of "Person to Person," in Hospital for Joint Diseases with recurrence of a back ailment . . . Pete Martin's profiles on Mike Wallace and Edward R. Murrow coming up shortly within couple weeks of each other in Satevepost. Understood the Wallace piece will be partly critical, Murrow's favorable . . Video actress Virginia Vincent to H'wood for top featured role of blind girl in "Curse of Dracula" starring Francis Lederer, for Gramercy Productions, shooting at Hal Roach Studios . . Bonwit Teller's Xmas windows will be devoted exclusively to ty personalities in animal form.

Kim Huntea guests the upcoming (Fri.) "Greenwich Village Party" on WABD; last Friday (18) George Jessel made the show Rod Steiger to be grilled on "Night Beat" next Friday over same station . . . Jan Murray will emnee N.Y. reporters assn. Byline Ball at the Biltmore Saturday (26) . . Marguerite Belafonie will do feature material for femmes on WOV's 9-9:30 radio strip; she's women's editor on the Amsterdam News . . WMGM's Jerry Marshall will be principal speaker Nov. 6 before Society of Old Brooklynites, and on the 18th he'll emcee United Jewish Appeal show at Madison Square Garden . . . Art Ford takes feature role in 20th's "Singing Idol," the Tommy Sands flick; he left over weekend for Coast . . Florence Ludwig becomes girl Friday to Mel Leeds, program chief at WINS . . WABD preemed "Probe" Monday (21) at 11:30, with Howard Whitman doing interrogation; it's to fill Monday in same fashion as "Night Beat" the other four eves . . . Writers Guild postponed national council meeting, due here past weekend, until Nov. 16-17, when Coast delegates failed to make continent hop . . . Ray Diaz, former ABC Radio program boss, in Madrid, settling father's estate; returns early November . . Sandy Sheldon, WRCA producer, quits to become exec producer of Barry Gray's WMCA radio show and WOR's "Luncheon at Sardi's" both out of the Sandy Howard production house . . Budapest String Quartet makes its first video appearan

the girl we would most like to share an Isolation Booth with! by U.S. Servicemen at Maryland's Camp David. Miss 'Thurman flies to the amp later this month as guest of honor at the Servicemen's Annual Ball.

Nicholas E. Baehr's adaptation of "Elementals," from short story by Stephen Vincent Benet, tapped as the anniversary show for "Matinee Theattre" next Thursday (31) . . Actress Iris Forrest did a guest interview on WNYC yesterday (Tues.) . . ARC veep Mike Foster will participate in a "You and Showmanship" panel at the 6th annual conference of the Pennsylvania Chapters of American Women in Radio & TV Saturday (26) in Bedford Springs, Pa . . . James Macandrew, director, of broadcasting for the N.Y. City Board of Education, does his 250th "Camera Three" show on WCBS-TV Sunday (27. Show will be a remote from Idlewild . . . Another anniversary note: Next Friday (1) will mark nine years that Jack Sterling has occupied the waker upper anchor spot on WCBS, post he took over from Arthur Godfrey . . . Elizabeth Lawrence doubling from "Road of Life" and "Nora Drake" casts on CBS Radio to rehearsals for "Look Homeward Angel" on Broadway . . . Joel Grey inked for four appearances on the Pat Boone show; first is next Thursday's (31) show . . . Virginia Payne honored at the 20th anni luncheon of the Chi chapter of AFTRA last week; she flies to Portland next weekend for a lecture date with the Women's Literary Union . . . Ralph Story renewed for another 39 weeks at increased pay as host of \$64,000 Challenge," with new deal including personal appearance tours for sponsors Revion and Kent: Story also signed via agent Harold Jovien for a series of Canada Dryradio and tv commercials . . Steve Allen is guest speaker at today: (Wed.) Pulse lumcheon at the Plaza . . . James Lee, author of the off-Broadway "Career," featured in "City Hospital" Saturday (26) on CBS Radio . . Irving Gitlin, CBS public affairs director, back from St. Louis and huddles with Monsanto execs on "Conquest" on CBS Radio prez Arthur Hull Hayes, sales veep Joh

IN HOLLYWOOD

Joel Rapp (he's Phil's boy) researched early western history and found that there were 80 colored marshals wearing the badge of authority. So the oater he's prepping for piloting will have a Negro marshal. Note to Pat Weaver: brother Doodlen is now sponsored on KNKT. . Dave Garber-pulled stakes at BBD&O and joined Famous Artists to supervise program development and packages. . The town is crawling with enough top brass to shine through the smog. The giants include Gen. David Sarnoff, William S. Paley and Leonard Goldenson. . 'M Squad' is said to be under fire by Chicago's mayor and police chief. Both the web and sponsor are reported "under pressure" to tone down the crime stories the city is trying to live down . . ABC's Jim Aubrey picks "Walter Winchelf File" and "The Real McCoys" the season's sleepers. Strangely, they're both on ABC . . . Jack Beck back at his CBS radio news post after six-month tour of Europe. He found that "colorful personalities" get a fast shut-off; they want their news straight and no cute stuff . . Carroll and Dodge Dunning can't .24-Sirc 2; (Continued on page 46)

D. C. Outlet Blocks Out Critic of Queen Liz On Mike Wallace's TV'er

Mike Wallace, who lost Eleanor Roosevelt (snafu) and Arlene Francis (NBC disapproval) as guests last week, also lost his ABC Washington outlet for one show be-

guesis last week, also lost his ABC Washington outlet for one show because WMAL-TV felt that the subject of the Wallace interview wasn't in good taste. Saturday's (19) guest was ex-Punch editor Malcolm Müggeridge, who's also been a severe critic of the English monarchy, and wMAI-TV took the position that such an interview would be offensive in light of Queen Elizabeth's current visit. Fred Houwink, head of the station, said that "in view of the fact that Malcolm Muggeridge, outspoken critic of the British royal family, has been amounced-as the guest on the Mike Wallace program this Saturday night, WMAL-TV will not telecast this program. Queen Elizabeth and Prince Philip are now our most welcome guests, and although Mr. Muggeridge hay not be overly critical on this program or may retract some of his previous statements, we consider it in questionable taste to telecast any program that might cast a shadow over the visit of Her Most Gracious Majesty to the nation's capital."

VELOTTA SHIFTING TO COAST FOR ABC

TO COAST FOR ABC

Tom Velotta is leaving ABC-TV
in New York this week for a job
with the network on the Coast. The
veteran vicepresident and administrative officer in the news-public
affairs field will retain his vicepresidency, but probably without
being pinned down exclusively to
pubaffairs or news.

His new Hollywood job has not
been defined, not even within the
network But Velotta was reported
to have asked for the change of
locale as far back as last January.
Fact that it came through officially
late last week indicates a possible
emphasis by the network on the
Coast as a programming centre.

Fritz Littlejohn, now in charge of
ABC news, is expected to become

ABC news, is expected to become the new No. 2 man, though not at quite the same operational level as Velotta.

Pact Burgess Meredith As 'Playhouse' Director

Burgess Meredith has signed for his first directorial assignment in television. He'll direct "The Jet-Propelled Couch" on "Playhouse 90" Nov. 14. It's a comedy about psychiatry which will costar David Wayne and Donald O'Connor, latter making his live ty dramatic debut. "Couch"

debut. "Couch" is being adapted from the story by the late Dr. Robert Lindener, from his collection of humorous stories about the psychia-tric trade, "The 50-Minute Hour."

BISHOP SHEEN'S 'GOODBYE'

Exits TV To Become 'Man With a Tin Cup For Poor of World'

Boston, Oct. 22. Bishop Fulton J. Sheen bid good-

by to tv for '57 in a special broadcast over WNAC-TV Tuesday (15). "Maybe next year, I shall-return,"

"Maybe next year, I shall return," he said.

The bishop said he has been appearing on tv for some years and on radio for 25 years, "but this is not my work." He said: "This is not my work." He said: "This is not my vocation. It is well for me to retire. I shall leave the lights of television in order to live in a more intimate union with God." He thanked ABC web, which he said made him a "handsome offer" to return. There will probably be kinescopes available to tv auds, he said, "but I will not return this year. "Bishop Sheen, who flew in to Hiub and appeared on WNAC-TV's new live Frank Luther Show, before his talk on the same station, said: "One has many duties and must choose the most important." His life, he said, is dedicated to the poor of the world.

"So I will be a beggar, a man with a tin cup for the poor of the world." he declared. His WNAC-TV talk was on "The Glory of a Beggar."

New York Versus Out-Of-Town TV Critics

The following breakdowns are indicative of the more favorable attitude of out-of-town critics in contrast to the hardboiled appraisals of their New York brethren. The same 12 shows (all new to CBS this season, including one spec, "Crescendo") were sampled for the reflection of the N. Y. vs. hinterland viewpoints, with results remarkably divergent.

points, with results remarkably divergent.

Of 64 reviews sampled in Boston, Cleveland, Chicago, Washington, St. Louis, Philadelphia and Pittsburgh, only 15 rendered a "poor" verdict for the 12 shows, in contrast to 28 "fairs," 18 "goods" and three "excellents." On the other hand, of the 55 N. Y. reviews sampled, there were only five "good" testimonials, with an overwhelming listing of 39 "poors" 11 "fairs." Nothing topped "good" in N. Y.

(In the absence of remarks on the charts, the shows were either not seen in that particular town or have not been reviewed as yet.)

NEW YORK REVIEWS

sноw	TIMES	HERALD TRIBUNE	DAILY NEWS	DAILY MIRROR	POST	WORLD-TELEGRAM	JOURNAL-AMERICAN	TOTALS
EVE ARDEN SHOW	Poor	.Fair				Poor	.Poor	3—Poor 1—Fair
THE BIG RECORD,		Crosby Fair						5—Poor 1—Fair 2—Good
PERRY MASON		Crosby Fair					•	6-Poor
HAVE GUN, WILL TRAVEL. VERDICT IS YOURS			. 3					3-Poor
LEAVE IT TO BEAVER	. Poor	.Good	Good.	. . 	• • • • • • •		Good	. 1—Poor 3—Good
HARBOUR-MASTER CRESCENDO	Poor	.Poor Crosby	.Fair	•;••••	. Poor	Poor	.Poor.	.5—Poor 2—Fair
DICK & DUCHESS		.Fair						1-Fair
ASSIGNMENT FOREIGN LEGION BACHELOR FATHER	Poor					. Poor		. 2—Poor
TRACK-DOWN DANNY THOMAS	Poor Good .	. Good				• • • • • • • • •		. 1-Poor

OUT-OF-TOWN REVIEWS

e d f	ON NO THE		-
r. yee f	MOSTON CLEVELAND CLEVELAND WASHINGTON WASHINGTON PHILADELPHI PHITSBURGH	TOTALS	-
t	BIG RECORD	2—Fair 3—Good	
f	HAVE GUN, WILL TRAVELGood Fair Fair Poor Good	1—Excellent 1—Good 1—Poor 2—Good 2—Fair	
e t d	VERDICT IS YOURS	1—Poor 2—Good 2—Poor 2—Good	
n t f	HARBOUR-MASTER Poor Fair Fair Fair Fair CRESCENDO Good Poor Poor Good Good DOCK & DUCHESS Good Exc'l't Poor Fair Poor Fair	2—Fair 1—Fair 3—Poor 3—Good	The second secon
1		2—Poor 2—Fair 5—Fair	

WCBS-TV Still Grabbin' Up Feature Packages

Already fortified with a backlog of some 1,350 feature films, WCBSor some 1,550 reature nims, WCB5-TV, the CB5 flagship in New York, last week picked up still two more packages. Station bought a nine-film package from Atlantic Televi-sion, comprising some actioners and two operas ("La Travlata" and "Cavalleria Rusticana"), and an-other package of Warner Bros. fea-tures from Associated Artists Pro-ductions.

TV Gusher

At least three network tv shows premiering from the Coast last week had a common denominator in the word dept. that's more or less indigenous to Hollywood. It was "a gasser," meaning great, big b.o., the most, the equivalent of the British "smashing" and the U.S. "smash."

Grahame Richards Slot

Why Is a TV Critic? Sifted Pro and Con On NBC's 'Open Mind'

The art—or tack of it—of tele-vision criticism came in for a thorough and sometimes surprisingly frank going-over on Richard D. Heffner's "The Open Mind" Sunday (20) on WRCA-TV, N.Y. A panel comprising Talent Associates partner David Susskind, scripter Rod Serling and critic (The Reporter) Marya Mannes dug incisively into the good and bad

of the medium's working critics.

Though not always unanimous
in their viewpoints, the trio found some areas of agreement—principally that there are few critics suited with the background and talent for their work; that television criticism, despite the medium's one-shot nature, should attempt to

one-shot nature, should attempt to be analytical and thereby helpful to the producer for future productions; that too many critics tend simply to brush off a production with a phrase or catchword instead of attempting to give the "why" of the faults.

But there was plenty of disagreement as well, with Scriling and Miss Mannes lined up against Suskind on the matter of "intention" in a television production. Susskind maintained that the producer's intention isn't important in a review, that "how well the show was done" is the sole yardstick for criticism. Scriling and Miss Mannes argued that the critic should take into consideration the intention and measure how far short of the intent the actual production fell. Scriling used as his argument the fact that the writer is so "hamstrung" by the nature of the medium that his actual intent must be taken into consideration, at which point Suskind launched a defense of commercial television and struck out at the "whining" of those critics and others within the trade who prefact etheir criticism with the fundamental complaint that all commercial twis bad.

The most virulent of the critics was Susskind, who complained that the logic of making "ship news reporters, obituary writers and police reporters" into critics excapes him, and that there are fewerities who have the talent, good taste, intelligence and judgment to be good at their profession. He singled out the New York Times' Jack Gould for criticism, stating he considered Gould a "journalist, not a critic." One possible explanation for the evaluation was Gould's severe panning of Susskind's production of "Honocchio," which was repeated in his Sunday column the morning of the "Open Mind" show.

Miss Mannes felt that one element in television criticism of the overall impact of the medium in changing ecople's lives. She emphasized that while there is plenty of criticism on the single-show level, nobody has dug in on the fact that television has a 16-houraday impact on the public and has attempted to evaluate the impact

BERNARD SMITH'S KUDOS

BBC, Ealing Studios Lawyer In U.S., One of 10 In U.S. Cited

Bernard B. Smith, of the theatrical legal firm of Smith & Steibel, in New York City, was one of 10 Americans personally decorated by Queen Elizabeth last Saturday (19), being appointed an honorary commander of the Order of the British Empire in recognition of "outstanding service in the cause of Anglo-American friendship and understanding."

Smith numbers among his clients

"Cavalleria Rusticana"), and an other package of Warner Bros. features from Associated Artists Productions.

Salt Lake City, Oct. 22.

Grahame Richards has been named regional director of productions.

Station and distrib wouldn't, for some reason, reveal the number of features in the new package, but WCBS-TV already has some 152.

Warner films on hand via earlier deals. New group includes "The Malfese Falcon," which Warners had held back from television with the intention of remaking the pic but recently released."

With the intention of remaking the pic but recently released. The station of the station of the radio-ty-in

AAP Splitting 900G With Stations Tied to Unique Merchandising Plan

far are partners with AAP Inc. in the merchandising of "Popeye" kiddie equipment, varying from

the merchandising of "Popeye" kiddie equipment, varying from games and guitars to disks and puppets. AAP, the tv film distribution company which handles the old "Popeye" theatrical shorts for television, estimates that it and the stations will split about \$900,000 down the middle by the end of a full year of merchandising.

AAP has been signing on stations as partners in the unique merchandising plan since mid-April. Though it's one of the very few, if not the only, film syndicator to indulge in merchandising. AAP expects that the several products tied to the "Popeye" name will gross between \$6,000,000 and \$7,000,000 in sales by next April. Depending on the type of deal it makes with licensees—the manufacturers of "Popeye" products—AAP and the stations are actually splitting anywhere from 2½ to 10% of gross.

Accentuating the growing importance of merchandising to

spinting anywhere from 2:2 to 10% of gross.

Accentuating the growing importance of merchandising to the firms was the report several weeks ago that Lou Edelman, network producer of "Wyatt Earp," "Jim Bowie" and "The Californians," was getting very heavy returns for releasing manufacturing rights on the first two of the stanzas. It's held quite possible that his annual earnings will exceed by several thousand dollars those anticipated by AAP.

said that it was splitting AAP said that it was splitting with the stations because the latter were helping in the point of sale merchandising campaign for the moppet merchandise. Moreover, stations—during the airing of "Popeye," which all of them carry—use 20-second plugs for the goods.

—use 20-second plugs for the goods.

Distributor explained that though there are over 80 stations using "Popeye" AAP has been interested initially in getting 50% coverage of U.S. tv homes. It said that the 27 stations, which include all the Triangle stations and WPIX, in New York, give the 50%, which is the minimum demand of many of the manufacturers involved.

In all probability, AAP will shortly start recruiting the other stations which air the cartoon show. King Features, the syndicate which owns the cartoon, also shares in the "Popeye" merchandising spoils.

Ziv's 'Sea Hunt' Sales Bonanza

Ziv's new "Sea Hunt" series has Ziv's new "Sea Hunt" series has been sold in a raft of markets, the majority of the deals being direct with regional and local sponsors. On the heels of the 22-market deal with Standard Oil of Califor-

deal with Standard Oil of California in seven western states and Hawaii, which may be extended to a few other markets in the area, Ziv scored the following sales: Various divisions of Carling Brewing Co. picked up the Lloyd Bridges starre; in Pittsburgh, Buffalo, Watertown, and St. Louis. American Brewing of Baltimore has selected the skein for showing on WBAL-TV, Baltimore.

Bowman Biscult inked for Denver and Safeway Stores for El Paso and Albuquerque. Cott Beverages signed for key markets in Maine and Vermont, including Bangor, Portland, and Burlington-Montpelier.

Maine and Vermont, including Bangor, Portland, and Burlington-Montpelier.

Utility and automotive companies, including the first purchase by an Edsel dealer, also are represented. England Edsel Co. will alternate sponsorship with Capitol Hospital Service in Harrisburg, Pa.; the Daniel's Olds mobile Agency, through station KRDO, Colorado Springs; People's Gas for Johnstown-Altoona, Pa.; Hope Natural Gas for showing in Clarksburg, W. Va.

Phillips Petroleum will pick up the tab on WTVJ, Miami.

Other markets slated for the January debut include: WVUE, Philadelphia; WJW-TV, Cleveland; WSB-TV, Atlanta; WDSU-TV, New Orleans. WTCN, Minneapolis-St. Paul; KOTV, Tulsa; WBRZ-TV, Baton Rouge; and KGHL, Millings, Mont.

More Group Buying

More Group Buying
The practice of station group buying again is underscored in the Flamingo Telefilm Sales' deal on "Citizen Soldier." Dumont stations WABD, N. Y., and WTTG., Washington, loosely linked with KTLA, L.A., lined up for the series, a situation which has occurred for the threesome quite frequently this season.

Although KTLA and Du-Mont are separate entities, they have the common bond of Paramount Pictures, the company having a stock interest in both. With such a Du-Mont-KTLA buying bond, commanding the two top markets, N. Y. and L. A., with Washington thrown in, the combination can bid against RKO Teleradio, with its five o&o's, and the indie KTTV, L. A., and WPLX, N. Y., link, the latter usually associating itself with a Westinghouse and Store group for added strength.

Flamingo Preps 'Citizen Soldier,' Flock of Others

Flamingo Telefilm Sales, recent riamingo Teleniim Sales, recent-ly formed by the Herman Rush-Ira Gottlieb team with the Flamingo library as its backstop, is forging ahead, putting its initial series into syndication and planning at least three syndication properties for

1958.
Its first skein, already sold in key markets on the basis of a pilot, will be "Citizen Soldier," produced by Arsla Productions under the aegis of Ron Alcorn. Skein to be filmed in Europe will dramatize true life experiences of American citizen soldiers during World War II and the Korean conflict.
Producer Alcorn's credits include the feature "Johnny Hollday" for which he was writer-producer and the scripting of "Ten Tall Men." Series is getting the full cooperation of the Department of Defense and the Army Department.

of Defense and the Army Department.
Flamingo Telefilm Sales was formed soon after the buy-out of Sy Weintraub from Flamingo. Weintraub moving out to join Bernard Schubert in Telestar Films, and Rush, former v.p. of sales at Official Films, teaming up with Gottlieb in the formation of Flamingo Telefilm Sales. Latter outfit acquired all the properties of the old Flamingo, including "Be ul a h," "Cowboy G-Man," "Stars of Grand Ole Opry," "Superman" cartoons and some Western features. Prexy Rush says in addition to three a year for first-run syndication, outfit plans to have a number of series for national sale next season. Right now, Flamingo Telefilms has a seven-man sales force, but firm plans to expand that division with the plotted growth of the company.

On "Citizen Soldier," those sta-

with the plotted growth of the company.
On "Citizen Soldier," those stations inking include WABD, N. Y.;
WTTG, Washington; KTLA, L.A.;
KING, Seattle; and WHDH, Boston. Production will begin in Europe next month and it's hoped to have the series ready for airing in mid-February or March.

Mae Clarke Suing For \$1,000,000; Miffed Over KTLA's Pic Hostess

Los Angeles, Oct. 22.

Mae Clarke was definitely not amused by the antics of old pix hostess Ottola Nesmith, in the Oct. 1 intro of the "Nightmare" She slapped a \$1,000,000 suit on parent Paramount TV Productions, and Miss Nesmith over the way

She slapped a \$1,000,000 suit on parent Paramount TV Productions, and Miss Nesmith over the way Miss Clarke was represented in the breaks during the showing of "Frankenstein," in which she costarred with Boris Karloff.

Complaint, filed through attorney Barry Scholer, alleges that throughout the showing, Miss Nesmith identified herself as Miss Clarke and "impersonated me as an aged, demented, has-been actress, presumably poverty-stricken, slovenly attired, and arthritic of body." Further, when she called the station after the telecast to protest, she was told they thought she was dead, she stated privately. Invasion of privacy, impersonation and damage to Miss Clarke's reputation is charged in the suit, which sets forth that at no time during the telecast did Miss Nesmith identify herself as such, but continually referred to herself as Mae Clarke.

In another private comment, Miss Clarke noted she was flooded with offers of financial assistance, and asked, "What's the matter with people? Do they think all actresses drop dead when they reach 47? I've been working in tw all along."

Suit asks \$500,000 in general damages and another \$500,000 in juntive damages. It was filed in Superior Court here.

Aloha Crime Pilot **Despite Cops' Nix**

Honolulu, Oct. 22.
Commodore Productions is readying a pilot film for a Hawaiian.
style crime-does-not-pay series drawing case histories from Ha-

ing a pilot ini for a Hawaiian; style crime-does-not-pay series, drawing case histories from Hawaii, Maui and Kauai Islands.
Honolulu police, however, won't go along. Chief Dan Liu expressed misglvings that "Hollywood treatment" might show police in an undesirable light—even in this home town of the fictional detective, Charlie Chan.
Liu cited possible burdensome demands on manpower and expressed concern that "men in positions of public trust might make monetary gains to the detriment of personal integrity," presumably by hiring themselves out as technical advisors.

advisors.

Chiefs on the other islands be-lieve such series will benefit the community from a business stand-point and note that they will be able to call for deletion of "ob-jectionable" scenes.

'MAN WITHOUT GUN' SERIES ROLLS NOV. 4

SERIED KULLS NOV. 4

Hollywood, Oct. 22.

Shooting on first 13 segments of "Man Without a Gun," TCF-TV series for NTA film net, will get underway Nov. 4, it was disclosed by TCF topper Irving Asher. Rex Reason toplines, with James Philbrook as a cast regular. Peter Packer and Lou Breslow alternate producer chores.

Meanwhile, another TCF series, "Broken Arrow," will take a 10-day lensing hiatus starting this week,

'Popeye' as Dept. Store Lure

"Popeye" has invited local television sponsorship in Omaha by a large department store. Department stores, with few exceptions, have been notoriously anti-video; Television Bureau of Advertising is still exerting a great deal of effort for the industry at-large to get department stores to buy.

Philips, in Omaha where KMTV plays "Popeye" in color, first became interested in video as the result of the reportedly heavy sales it was making in merchandise tied up with the "Popeye" name and pushed on television. Recently Philips, a department store, bought a special Sunday tint showing of the cartoon show on KMTV, presumably on the theory that, if the program could push product so well through a special 20-second pitch, three-minutes of pald time could multipy all sales severalfold. Incidentally, Omaha is the only city that carries "Popeye" in multichrome. AAP, the program distributor, said that the sale of RCA color receivers rose 300% in one month since the show went on.

Stations Yen Science Fiction Shows

The conquest of space, one of the repeated themes in science fiction telefilms, has become a natural exploitation programmer, with both syndicators and stations dusting off their reruns for a fresh round.

Official Films, on the basis of a simple initial malling, corraled

Official Films, on the basis of a simple initial mailing, corraled eight stations within a few days on its "Rocky Jones, Space Ranger" skein of 39 episodes. Official is advising stations that the series highlights running stories of three episodes arch, which if played together could equal a feature length movie.

Ziv's "Science Fiction Theatre" also is receiving the henefit of the fresh Sputnik interest.

In New York, WOR-TV is giving its space telefilms a hig play, telecasting "Science Fiction, Theatre" Sunday and Monday evenings, and for the moppets in the afternoons "Rocky Jones, Space Ranger" and "Flash Gordon" is unreeling. Station also is pruning through the RKO library for a science fiction feature for telecasting on "Million Dollar Movie."

Competition in Film Com'ls Plays A Major Role at Int'l Festivals

Ziv 'Highway Patrol' Cracks Spanish TV

Spain has been opened up as a market for U.S. telefilms by Ziv which scored the first sale of an American series and the first sponsored show to be accepted by Spain's government-owned tv operation.

eration.

Sold was the Spanish-dubbed version of "Highway Patrol," with N. V. Philips, world-wide electronics and appliance organization picking up the tab. Program is slated to run in Madrid in October. Ziv foreign topper Ed Stern, commenting on the sale, said "This marks the real beginning of commercial tv in Spain. Until now, there has been no program sponsoriship as such. The acceptance of the Philips order can be interpreted as a signal to other international advertisers that the Spanish television authorities will now discuss other buys. The government-owned stations can be expected to turn to American filumakers for additional programming."

American inimaters for adoptional programming."

In Latin America, the Spanish-dubbed version of the Broderick Crawford starter is now beginning its third year. It's one of 14 Ziv Spanish-dubbed series being shown south of the border.

Shirley Temple's **Oldie Hits Jackpot** In N.Y., L.A., Chi

In the three major markets of the country, N. Y., Los Angeles and Chicago, the Shirley Temple starrer "Rebecca of Sunnybrook Farm" copped number one po-sition for the Sunday (20) afternoon telecast, topping all opposition.

National Telefilm which via its NTA Film Network booked the first of four holiday Shirley Temple feature specials, also took a Trendex of 13 out of the regular 15 Trendex cities for Saturday and Sunday. "Rebecca" Saturday and Sunday. "Rebecca" was played Saturday afternoon in some markets. The Trendex gave some markets. The Trendex gave the Temple starrer a rating of 14.2 for a 46.5 share of audience, against an opposition of 16.3 and a 53.5 share for all the combined competing stations. Left out of the Trendex survey were the markets of Washington and Baltimore, which will begin their Temple specials next Sunday (27).

In New York, the feature on WPIX, slotted from 4 to 5:30 p.m. hit a neat 10.4 rating for a 31.5 share of audience, with its closest competitor being the United Cerebral Palsey Telethon on WOR-TV, which drew a 9.4 rating.

In Los Angeles, the pic on KTTV hit a big 17.5 for a 54.5 audience share, with the telecast slotted from 4 to 5:30 p.m., while in Chicago, WBKB's telecast from 2 to 5:30 p.m., while in Chicago, WBKB's telecast from 2 to 3:30 p.m. drew a 11.5 for a 47.1 audience share, the figures based on a special American Research Bureau survey in the three top markets. the Temple starrer a rating of 14.2

Yards of trade press copy and newspaper stories by the gross were written last month covering the Cannes Film Festival but little or no space was given to a relatively new aspect of the festival, the showing of advertising films and commercials.

the showing of advertising films and commercials.

Some 650 advertising films produced by nearly every country in the world were shown under the banner of the International Advertising Film Festival. Out of this number, 35 were selected for blue prizes as the finest commercials produced in the world.

The advertising festival, which is only three years old, broke down the ad films into six categories; puppets and marionettes, animated models and special efferts, cartoons, live action, cinemascope or similar techniques, and television film commercials.

The producing of filmed commercials, shown between pics for film houses in Europe is big business. The price range of these commercials runs from \$500.00.

commercials runs from \$500 to \$5,000.
Jean Mineur and Ernest Pearl, Presidents of the International Screen Publicity Assn. and the International Screen Advertising Assn. stated that "vast improvements have been made in the technical and artistic quality of advertising films since the first international film festival was held in Venice in 1954. The festivals, apart from being an outstanding event of

tional film festival was held in Venice in 1954. The festivals, apart from being an outstanding event of international advertising, have achieved and will continue to achieve progress in cinema and television... screen advertising in every sense of the word."

Nick Keesley, v.p. of radio and advertising at Lennen & Newell agency, and one of the three Americans attending the Advertising Festival, stated that he was tremendously impressed at the technical know-how of European producers and the quality of the films. Keesley said that in some respects especially in the mechanical end, the Europeans have done an amazing job but that they had not succeeded in getting the story across as well as American tv commercials. "We have learned to make the seconds count and our commercials here carry more of a sales impact."

WB Plans Doubling Its Telefilm Output

Hollywood, Oct. 22.

Hollywood, Oct. 22.

Plans to double Warner Bros.
telefilm output are underway at
the company's studio, facilities of
which currently are being expanddunder a \$1,000,000 television
operations building program.

Probably aiming to fill some network casualties, prez Jack L. Wararer says by next June, the planner
program calls for Warners to present five or more full hours of tv
film weekly, instead of the present
three hours weekly. The current
roster, all being telecast on the
ABC-TV net, and all westerns, includes two one-hour shows "Maverick" and "Cheyenne" as well as
"Sugarfoot" and "Colt. 45," latter
half-hours.

half-hours.

Negotiations on possible new shows currently are underway in New York and in Hollywood. Some decisions on the projected new properties are due to be made within 30 days.

The studio's new television operation building will be completed within 90 days.

HOUR PIX: SYNDICATION POSER

Way Back to Hoover

In late 1925, David Pincus, prexy of Caravel, made the first industrial film with a plot in the history of motion pictures. Extolling the virtues of the Hoover Vacuum Cleaner, it was also one of the first feature length industrials. In a Variety column, "Right Off the Desk," dated Oct. 28, 1925, Nellie Revell wrote the following about this new wonder:

"If the cinema art is to be commercialized, I would prefer to have it done as my friend, Frank Gould, erstwhile editor of the Metropolitan Magazine, does, it. Some days ago He invited me over to the Caravel Pictures Studio for the purpose of seeing a preview of a film soon to be released. Arriving, I found several picture reviewers. They proceeded to run off the picture, entitled "So This Is Eden," and soon the critics and I found ourselves engrossed in the troubles of a young married couple. The drama had a good plot and excellent direction and when the crisis arrived we began to wonder how on earth the thing would be brought to a happy ending. We found out. The husband solved all his wife's problems by presenting her with a Hoover vacuum cleaner (free advertisement). Not until then did it dawn on us that while the picture had not been intended as a comedy, the joke was on us, for it was an advertising film. And we enjoyed the joke. With advances like this, advertising is rapidly earning the right to be called the Fifth Estate."

Regardless of Whose Rating You Read, Chi Is a Late Nite TV Town

Chicago, Oct. 22.

Two stations are scrambling through rating statistics, each to prove it has latenight television supremacy in Chi, and for one hour of the night it boils down purely to a matter of "which rating service do you believe?" What can be firmly concluded from the research, however, is that the Windy City has a growing latenight video audience and that to all appearances the advent of feature films in the wee hours is responsible for it.

The late features became a local

sponsible for it.

The late features became a local trend last December when both WBBM_TV and WBKB began slotting Hollywood oldies across the board, just as WGN-TV had been doing for some time. (WRBQ has, of course, remained out of the latenight film picture, except on weekends, because of NBC-TV's "Tonight!")

night.")

A month after the stations went to celluloid, sets in use jumped 36% over the same month a year previous. January ARB showed an average of 34 sets in use from 11-pm, to midnight, against an average of 25 for Fanuary, 1956. Every month so far this year the sets have outstripped the year previous, and overall the gain this year (Jan.-Sept.) is approximately 199%. In the hour preceding midnight, sets in use today average 29.4 against 22.7 a year ago, and undoubtedly this will increase still further when the fall-winter tally is in.

is in.
On the basis of the September (Continued on page 44)

Guild Sez Profits Are at New Peak

After a very bad year in 1956, Guild Films reports that it has snapped back on profits for the first nine months of the current fiscal year. As of Aug. 31, the telefilm distributor had a net income of \$616,473 after taxes.

come of \$616,473 after taxes.

Total represents a "new peak," according to company, outstripping any similar nine-month period in its history. Coin is the equivalent of 40 cents a share.

Working under conditions of almost total secrecy, Guild is believed to have turned the tables from a 1956 loss of \$8,172 to its current earning position by going in heavily for film barter deals. Some of the coin was earned through the regular syndication channels by the "Captain David Grief" adventure skein.

Meanwhile, move to purchase all

Grief" adventure skein.

Meanwhile, mow to purchase all the stock owned by Matty Fox and his associates is reportedly moving closer to reality. A Guiffi group, lead by prexy Reuben Raufman, is trying to recapture Fox's interest, presumably in an effort to keep Fox from selling off on the open market and thereby depreciate the trading value.

MANNY REINER A HERO

Veepee Stripes as Reward For Far East Sales Record

Manny Reiner, who racked up a snazzy sales record as foreign top-per of Television Programs of America has been given his veepee

America has been given his veepee stripes.

Promotion came this week on the heels of Reliene's return from a Far Eastern trip, where he concluded one of the largest U. S. to thim sales in Japan and the first telefilm program sale in Korea. Japanese sale was for four TPA series and the Korean for three programs, as well as Bangkok sales. Prexy Milt Gordon stated that since Reiner joined TPA in July, 1956, foreign activities have increased greatly, as has the size of TPA's foreign sales force. On Reiner's entrance, TPA had three foreign sales offices; there are now. 44, including offices in Japah, Europe, Hawaii, Canada and all of Latin America. Under Reiner's direction, TPA has dubbed eight series in Spanish; three in French; one in Henrich and will shortly dub in in Spanish; three in French; one in Flemish and will shortly dub in

CBS 'Gray Ghost,' 7 Other Series Set for England

CBS Television Film Sales scored a deal on "The Gray Ghost" and seven other series with Associated Rediffusion, Ltd., and Granada TV Network, placing CBS Film Sales with 22 programs scheduled for showing in England.

Other skeins involved in the deal include: "Have Gun, will Travel," "The Millionaire," "The Whistler," "San Francisco Beat," "The Eve Arden Show," "Mr. Adams and Eve," and "Trackdown."

CBS Television Film Sales acts as overseas sales agent for CBS-TV network shows, as well as its own programs. It also provides one-time programs of special public interest such as the Khrushchev interview on "Face the Nation."

In addition to the skeins already mentioned, other CBS Film Sales properties sold in England include "Brave Eagle," "Annie Oakley," "Gun Law," "Amos 'n' Andy," "The Phil Silvers Show," "Whirlybirds," and "I Love Lucy."

Lubin's Telepix Series

Hollywood, Oct. 22.

"Ed and Wilbur Pepe," vidpix series based on the "Mr. Ed" stories which appeared in the Satvepost, Liberty, Equire and Argosy magazines during the late 1830's, will mark the entry of yet director Arthur Lubin into television.

UNLIKELY SEGS

The residual values of one-hour telefilm shows, once they complete their network ride and are put into syndication, raise a lot of questions, with a good pile of dough riding on the answers.

That syndication will have to

ome up with some solutions in the not too distant future is cer-For there has been an upbeat this current season in the number of one-hour filmed net shows, the addition of "Maverick," "Wagon Train" and "Suspicion" to the "Cheyenne" and "20th-Fox Hour" roster. Inevitably, like the "20th-Fox Hour," the others will be pitched as first-run off network programming, but unlike others in

programming, but unlike others in that category they'll have that 60-minute tag.

With few exceptions, most syndicators at this stage feel that the hour shows will be programmed in syndication in the daytime hours and late evening "fringe" periods, slotting which dilutes the possible residual revenues. Prime syndication time periods in the areas of 6:30 and 10:30 bring the biggest coin for programming. With the clearance problem tight- in that area, it's patently much harder to clear a 60-minute show as opposed to one-half the time.

The possibility also is raised

The possibility also is raised that these hour lengthers might be used as features by stations, slotted with other cinematics cut to a 60-minute length. But again many syndicators say the price of the 60-minute telefilms on the whole will be less than the price fetched for comparable first-run feature product. Many a "Cheyaenne" and "Suspicion" episode does not compare favorably in production values, story content, and star value to a feature, accounting for their projected lower prices.

NTA: Film Network has a plan

for their projected lower prices.

NTA Film Network has a plan for "20th-Fox Hour" which, if successful, could open the way for, tother 60-minute telefilms. It's aiming to program the reruns in the afternoons, bucking "Matinee The-atre" on NBC, on, its film net, pitching the rerun series for national sponsorship. If a bluechipper takes the ride and the cost-perthousand works out advantageously, the outlook for other hour filmed shows would be better, for a sponsor sale virtually always brings more dough than a station deal.

deal.

Incidentally, a few of those hour filmed programs, those initially made by the motion picture companies, have run into some trouble. NTA was lucky with the "20th-Fox Hour," which like the others referred to utilized the program also as a trailer for the studio's upcoming feature attractions. There was a lot of footage not utilized in the particular programs which now are being reinserted in place of the trailers. Warner Bros." Casablanca" and "King's Row," which had 12 minutes devoted to studio plurgs, was not so fortunate. wnich had 12 minutes devoted to studio plugs, was not so fortunate. WB's filmed stories now run from 45 to 46 minutes in length and pose that extra problem of being-the only ones of their kind in those lengths.

Geo. Sanders Pilot

McCadden Productions prexy George Burns has signed a deal to film a pillot starring George Sanders, Jay Drafler, who will produce the series, has written the script, "The Fabulous Oliver Chantry."

Sanders will play a role of a col-umnist-critic-wit-lecturer. Deal is a three-way venture involving Burns, Sanders and Dratler, Pilot rolls woon at General Service stu-dios.

Other TV-Film News On Pages 44 and 48

Caravel's New \$1,000,000 Gotham **Centre Advances Aspirations Of East for Kingpin Production Status**

London, Oct. 22.
Gross-Krasne, which established a London arm of the Hollywood telefilmery last summer, and has since been actively filming British series' in Africa, is to start rolling a new skein in a local studio in the New Year. It's due to go into production at the start of the year with either "Glenn Cannon" which will star Thomas Mitchell, or "Trader Horn" and the final decision as to which will first go before the cameras will be made by Jack Gross when he arrives here for an extended stay on Nov. 4. Series will be filmed at the National Studios, Elstree, controlled by Associated TeleVision.

The two series currently in productions of the start of the

TeleVision.

The two series currently in production in the East are "Africa Patrol" starring John Bentley and "The Adventures of Jungle Boy" with Michael Hartley, Filming is in the final stages. BBC-TV, which is already presenting G-K's "O. Henry Playhouse," has already seen one episode of each of these series and others will be screened for top executives in the near future.

future.
G-K is preparing other proper-G-K is preparing other proper-ties for British production in the New Year and an announcement will be made by Guy V. Thayer, who heads the British operation, as soon as the details have been finalized.

Anacin 'Parade of Stars' Poses No Headaches On Clearing TV Markets

Over 32 markets have been cleared by MCA TV and Ted Bates

cleared by MCA TV and Ted Bates for its client Anacin on the unique and precedential "General Electric Theatre" deal.

Markets inked include New York, Philadelphia, Los Angeles, Cleve-land, Baltimore, New Orleans and

Pintadelpina, Dos Angeles, Cleveland, Baltimore, New Orleans and
Chicago.
Series, called in syndication
"Parade of Stars," consisting of 14
"GE Theatre" reruns and another
episode from the MCA TV catalog,
is being sold on this basis: Anacin
guarantees a one-minute participation, if the availabilities are to the
agency's liking, with preference
going to the 8 to 10 p.m. time
period, but taking other slots. But
for Anacin's middle commercial,
the agency is paying one-and-a-haif
times the station's normal oneminute rate card, feeling that with
billiboarding the client is getting
an added ride, as well as a good
show.

Caravel Films has poured \$1,000,000 into construction of a new four-storied production centre, which the company claims is the first completely new Gotham facility in 20 years for motion ple-ture and teleblurb making. The new operation opens officially to any of sorts the stream of development by teleburb producers, who are using new and enlarged production facilities as their strong argument for biz in the profoundly making. The new operation opens officially to day (Wed.) and brings to a cilmax of sorts the stream of development by teleblurb producers, who are using new and enlarged production facilities as their strong argument for biz in the profoundly ment for biz in the profoundly playing.

Big British Stake;

Prep New Entries

London, Oct. 22.

Gross-Krasne, which established a London arm of the Hollywood telefilmery last summer, and has since been actively filming British series in Africa, is to start rolling a new skein in a local studion in the New Year. It's due to go into production at the start of the year with either "Glenn Cannon" which will star Thomas Mitchell, or "Trader Horn" and the final decision as to which will first go before the cameras will be made by Jack Gross when he arrives here for an extended stay on Now 4 Series will an and the Robert Lawrences, his competitors, by declaring the competition of the MPO's and the Robert Lawrences, his competitors, by declaring the competition of the MPO's and the Robert Lawrences, his competitors, by declaring the competition of the MPO's and the Robert Lawrences, his competitions, by declaring the competition of the MPO's and the Robert Lawrences, his competitions, by declaring the competition of the MPO's and the Robert Lawrences, his competitions, by declaring the competition of the MPO's and the Robert Lawrences, his competitions, by declaring the American Lawrence of the Lawrence, his competitions, by declaring the manufacture of the Lawrence, his competition of the MPO's and the Robert Lawrence, his competition of the MPO's and the Robert La

TPA Moving Into 'Mood' Stripping

Taking its cue from other successful stripping operations, Television Programs of America is seeking a new dimension for stripping, that of "mood" programming, in its "daventure, story Hour."

Themed by adventure, similar to the motif of Kellogg's ABC-TV telefilm strip which has made a fine Trendex showing, TPA's rerus skeins consist of "Ramar of the Jungle," 52 episodes; "Count of Monte Cristo," 39 segments, and ditto the number of episodes for "Hawkeye, and the Last of the Mohicans." The 130 episodes, all in the outdoor action, adventure slot, offer a greater variety in that category than a single series, no matter how many episodes.

Kellogg on its 5 to 5:30 p.m. Monday through Friday strip on ABC-TV, consisting mainly of rerun product, including "Sir Lancelot" and "The Buccaneers," has time segment, with a 7.4. Both NBC and CBS-TV nets have had success with stripping of rerun daytime comedy shows. Ditto in the comedy shows. Ditto in the comedy shows, of the comedy category for individual stations, too. More recently, Ziv's Economee TV, which handles rerun product, reported an upbeat in the stripping of action adventure skeins, citing a roster of stations which bought "Mr. District Attorney" and "I Led Three Lives."

TPA's selling approach differs in helpiding the three series, under

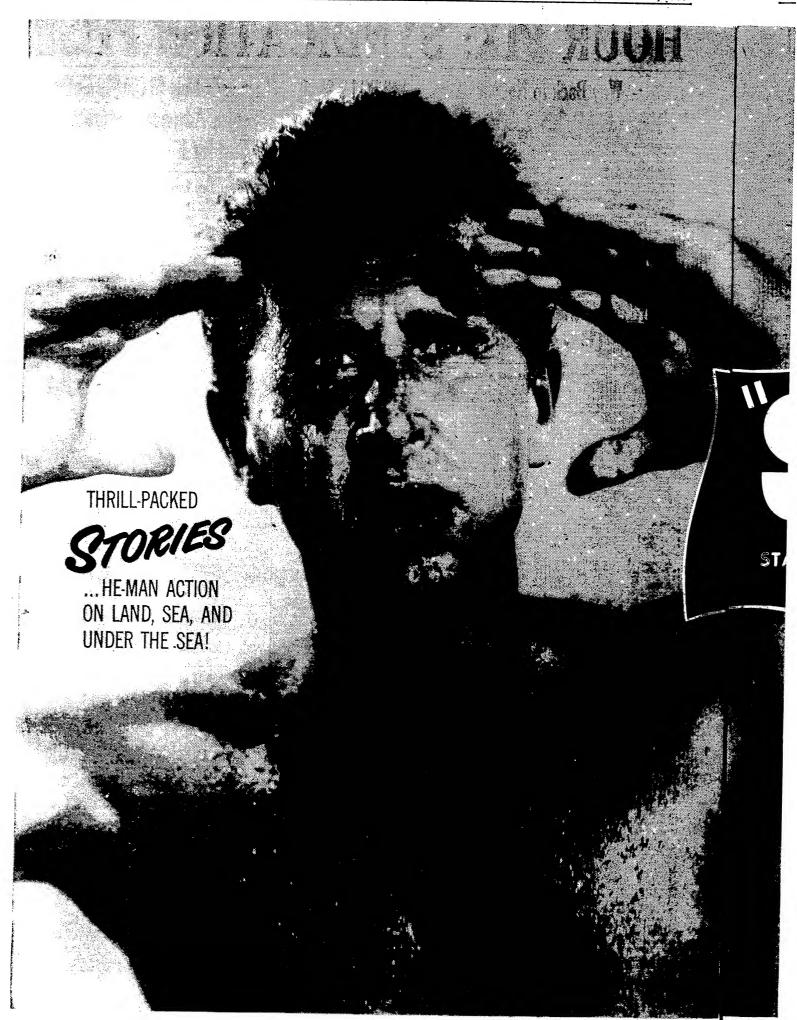
Attorney" and "I Led Three Lives."

TPA's selling approach differs in bringing the three series under one "mood" roof for 'a stripping operation by stations.

TALLU 'INTRIGUED'. BY TELEPIX OFFERS

**PENNY DREADFUL* PILOT
Hollywood, Oct. 22.
Telepix series based on English paperbacks of last century, entitled "Penny Dreadful," is in the works, with Dan O'Herlihy set to star. He's participating financially in scheme, with scripter George Van Marter and producer Harry Redmond.
Pilot is slated to roll next month.

**Ponny DREADFUL* PILOT
Hollywood, Oct. 22.
Tallulah Bankhead is being paged to star in at least two telepix series and she's "intrigued" with the idea, she admitted here is studion comedy format, with one vever, she declined to name specific themselves. "She's just wound up shooting on "Eyes of a Stranger," a "General Electric Theatre" telepic at Revue, with Ray Milland as co-star and director.



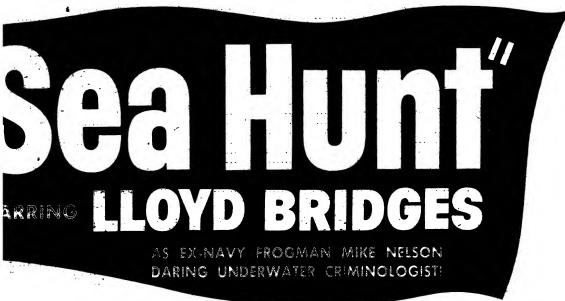
THE ENTIRE INDUSTRY

APPLAUDS

ZIV's NEW

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WJW-TV—Cleveland
KOTV—Tulsa
WDSU-TV—New Orleans
WITN-TV—Greenville, N. C.
WTCN-TV—Minneapolis
WSB-TV—Aflanta
KGHL-TY—Billings
KRDO-TV—Colorado Springs

PEOPLES GAS COMPANY



VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 toprated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quix; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE **	SETS-IN USE	PROGRAM STA. RA	ATING
BOSTON	A_1	oprox. Set Count-	-1,400,000				Stations-WBZ (4), WNAC ((7)
9								
	WAT A C	mp.i	M		41.6	. 57.0	(Decebel) WD7 ~	200
 Count of Monte Cristo (Adv). Combat Sergeant (Adv) 	WNAC	NTA	1ues, 8:30-9:00 .	10.6	95.5	27.8	Baseball	. 30.0
2. Compat Sergeant (Adv)	WNAC	MCA	Tuec 10.30-11.00	10.2	.450	49 1	Baseball WBZ	
							Cavalcade of SportsWBZ	
							Star "PerformanceWBZ	
							Ozzie & Harriet WBZ	
7. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30		50.6	31.2	Judge Roy Bean.,	. 14.0
							Broken Arrow	
							Yankee News; Weather WNAC	
io. Star Performance (Dr)	wBZ	Official	Sun. 10:30-11:00		34.9	34.1	State TrooperWNAC	.18.
TA CITIZIONO DI		4 0 0	000.000	0	WD0 (4)			(0)
WASHINGTON	:	Approx. Set Çour	<i>t</i> —800,000	Stations—	WRC (4), WT	IG (5), WMAL (7), WTOP ((9)
							Bowl the Champ WMAL	. 6.:
2. Death Valley Days (W)								
3. Men of Annapolis (Adv)	WTOP	Ziv	Tues. 7:00-7:30 .	14.4	48.2	29.9	Stu Erwin Show	
4. Sheena of the Jungle (Adv).								
5. Science Fiction Theatre (Adv								
6. Silent Service (Adv)								
							6:30 Spotlight WTOP	
							News—John Daly WMAL What's My Line WTOP	
							Last of the Mohicans WRC	
MINNEAPOLIS-ST. PA	TIT.	Approx. Set Cour	v515 000	Stations-	WCCO (4	4) KS	TP (5), KMGM (9), WTCN (1	11)
· · · · · · · · · · · · · · · · · · ·	TOD .	approxi det dour			11 000 (*,,	(0), 11110111 (0), 11110111 (1)	
1. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	21.1	43.6	48.5	Wrestling	.12,5
							\$64,000 Question	
							What's My Line	
							Movietime, U.S.A	
							Meet the Press KSTP	
							News Picture KSTP	
							Outlook KSTP	
							Red Owl Theatre KMGM	
							Movietime, U.S.A	
•							* ***	
SEATTLE-TACOMA		Approx. Set Cour	<i>t</i> —500,000	Stations—	комо (4), KII	NG (5), KTNT (11), KTVW (1	L3)
1 Death Valley Days (W)	KOMO	McConn-Frickson	Thurs 8-00-8-20	30.0	47.0	62.7	ClimaxKTNT	91.1
							Vic Damone KTNT	7.1
							Those Whiting Girls KTNT	
							Bob Cummings KTNT	
5. Whirlybirds (Adv)	,,KING	CBS	Thurs. 8:30-9:00	23.8	37.1	64.2	Playhouse 90	,19.
6. Frontier (W)	KTNT	NBC	Sun. 8:30-9:00	22.5	46.2,	48.3	Goodyear Playhouse KOMO	: 14.4
							Father Knows Best KOMO	
8. Studio 57 (Dr)	KING	MCA	Fri. 7:00-7:30	21.7:	49.4	43.9	Blondie KOMO	,12.2
							Men of Annapolis KOMO	
10. Superman (Adv)	KING	Flamingo	Tues. 6:00-6:30	18.0	50.6	35.5	Deadline	. 9.7
COLUMBUS		Approx. Set Cour	ut-357.000		Stations-	-wi.v	V-C (4), WTVN (6), WBNS (1	10)
								_
 San Francisco Beat (Dr) Highway Patrol (Adv) 							Goodýear Playhouse WLW-C Baseball WLW-C	
3. Sheriff of Cochise (W)							Undercurrent WBNS	
4. Frontier Doctor (W)								
5. Men of Annapolis (Adv)								
6. State Trooper (Adv)								
7. Waterfront (Adv)	WBNS	MCA	Fri. 10:15-10:45	17.7	43.8	40.4	O. Henry Playhouse WTVN	.12.
8. Code 3 (Adv)	WLW-C.	ABC	Mon. 10:00-10:30	, 17.5	45:0	38.9	Life of RileyWLW-C News—Chet LongWBNS Soldiers of FortuneWBNS	.23
9. Last of the Monicans (Adv). 10. Federal Men (Myst)							Three City Final WLW-C	.14.
9. Last of the Mohicans (Ady). 10. Federal Men (Myst)							Three City Final WLW-C News—Chet Long WBNS Captain David Grief WBNS	.:

OMNIBUS
(Stover at Yale)
With Alistair Cooke, host; Bradford Dillman, Peter Benson,
Wayne Maxwell, Wynn Peatce;
Larry Hagman, Jim Condon,
Rory Harrity, Berkeley Harris,
Jim Costigan, Isabelle Hoopes,
Tod Patterson, Bob Manders,
Wallace Rooney, Evans Evans,
Richard Striker, others;
Producer: Robert Saudek
Director: Douglass Wallop
Chorcographer: John Butler

Choreographer: John Butler 90 Mins., Sun. (alt. wks.), 4 p.m. ALUMINIUM LTD., UNION CAR-BIDE NBC-TV, from New York

NBC-TV. from New York

(JWT, J. M. Mathes)

It's always good to see quality, taste and imagination return to the programming sphere of television, and it's especially true this season. "Omnibus" has always possessed these qualities, but this year they no doubt will be emphasized, which is all to the good in light of packager Bob Saudek's first outling as an independent sans the Ford-Foundation backing for the show. The first entrepresental year is always the toughest in se ambitious a project as "Omnibus," so that if nothing else the mundamenss of the current season may serve to the current season may serve to highlight the notalways-appreci-ated standards of "Omnibus" and thereby periodicate "

ated standards of "Omnibus" and thereby perpetuate it for some years to come.

For his opening effort, Saudek chose the Dink/Stover stories of Owen Johnson, published in the early 1900's in McClure's as a combination of popular fiction and social satire. In an adaptation bouglass, "Damn Yankees") Wallop, "Omnibus" turned the stories into a 90-minute three-acter with music titled "Stover at Yale."

Decision was to play if straight-

mto a 30-minute three-acter with music titled "Stover at Yale."
Decision was to play it straight-faced, so that the occasional viewer coming into the show midway might have done an "are they kidding?" double-take. But this course of action was a wise one—there wasn't enough satire in the subject to take up more than on act, and had this been pushed for 90 minutes the play would have proved diresome and wearing. As it was, director Richard Dunlap had his excellent cast do the first act much more broadly than the others, to establish the tongue-in-cheek approach, and once the audience got the point, there was no need to push the satire further.

Having set those terms, Dunlap

proach, and once the audience goi
the point, there was no need to
push the satire further.

Having set those terms, Dunlap2e 'Co. proceeded to turn out a
thoroughly enjoyable period piece
that should have brought pleasurable memories of boyhood reading
to most viewers. The old-fashioned
story of the all-American boy with
a social conscience, set in the
plushly sentimental background of
turn-of-the-century Yale, with a
Mr. Arbuthnot-on-campus dialog
treatment, was a totally entertain
ing effort that didn't strain to be
anything more than it was.

Saudek, drama consultant Walter
Kerr and director Dunlap turned
out a thoroughly alke production
job on the show, particularly in
the casting depastment. Bradford
Dillman was a perfect Stover,
warm and friendly, sometimes confused, always naive bet throughout
maintaining that sense of puzzled
decency that carried the story.
Wynn Pearce, as the traditional
working-his-way-through maverick,
Jim Costigan as the campus reformer (against secret societies),
Rory Harrity as the snob, Isabelle
Patterson and Bob Manders as
other students all delivered fine
and upright performances.

John Butler's period choreogra-

other students all delivered ane and upright performances.

John Butler's period choreography was delightful, and the college music was perfectly orchestrated (by Phillip Lang) and executed in the old rah-tan style. Overall production was flawless in every department. Sandek & Co succeeded facilely in what they set out to do, producing a fight and colorful entertainment.

Chan.

EMERSON FOOTE AS GEYER BD. CHAIRMAN

Emerson, Foote, who quit the McCann-Erickson agency a couple of months back, has moved back into the agency field as chairman of the board of Geyer Advertising. He'll also be a substantial stockholder in the agency.

B. B. (Pat) Geyer will become chairman of the executive committee while Sam Ballard remains the agency's president. Foote will also become a member of the executive committee, with additional appointments to the exce body and other reorganizational changes due next week Foote was one of the ments to the exec body and other reorganizational changes due next week. Foote was one of the founders of Foote, Cone & Belding and was its president for seven when the seven week of the format, the initial show, Wed. (16), did make a fair Trender showfounders of Foote, Cone & Belding against CBS "Big Record" and and was its president for seven NBGs "Father Knows Best," runyears before moving to McCann, where he was an exec v.p.

PATRICE MUNSEL SHOW With Eddie Albert

with Eddie Albert, guest; The Martins (4); musical director, Charles Sanford; choral director, Hugh Martin n martin Producer: Robert Schuler

(M&S Pi ods. (M&S Prods.)
Producer-pinector: Clark Jones
Writer: Larry Gelbert
30 Mins. Fri., 8:30 p.m.
FRIGIDAIRE, BUICK
ABC-TV, from N. Y.
(Kudner)

ABC-TV, from N. V.

(Rudner)

You can't win. Patrice Munsel is in the position of having to top her preem, which was a beaut—probably the best bow-wow among the avalanche of varieties this season. It was such a simple thing. Miss Munsel, who is wak as a singer, sang. Since she has delicious gams, she showed 'em. Because she knowsher way around a light touch, she engaged in the right amount of comedy capers—not too much, just enough. Miss Munsel also has taste in personal wardrobe, being bedecked in the snazziest long and short jobs seen setside in many a moon, pre- and post-Sputnik.

Perhaps the excellence of Miss Munsel's, opener stems from the fact that she's not a stranger to the interies, and that this one was in part an adaptation from her Lat Vegas stint. Whatever the reason—and the big reason is, natch, the Metopera chantoosey herseli—it was a superlative 'longterm' debut for the slim, attractive diva who can also dig the pop-boogie-rhythm-bluesy beat without seeming to step down from her high coloratura tower. She's been at the pop stuff before, as a fairly busy guestar, but never in such an extended stint under which she could really go to town with a tune and a bit of banter, not to meritical a little hoofing (she's a pretty good singer for a stepper'.

Eddie Albert was an ideal choice for Miss Munsel's kicker-offer. He's

singer for a stepper.

Eddie Albert was an ideal choice for Miss Munsel's kicker-offer. He's hypoed many a show, and did the Munsel starter no harm both on the exchange of banter, a "Getting to Know You" duet with the head woman, and in his recitative "John Henry" solo. There also was strong support by the Martins, a singing foursome backing the star as regulars.

Miss Munsel's magnum opus was as a quick-change artist in which she switched costumes on-screen while on a medley of songs done in various styles and tongues for a tour de force in variety shows.

a tour de force in variety shows. This is one show in which the production auspices squared with the reputation thereof; from Clark Jones, producer-director (ex. "Hit Parade," etc.), chief writer Larry Gelbert (ex. Sid Caesar), batonist Charles Sanford (top teleshows) and not least, Robert Schuler, the star's husband who via their M & S Productions are the packagers. Everything fell into place. In-

Productions are the packagers.

Everything fell into place, including inventive screen credits in the form of telegrams, some very witty. It is hard to pinpoint where Miss Munsel excelled, but mere examples, where the stints were full-blown, were "Scarlet Ribbona" and "Happiness Is Just A Thing Called Joe." She can pipe with the best of the popsters, when it comes to that; just add the operatic business, her charm (and many etceiras), and it's a Munsel menu to brighten any home.

Trau.

TOMBSTONE TERRITORY. With Pat Conway, Richard East ham, Robert Foulk, Gil Rankin others Producers: Frank Pittman, Andy

White White Director: Eddle Davis Writer: Andy White 30 Mins., Wed., 8:30 p.m. BRISTOL-MYERS ABC-TV (film)

(Young & Rubicam)

ABC-TV rejected the original pilot film done for "Tombstone Territory," and then negotiated itself into the position of close control over program content. While the network may thus have gotten the kind of program it wanted, it did not also manage to get a good show. At best "Territory" is undistinguished. At worst it is a pal-lid copy of "Gunsmoke," on CBS-

TY.

Pat Conway, as the sheriff of Tombstone, Ariz., in the early 1880's, is as good an actor as "Gunsmoke's" James Arness, but he did not have comparable plot material. Idea of him drafting a gangleader to help collect taxes from other gunmen might have made for satire, but since that was not the intent of the producers, it was only ludicrous.

HALLMARK HALL OF FAME
(The Green Pastures)
With William Warfield, Eddie
(Rochester) Andersen, Earle Hyman, Fred O'Neal, Terry Carter,
William Dillard, Avon Long,
Estelle Hemsley, Richard Ward,
Rosetta Lenoire, eihers
Producer - Director: George Schaefer

fer Writer: Marc Connelly 90 Mins.; Thurs. (17), 9:30 p.m. HALLMARK CARDS NBC-TV, from NY. (in color) (Foote, Cone & Belding)

A prize-winning play when first presented on Broadway some 27 years ago, "The Green Pastures" was given a solid to production as the new season's getaway for the "Hallmark-Hall of Fame" series.

As played by the all-Negro cast.
Marc Connelly's work, based Roark
Bradford's sketches, had considerable charm and probably would
have wide appeal for the kiddies
if presented at an earlier hour. would kiddies

have wide appeal for the kiddles if presented at an earlier hour.

The play, however, was not without severe limitations. Any work about Negroes that's 27 years old is bound to appear dated in some respects and "Green Pastures" does not escape the ravage, of time. The play's naive viewpoint, purportedly stemming from the reveries of a small Negro child at a Sunday school session, is not in gear with the times. There is something cloying in the play's depiction of the Negro as a simple folk, either devoutly religious or thoroughly sinful, with the men sambling and knifing each other a small Negro child's view circa 1957 and Little Rock.

An excellent group of performers, however, and a clever mounting gave the 90-minute session many entertaining and some touching moments. William Warfield was the dominating figure in the 90-minute stanza, playing the mansized De Lawd with both power and humor in this rewrite of the. Bible.

Bible. Highlight of the stanza was the sequence with Eddie (Rochester) Anderson as Nosh, a backwoods preacher who sets about building his boat at the instruction of De Lawd. Another good sequence independent of the standard of the sequence in the standard of the sequence in the sequenc preaches this boat at the instruction of De Lawd. Another good sequence involved Fred O'Neal, as Moses, and Richard Ward, as Pharaoh, while the Babylonian episode was effectively framed in a lowdown nitery

tively framed in a lowdown nitery setting.

Most of the fantasy's humor derived from the humanization of God and his winged legions in heaven, including some cleaning-women angels, all portrayed with the required down-to-earth style by a large roster of actors. Estelle Hemlsey, as the Sunday school teacher whose stories set off the children's imaginative train, also hit the mark accurately.

Each of the dramatic sequences was set off by ensemble vocalizing of familiar spirituals. The music contributed importantly to generating that religious autlook necessary to enjoying the play. Herm.

enjoying the play.

LORETTA YOUNG SHOW
(A Dellar's Worth)
With Miss Yessen, Sasan Scaforth,
Kim Spakling, Byrsen Feulger,
Phyllis Kennedy, Joseph J.

Kim Spalling, Street Feulger,
Phyllis Kennedy, Joseph J.
Greez
Writer-Director: Richard Morris
28 Mins., Sun.; 16 p.m.
PROCTER & GAMBLE

(Benton & Boules)
While it may have been late in
starting the fall season, "The Loretta Young Show" came up with no
surprises. For this half-hour film
series still retains its familiar scapopera format with the versatile
Miss Young not only hosting her
roogram but pertraying on the initialer the top femme role in the
"daily story from real life."
Now in its fifth year, the show
is no great shakes as nighttime dramatic fare. But for those viewers
who leaned on every word of
"John's Other Wife," "Joyce Jordan, Girl Interne" and other yesteryear radio serials—this is their
cup of tea. Sunday's (20) preem
was no disappointment for the
star's Joyal followers. Because "A
Dollar's Worth," the season's inaugural script, was a touching
chronicle of how Miss Young lahored as a manucurist in a Kansas
City barbershop to bring up, her
"fatherless" 14-year-old daughter.
Written and directed by Richard
Morris, the plece related how the
daughter was spoiled by the doting
mother with too much money and
attention. When pop shows up by
chance after serving a long stretch
on a forgery or ap, the parents "resumably the daughter becomes less
demanding.
Granted this was pretty thin ma-

demanding.

Granted this was pretty thin ma-

More Television Reviews On Pages 40 and 41

THE TWENTIETH CENTURY
With Walter Cronkite, narrator;
Alfred Antonini orch
Producer: Burton Benjamin
Assoc. Producer: Isaac Kleinerman
Writers: John Davenport, Benjamin

min
Music: George Antheil
60 Mins., Sun., 6 p.m.
PRUDENTIAL CBS-TV (film)

(Reach, McClinton & Co.) "The Twentieth Century," the Prudential-sponsored series out of the CBS News and Public Affairs shop, premiered Sunday night (20 with a full hour presentation devoted to the life & times of Sir Winston Churchill. It was a slick crisp, effective and sometimes dramatic compilation of clips designed to show the role played by the great statesman-soldier-writer in shaping Britain's destiny through five reigning monarchs. As such documentations go, it had the stamp of high professionalism about it (unmarred, incidentally, by any commercial intrusions on the part of the sponsor).

the part of the sponsor). Since the aim of the new series is to present a broad, pictorial canvas of our times, in terms of both personalities and events, any evaluation must of necessity derive from the finesse with which the Burton Benjamin Isaac Kleinerman production team sift their twice-told library material and reassemble it in terms of continuity and dramatic values. In the case of the Churchill story, from the Boer War through the two World Wars to his present retirement, it was practically all story, from the Boer war through the two World Wars to his present retirement, it was practically all acquired footage, much of it familiar, some of it not previously seen. There were no innovations in the approach, no new concepts evolved. Just a straightforward, swiftfly-paced historical recap (perhaps too swift to achieve any real understanding of the man or the full measure of his greatness), all collated with a sure touch of the scissors and enhanced by John Davenport's continuity, Walter Cronkite's off-screen narration (with considerable supplementary narrating by Churchill himself) and a fairly effective musical score by George Antheli.

A. capsulization of a Churchill

and a fairly effective musical score by George Antheil.

A capsulization of a Churchill lifetime into an hour's framework is a thankless assignment, at best, and much has to give. In this instance what gave was an inescapable feeling that this was less the promise of penetrating, incisive study of a man than a recap of the historic and multiplying events that surrounded him. True, the Davenport - Benjamin continuity and narration always returned to Churchill as the pivotal personality, but as a pictorial and visual presentation a genuine sense of Churchill identification was not always present. Sometimes he was like a man outside looking in, even though each and every milestone in modern history was framed within the Churchill orbit.

More than half the program was interested to the sealed size the size ferroted in the sealed size the sealed size the size ferroted in the sealed size the size ferroted in the sealed size the size ferroted in the sealed size the se

within the Churchill orbit.

More than half the program was devoted to the period since the rise of Hitler, offering little new either in point of view or stock footage. But the earlier documentation had some revealing and interesting shots of the Boer War, of Londom at the turn of the century, of anarchism in action, of early-vintaged sea battles when Churchill was First Lord of the Admiralty, of Lenin and the rise of Bolthevist Lorin and the rise of Bolthevist and the bleak years of the depression backgrounding the forlorn figure of Churchill. before he was restored to Parliament.

The rest was all there, too—

restored to Farlament,
The rest was all there, too—
Dunkirk, scenes of human suffering in Europe, RAF power, the
toil, sweat and tears of the 1940
London blitz, the meeting with
FDR and Stalin, etc.
Next Sunday "The Twentieth
Century" goes half-hour (6:30-7).
Subject: guided missles. Rose.

terial. But nevertheless it was a merry romp for Miss Young. As a bleached blonde, she never looked more attractive and the crisp way more attractive and the crisp way she tossed her lines about was al-most as sparkling as her appear-ance. Susan Seaforth was suitably annoying as her "spoiled" off-spring, Kim Spalding impressed as the penitent husband while good support was provided by Byron Foulger, Phyllis Kennedy and Jo-seph J. Green.

Morris' brisk direction accented Morris' brisk direction accented the lighter moments of his script. Physical backgrounds were adequate. In case anyone has forgotten the show is owned by Lewislor Productions in which Miss Young is partnered with her husband, Tom Lewis. Again picking up the tab is Procter & Gamble on behalf of Camps yaop, Gleem toothpaste and Tide detergent — appropriate products for such a program.

Gilb.

FRANK SIMATRA SHOW
With Bob Hope, Kim Novak, Peggy
Lee, guests; Nelson Riddle opel,
Producer: William Self
Director: Kirk Browning
Writers: Bill Morrow, Hal Goodman, Larry Klein
60 Mins; Fri., 9 p.m.
CHESTERFIELD, BULOVA
ABC-TV, from H'wood
(McCann-Erickson)

L'Es certiga APC TV on award

It's costing ABC-TV an arm and a leg for Frank Sinatra's weekly services (so much. in fact. that neither NBC nor CBS would touch him at those prices but last Friday night's premiere presentation, despite obvious faults. suggested that the rewards could be manifold. If, as seems likely, Sinatra takes Friday night out of its "ioneliest night of the week" to status with a Top 10 Nielsem payoff, the network's "go for broke" policy could nonetheless invite an enhancement of its stature. Any way you reckon it, Sinatra's bound to come out on top.

Not that Friday's full-hour opener (show Settles down as a regular 30-minute film entry this Friday) was in any sense a "dream" show-case. It was far from that. But, with Sinatra working practically through the whole hour either in solo or teaming with guests Bob Hope, Peggy Lee or Kim Novak, the air was charged with enough of that Fs electricity to establish his program as one of the brighter weekly events of the season.

Comparisons with the Sinatra-Bing Crosby teamup for the Edsel CBS showcase the previous week are inevitable, and there's no disputing that Sinatra's own show lacked much of the spark and freweling quality of the authorish can be a subject to minimize the structure of the season.

But this is not to minimize the attractive and entertaining moments of Friday's show. Sinatra's "Lonesome Road" and "I Get a Kick Out of You" opening two-some, his midway "Lady Is a Tramp" and gagged-up "Falling Leaves" number with Hope at the leaf-drenched plano, and more notably his "All the Way" and "Be-witched, Bothered and Bewildered" finale were all framed in the Sinatra ple releases. "Joker Is Wild" and upcoming "Pal Joey" (with the Latter inspiring the Novak guesting. As audience and Susuch, enormous plusses. Enough of a plus, in fact, to excuse the sporadic deficiencies as with much of the material provided for the Sinatra ple releases. "Joker Is Wild" and upcoming "Pal Joey" (with the Latter inspiring the Novak guesting. As audience and weeking shows, responded incely wi

440G Pledges For WOR-TV's Telethon; Big Show Biz Assist

Big Show Biz Assist

The seventh annual "Celebrity Parade For Gerebral Palsy" clocked 19 hours on WOR-TV last weekend (Sat., 10:30 p.m. to Sun., 5:30 p.m.) for a \$440,000 rackup in pledges.

As in the years before, Dennis James held down the anchor man spot as top pitchman and emcee. It's a long and arduous assignment and James rates a long bow from the CP bunch. Jane Pickens, too, deserves a special kudos for her work. She's a veteran CP pitch-woman and she works at it with a sincerity that's hard to beat.

And as before, show business came to the aid of the CP fund. There was an endless parade of celebs who came on to perform and/or answer phones. When they came on to work it wasn't with "it's just another benefit" assignment. They worked like they were being paid for it.

Herb Rosenthal, veep at Music

just another they worked like they paid for it.
Herb Rosenthal, veep at Music of America, commanded CHerb Rosenthal, veep at Music Corp. of America, commanded the show with a solid assist from WOR-TV's program director Ivan Reiner, and Tony Cabot's orch made the virtually impossible mu-sical cuing job seem easy. Gros.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Burcan on a monthly basis. Cities will be rotated each week, with the 10 toprated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quix; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE **	SETS-IN USE	PROGRAM PROGRAM STA. BAT
BOSTON	A	pprox. Set (Count—1,400,000	0			Stations—WBZ (4), WNAC (
1. Count of Monte Cristo (Adv)	WNAC.	TPA	Tues, 8:30-9:00)	41.6	57.8	Baseball, WBZ
2. Combat Sergeant (Adv)							Julius LaRosa WBZ
3. Secret Journal (Dr)							Baseball
4. Frontier (W)							Cavalcade of Sports WBZ
5. State Trooper (Adv)							Star Performance
6. The Falcon (Myst)							Ozzie & Harriet WBZ
7. Waterfront (Adv)							Judge Roy Bean
8. I Led 3 Lives (Adv)							Broken Arrow
							Yankee News; WeatherWNAC
0. Star Performance (Dr)	wBZ	Official	Sun. 10:30-11:0	00,13.3	34.9	34.1	State TrooperWNAC
WASHINGTON		Approx. Set	t Count—800,000) Stations-	-WRC (4)), WT	rg (5), wmal (7), wtop (
							
							Bowl the Champ
Z. Death Valley Days (W)							News—John Daly
							Stu Erwin Show WRC
							Early Show
5. Science Fiction Theatre (Ad-							Meet the Press WRC
							Wrestling WMAL
7. Three Musketeers (Adv)							
							News-John Daly
							What's My Line WTOP
10. Ramar of the Jungle (Adv)	WTOP	TPA		9.9	40.8	24.3	Last of the Mohicans, WRC
MINITED DOLLE CO. D.	ATIT	4		0 6	WCCO (A	17.00	DD (E) WHOM (A) WIREST (A)
MINNEAPOLIS-ST. PA	AUL	Approx. Set	t Count—515,000) Stations—	-WCCO (4	, AS	TP (5), KMGM (9), WTCN (1
1. State Trooper (Adv)	. KSTP	MCA	Tues, 9:30-10:0		43.6	48.5 !	Wrestling WCCO
2. Secret Journal (Dr)							\$64,000 Question WCCO
							What's My Line WCCO
4. Highway Patrol (Adv)							Movietime, U.S.AKMGM
5. Soldiers of Fortune (Adv)							Meet the Press KSTP
6. Death Valley Days (W)							News Picture KSTP
							Outlook KSTP
							Red Owl Theatre KMGM
							Movietime, U.S.AKMGM
							The WayKSTP
							
SEATTLE-TACOMA		Approx. Set	t Count—500,000) Stations—	–KOMO (4	4), KIN	NG (5), KTNT (11), KTVW (1:
. 1. Death Valley Days (W)	комо.	McCann-	Erickson Thurs. 8:00-8:3	30.0	47,9	62.7]	ClimaxKTNT
1. Death Valley Days (W)	KOMO. KING	McCann-	Erickson Thurs. 8:00-8:3 	3030.0	47.9	62.7	Climax
1. Death Valley Days (W) 2. Search for Adventure (Adv) 3. Sheriff of Cochise (W)	KING KING	Bagnall NTA		29.5	57.5	46.0	Vic Damone
1. Death Valley Days (W) 2. Search for Adventure (Adv) 3. Sheriff of Cochise (W) 4. Highway Patrol (Adv)	KING KING KOMO.	BagnallNTAZiv			64.3 57.5 46.0	46.0 49.0 53,5	Vic Damone KTNT Those Whiting Girls KTNT Bob Cummings KTNT
1. Death Valley Days (W) 2. Search for Adventure (Adv). 3. Sheriff of Cochise (W) 4. Highway Patrol (Adv) 5. Whirlybirds (Adv)	KING KING KOMO. KING	BagnallNTAZivCBS		29.5	64.3 57.5 46.0	46.0 49.0 53,5 64.2	Vic Damone KTNT Those Whiting Girls KTNT Bob Cummings KTNT Playhouse 90 KTNT
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OMNIBUS

OMNIBUS
(Stover at Yale)
With Alistair Cooke, host; Bradford Dillman, Peter Benseni,
Wayne Maxwell, Wynn Pearce;
Larry Harman, Jim Congdon,
Rory Harrity, Berkeley Harris,
Jim Costigan, Isabelle Hoepes,
Tod Patterson, Bob Manders,
Wallace Rooney, Evans Evans,
Richard Striker, others;
Producer: Robert Saudek
Director: Douglass Wallop
Choreographer: John Butler
90 Mins., Sun. (alt. wks.), 4 p.m.
ALUMINIUM LTD., UNION CARBIDE

NBC-TV. from New York

(JWT. J. M. Mathes)

(JWT, J. M. Mathes)

It's always good to see quality, taste and imagination return to the programming sphere of television, and it's especially true this season. "Omnibus" has always possessed these qualities, but this year they no doubt will be emphasized, which is all to the good in light of packager Bob Saudek's first enting as an independent sans the Ford-Foundation backing-for the show. The first entrepresential year is-always the toughest in so ambitious a project as. "Omnibus," so that it nothing else the mundaneness of the current season may serve to nothing else the mundameness of the current season may serve to highlight the noticity asy-appreci-ated standards of "Omnibus" and thereby perpetuate it for some years to come.

years to come.
For his opening effort, Saudek For his opening effort, Saudek For his opening effort, Saudek For his opening hi

music titled "Stover at Yale."
Decision was to play it straightaced, so that the occasional viewer-coming into the show midway might have done an "are they kidding?" double-take. But this course of action was a wise one—there wasn't enough satire in the subject to take up more than one act, and had this been pushed for 90 minutes the play would have proved diresome and wearing. As it was, director Richard Dunlap had his excellent cast do the first act much more broadly than the others, to establish the tongue-in-cheek approach, and once the audience got the point, there was no need to push the satire further.

Having set those terms, Dunlap

here was no need to push the satire further.

Having set those terms, Dunlap & Co. proceeded to turn out a thoroughly enjoyable period piece that should have brought pleasurable memories of boyhood reading to most viewers. The old-fashioned story of the all-American boy with a social conscience, set in the pushly sentimental background of turn-of-the-century Yale, with a Mr. Arhuthnot-on-campus dialog treatment, was a totally entertaing effort that didn't strain to be anything more than it was.

Saudek, drama conspulsant Walter

ing effort that didn't strain to be anything more than it was.

Saudek, drama consultant Walter Kerr and director Dunlap turned out a thoroughly alick production job on the show, particularly in the casting depastment. Bradford Dillman was a perfect Stover, warm and friendly, sometimes confused, always naive but throughout maintaining that sense of puzzled decency that carried the story. Wynn Pearce, as the traditional working-his-way-through maverick, Jim Costigan as the campus reformer (against secret societies), Rory Harrity as the snob, Isabelle Hoopes as the love interest and Jim Congdon, Larry Bagman, Ted Patterson and Bob Manders as other students all delivered fine and upright performances.

John Butler's period choreography was delightful, and the college music was perfectly orchestrated (by Phillip Lang) and executed in the old rah-rah style. Overall production was flawless in every department. Saudek & Co. succeeded facilely in what they set out to do, producing a tight and colorful entertainment.

EMERSON FOOTE AS GEYER BD. CHAIRMAN

show. At best "Territory" is unEmerson, Foote, who quit the
McCann-Erickson agency a couple
of months back, has moved back
into the agency field as chairman of
the board of 'Geyer Advertising,
He'll also be a substantial stockholder in the agency."

B. B. (Pat) 'Geyer will become
chairman of the executive committee while Sam Ballard remains the
agency's president. Foote will about the
committee, with additional appoint
ments to the exec body and other
reorganizational changes due next
week. Koote was one of the
founders of Foote, Come & Belding
and was its president for seven
years before moving to McCann,
where he was an-exec v.p.

PATRICE MUNSEL SHOW
With Eddie Albert, guest; The
Martins (4); musical director,
Charles Sanford; choral director,
Hugh Martin
Exce Producer: Robert Schuler
(M&S Prods.)
Producer-Director: Clark Jones
Writer: Larry Gelbert
30 Mins., Fri., 8:30 p.m.
FRIGIDAIRE, BUICK
ABC-TV, from N. Y.
(Kudner)

(Kudner)

You can't win. Patrice Munsel is in the position of having to top her in the position of having to top her preem which was a beaut—probably the best bow-wow among the avalanche of varieties this season. It was such a simple thing. Miss Munsel, who is wak as a singer, sang. Since she has delicious gams, she showed em. Because she knews her way around a light touch, she engaged in the right amount of comedy capers—not too much, just enough. Miss Munsel also has taste in personal wardrobe, being bedecked in the snazziest long and short jobs seen setside in many a moon, pre- and post-Sputnik.

short jobs seen setside in many amoon, pre- and post-Sputnik.

Perhaps the excellence of Miss Munsel's opener stems from the fact that she's not a stranger to the interies, and that this one was in part an adaptation from her Las' Vegas stint. Whatever the reason — and the big reason is, natch, the Metopera chantoosey herself—it was a superlative "iongterm" debut for the slim, attractive diva who can also dig the pop-boogic-rhythm-bluesy beat without seeming to step down from her high coforatura tower. She's been at the pop suff before, as a fairly busy guestar, but never in such an extended stint under which she could really go to fown with a time and a bit of banter, not to meritica a little hoofing (she's a pretty good singer for a stepper'.

Eddie Albert was an ideal choice

singer for a stepper'.

Eddie Albert was an ideal choice for Miss Munsel's kicker-offer. He's hypoed many a show, and did the Munsel starter no harm both on the exchange of banter, a "Getting to Know You" duet with the head woman; and in his recitative "John Henry" solo. There also was strong support by the Martins, a singing foursome backing the star as regulars.

foursome backing the star as regulars.

Miss Munsel's magnum opus was as a quick-change artist in which she switched costumes on-screen while on a medley of songs done in various styles and tongues for a tour de force in variety shows.

This is one show in which the production auspices squared with the reputation thereof; from Clark Jones, producer-director (ex."Hit Parade," etc.), chief writer Larry Gelbert (ex.Sid Caesar), batonist Charles Sanford (top teleshows), and not least, Robert Schuler, the star's husband who via their M & S Productions are the packagers.

Everything fell into place, in-

Productions are the packagers.

Everything fell into place, including inventive screen credits in the form of telegrams, some very witty. It's hard to pinpoint where Miss Munsel excelled, but mere examples, where the stints were full-blown, were "Scarlet Ribbons" and "Happiness Is Just A Thing Called Joe." She can pipe with the best of the popsters, when it comes to that; just add the operatic business, her charm (and many etceiras), and it's a Munsel menu to brighten any home.

Trau.

TOMBSTONE TERRITORY, With Pat Conway, Richard East ham, Robert Foulk, Gil Rankin others ers: Frank Pittman, Andy Produce White

White Director: Eddie Davis Writer: Andy White 30 Mins., Wod., 3:30 p.m. BRISTOL-MYERS ABC-TV (film)

(Young & Rubicam)

ABC-TV rejected the original pilot film done for "Tombstone Territory," and then negotiated itself into the position of close control over program content. While the network may thus have gotten the kind of program it wanted, it did not also manage to get a good show. At best "Territory" is un-

show. At best "Territory" is undistinguished. At worst it is a pailid copy of "Gunsmoke," on CBSTV.

Pat Conway, as the sheriff of
Tombstone, Ariz, in the early
1880's, is as good an actor as "Gunsmoke's" James Arness, but he did
not have comparable plot material.
Idea of him drafting a gangleader
to, help collect taxes from other
gunmen might have made for satire, but since that was not the
intent of the producers, it was only
ludicrous.
Despite the unoriginal pattern of

HALLMARK HALL OF FAME
(The Green Pastures)
With William Warfield, Eddie
(Rochester) Andersen, Earle Hyman, Fred O'Neal, Terry Carter
William Dillard, Avon Long,
Estelle Hemsley, Richard Ward
Rosetta Lenoire, eiters
Producer - Director; George Schaefer

for Writer: Marc Connelly 90 Mins.; Thurs. (17), 9:30 p.m. HALLMARK CARDS NBC-TV, from N.Y. (in color) (Foote, Cone & Belding)

A prize-winning play when first presented on Broadway some 27 years ago, "The Green Pastures" was given a solid to production as the new season's getaway for the "Hallmark-Hall of Fame" series.

As played by the all-Negro cast, Marc Gonnelly's work, based Roark Bradford's sketches, had considerable charm and probably would have wide appeal for the kiddies if presented at an earlier hour.

if presented at an earlier hour.

The play, however, was not without severe limitations. Any work about Negroes that's 27 years old is bound to appear dated in some respects and "Green Pastures" does not escape the ravages of time. The play's naive viewpoint, purportedly stemming from the reveries of a small Negro child at a Sunday school session, is not in gear with the times. There is something cloying in the play's depiction of the Negro as a simple folk, either devotily religious or thoroughly sinful, with the men gambling and knifing each other over women. This could not be a small Negro child's yiew circa 1957 and Little Rock.

An excellent group of performers, however, and a clever mounting gave the 90-minute session many entertaining and some touching moments. William Warfield was the dominating figure in the 90-minute stanza, playing the manized De Lawd with both power and humor in this rewrite of the Bible.

Highlight of the stanza was the equence with Eddie (Rochester) Anderson as Noah, a backwoods preacher who sets about building his boat at the instruction of De Lawd. Another good sequence involved Fred O'Neal, as Moses, and Richard Ward, as Pharaoh, while the Babylonian episode was effectively framed in a lowdown nitery setting.

Most of the fantasy's humor derived from the humanization of God and his winged legions in heaven, including some cleaning-women angels, all pottraved with the required down-te-earth style by a large roster of actors. Estelle Hemisey, as the Sunday school teacher whose stories set off the thelideren's imaginative train, also hit the mark accurately.

Each of the dramatic sequences was set off by busemble vocalizing of familiar spirituals. The music contributed importantly te generation that religious autlook necessary to enjoying the play.

LORETTA YOUNG SHOW
(A Deliar's Worth)
With Miss Young, Susan Scaforth,
Kim Spalding, Byron' Foulger,
Phyllis Kennedy, Joseph J.
Graen

With Miss Young, Sasan Scaforth,
Kim Spaleing, Byron Feulger,
Phyllis Kennedy, Joseph J.
Green
Writer-Director: Richard Morris
19 Mins., Sun; 16 pm.
PROCTER & GAMBLE
NBC-TV (Sim)

(Benton & Bowles)
While it may have been late in
starting the fall season, "The Loretta Young Show" came up with no
surprises. For this half-hour film
series still retains its familiar soap
opera format with the versatile
Miss Young not only hosting her
program but perfraying on the initialer the top femme role in the
"daily story from real life."
Now in its fifth year, the show
is no great shakes as nighttime dramatic fare. But for those viewers
who leaned on every word of
"John's Other Wife," "Joyce Jordan, Girl Interne" and other yesteryear radio serials—this is their
cup of tea. Sunday's (20) preem
was no disappointment for the
star's loyal followers. Because "A
Dollar's Worth," the season's inaugural script, was a touching
chronicle of how Mis Young labored as a manucurlst in a Kansas
City barbershop to bring up. her
"fatherless" 14-year-old daughter.
Written and directed by Richard
Morris, the piece related how the
daughter was spoiled by the doting
mother with toe much money and
attention. When pop shows up by
chance after serving a long stretch
on a forgery rap, the parents "rediscover" one another and presumably the daughter becomes less
demanding.
Granted this was pretty thin ma-

More Television Reviews On Pages 40 and 41

THE TWENTIETH CENTURY
With Walter Cronkite, narrator
Alfred Antonini orch
Producer: Burton Benjamin
Assoc, Producer: Isaac Kleinerman
Writes: John Davenport, Benja

min
Music: George Antheil
60 Mins., Sun., 6 p.m.
PRUDENTIAL
CBS-TV (film)

(Reach, McClinton & Co.)

"The Twentieth Century," the Prudential-sponsored series out of the CBS News and Public Affairs shop, premiered Sunday night (20) with a full hour presentation devoted to the life & times of Sir Winston Churchill. It was a slick crisp, effective and sometimes dramatic compilation of clips de signed to show the role played by the great statesman-soldier-writer in shaping Britain's destiny through five reigning monarchs. As such documentations go, it had the stamp of high professionalism about it (unmarred, incidentally, by any commercial intrusions on the part of the sponsor).

about it (unmarred, incidentally, by any commercial intrusions on the part of the sponsor).

Since the aim of the new series is to present a broad, pictorial canvas of our times, in terms of both personalities and events, any evaluation must of necessity derive from the finesse with which the Burton Benjamin-Isaac Kleinerman production team sift their twice-told library material and reassemble it in terms of continuity and dramatic values. In the case of the Churchill story, from the Boer War through the two World Wars to his present retirement, it was practically all acquired footage, much of it familiar, some of it not previously seen. There were no innovations in the approach, no new concepts evolved. Just a straightforward, swiftly-paced historical recap (perhaps too swift to achieve any real understanding of the man or the full measure of his greatness, all collated with a sure touch of the scissors and enhanced by John Davenport's continuity, Walter Cronkite's off-screen narration (with considerable supplementary narrating by Churchill himself and a fairly effective musical score by George Antheil.

A capsulization of a Churchill lifetime into an hour's framework is a thankless assignment, at best, and much has to give. In this instance what gave was an inescapable feeling that this was less the pro m ised penetrating, incisive study of a man than a, recap of the historic and multiplying events that surrounded him. True, the Davenport Benjamin continuity and narration always returned to Churchill identification was not always present. Sometimes he was like a man outside looking in, even though each and every milestone in modern history was framed within the Chernhill orbit.

More than half the program was devoted to the period little either either

within the Churchill orbit.

More than half the program was devoted to the period since the rise of Hitler, offering little new either in point of view or stock feotage. But the earlier documentation had some revealing and interesting shots of the Boer War, of London at the turn of the century, of anarchism in action, of early-vintaged sea battles when Churchill was First Lord of the Admiralty, of Lenin and the rise of Bolshevism and the bleak years of the depression backgrounding the forlorn figure of Churchill before he was restored to Parliament,

The rest was all there, too—

restored to Parliament,
'The rest was all there, too—
Dunkirk, scenes of human suffering in Europe, RAF power, the
toil, sweat and tears of the 1940
Losdon bliz, the meeting with
FDR and Stalin, etc.
Next Sunday "The Twentieth
Century" goes half-hour (6:30-7).
Subject: guided missles. Rose.

terial. But nevertheless it was a merry romp for Miss Young. As a bleached blonde, she never looked more attractive and the crisp way she tossed her lines about was almost as sparkling as her appearance. Susan Seaforth was suitably annoying as her "spoiled" offspring, Kim Spalding impressed as the penitent husband while good support was provided by Byron Foulger, Phyllis Kennedy and Joseph J. Green.
Morris' brisk direction accented

Foulger, Friyins Actinety and expend J. Green.

Morris' brisk direction accented the lighter moments of his script. Physical backgrounds were adequate. In case anyone has forgotten the show is owned by Lewislor Productions in which Miss Young is partnered with her husband, Tom Lewis. Again picking up the tab is Procter & Gamble on behalf of Camay soap, Gleem toothpaste and Tide detergent—appropriate products for such a program.

Gilb.

FRANK SINATRA SHOW
With Bob Hope, Kim Novak, Peggy
Lee, guests: Nelson Riddle orch,
Producer: William Self
Director: Kirk Browning
Writers: Bill Morrow, Hal Goodman, Larry Klein
60 Mins.; Frl., 9 p.m.
CHESTERFIELD, BULOVA
ABC-TV, from H'wood
(McCann-Ericlson)
It's costing ABC-TV an arm and

It's costing ABC-TV an arm and a leg for Frank Sinatra's weekly services to much, in fact, that neither NBC nor CBS would touch him at those prices) but last Friday night's premiere presentation, despite obvious faults. Suggested that the rewards could be manifold. If, as seems likely, Sinatra takes Friday night out of its 'lone-liest night of the week' tv status with a Top 10 Nielsen payoff, the network's "go for broke" policy could nonetheless invite an enhancement of its stature. Any way you reckon it, Sinatra's bound to come out on top.

Not that Friday's full-hour opener (show settles down as a regular 30-minute film entry this Friday) was in any sense a "dream" show-case. It was far from that. But, with Sinatra working practically through the whole hour either in solo or teaming with guests Bob Hope, Peggy Lee or Kim Novak, the air was charged with enough of that FS electricity to establish his program as one of the brighter weekly events of the season.

Comparisons with the Sinatra Bing Crosby teamup for the Edsel CBS showcase the previous week are inevitable, and there's no disputing that Sinatra's own show lacked much of the spark and free-wheeling quality of the automaker's presentation. (Those Edsel romps, after all, come few and far between in a hurry-up medium.)

But this is not to minimize the attractive and entertaining moments of Friday's show. Sinatra's "Lonesome Road" and "I Get a Kick Out of You" opening two-some, his midway "Lady Is a Tramp" and gagged-up "Falling Leaves" number with Hope at the leaf-drenched plano, and more notably his "All the Way" and "Be-witched, Bothered and Bewildered" finale were all framed in the Sinatra manner and style and, as such, enormous plusses. Enough of a plus, in fact, to excuse the sporadic deficiencies as with much of the material provided for the Sinatra manner and style and, as such, enormous plusses. Enough of a plus, in fact, to excuse the sporadic deficiencies as with much of the material provided for the Sinatra hope were lift framed in the Sinatra

440G Pledges For WOR-TV's Telethon: Big Show Biz Assist

The seventh annual "Celebrity Parade For Cerebral Palsy" clocked 19 hours on WOR-TV last weekend (Sat, 10:30 p.m. to Sun, 5:30 p.m.) for a \$440,000 rackup in pledges. As in the, years before, Dennis James held down the anchor man spot as top pitchman and emcee. It's a long and arduous assignment and James rates a long bow from the CP bunch. Jame Pickens, too, deserves a special kudos for her work. She's a veteran CP pitchwoman and she works at it with a sincerity that's hard to beat. And as before, show business.

a sincerity that's hard to beat.

And as before, show business came to the aid of the CP fund. There was an endless parade of celebs who came on to perform and/or answer phones. When they came on to work it wasn't with "it's just another benefit" assignment. They worked like they were being paid for it.

Herb Rosenthal, veep at Music Corp. of America, commanded the show with a solld assist from WOR-TV's program director Ivan Reiner, and Tony Cabot's orch made the virtually impossible musical culng job seem easy.

Gros.



The single program that won the largest audience so far this season was broadcast on the CBS Television Network.



The new regularly scheduled program that "ranks among television's greatest" was produced by CBS TELEVISION

PROBE
With Howard Whitman, guests
Producer: Leonard Zweig
Director: H. Wesiey Kenney
30 Mins., Mon., 11:30 p.m.
WABD, New York
Ex-newsman and freelance writer
Howard Whitman's new show resembles the feature page of an
aiternoon paper—the topics have
no particular time values in the
news sense; the treatment is somewhitman to the hokey side, and the
interviews are about as penetrating
a a hypodermic without the
needle.
Whitman took up three tentors

aw a hypoterine without the meedle.

Whitman took up three topics, on the premiere. First was an examination of legal insanity, with attorney Maurice Edelbaum and psychiatrist Dr. Theodore S. Weiss of Bellevue giving their views of courtroom psychiatry, sum total of which is that the 1843 McNaughton lule governing the legal definition is archaic and should be replaced. But Whitman, apparently not satisfied with having made his point via the experts, delivered a shouting, sledge-hammer type indictinent of the system which left the viewer wondering what all the passion was about.

Second was an interview with

viewer wondering what all the passion was about.

Second was an interview with Zel deCyr, the actress whe does many of the voice-over sounds and voices on tv commercials. As a piece of fulf, it was ekay, with Whitman at his most natural even if most superficial. Finally, "The Deep North," a segment dealing with the experience of William Delago, a white man whe was "hounded" out of Coplague, Long Island, because he was mistaken for a Negro. Delage detailed his experience this landlord received threatening calls), and James L. Harvey, head of a civic organization, invited him to return, with Delago giving his refusal on the show. Whitman, in asking Harvey about his and the town's reaction to the incident, surprisingly failed to ask whether their attitude would be the same if Delago really were a Negro.

a Negro.

Apart from the heavy emotional style with which Whitman makes his points, his on-camera approach leaves much to be desired. He shouts questions at his guests, goes into panegyrics over his stories and otherwise hams and hokes it up with overstatement and overdramatization. If Whitman can get some of the restraint and depth he demonstrates in his writing into his television work, he might have the beginnings of a worthwhile show.

Chan.

DIMENSION With Dr. Bernard Goldner Preduces Director: Jack Leary 30 Mins.; Sun., 2 p.m. WRCV-TV, Philadelphia

WRCV-TV, which originates sev-eral culture stanzas on Saturday with the high sounding tags "Spec-trum" and "Manuscript," polishes trum" and "Manuscript," pollshes off the weekend with a brainstorm ing session "Dimension" on Sundays. The host is Dr. Bernard Goldner, professor of creative thinking at La Salle College. Program displays a world of the future approach and appropriately has a panel of teenages question the specialists. Guest on show caught was Dr. I. M. Levitt, director of the Fels Planetarium, whose special province is space and the earth satellite.

Dr. Levitt has such a down-to-

and the earth satellite.

Dr. Levitt has such a down-to-earth approach to the satellite that even the scientifically obtuse become able to understand the rudiments. With the help of a model and charts he demonstrates the answers for his high school guests and the living room thinkers. "How do you get a satellite up there?" was simply explained. Incidentally, the scientist noted that we had a "more sophisticated satellite than the Russians." He showed things to come with a model of a space station—a laboratory in space, which he said would be due about 1978.

Dr. Goldner pointed out that the

1978.

Dr. Goldner pointed out that the work with the satellite was joined to the search for truth. Viewers were asked to find new name for the U. S. satellite, formerly called Vanguard. Since the arrival of Sputnick it is now being referred to as "Off Guard" and "Rear Guard."

Guard."

Timeliness, lensing of objects with interesting camera angles and topflight guests made for informative, entertaining panel show.

Gagh.

Howard Keel Into TV

Hollywood, Oct. 22.

Hollywood, Oct. 22.

Howard Keel, long a tv holdout, last week succumbed and inked to make his debut in "Gift From a Gun Man," a "Zane Grey" telepic. Segment is currently rolling at RKO-Pathe lot.

Foreign Television Reviews

THE QUEEN IN OTTAWA
With Norman Depoe, commentator;

THE QUEEN IN OTTAWA
With Norman Depoe, commentator;
others
Writer: Norman Depoe
Producers: Michael Hind-Smith,
Marion Dunn, others
515 Mins; (Oct. 12 to 16)
CBC-TV, from Ottawa.

It's doubtful if any chore this
big has been done by television
anywhere, or done so well, as the
Canadian Broadcasting Corp, did
on the visit to Ottawa of Queen
Elizabeth and Prince Phillip. It
was more than a documentary of
the four-day Royal visit to the
four-day Royal visit to the
four-day Royal visit to the
hill, and CBC's 25-plug cameras
caught every second of it and
added to the dram with boffe
production, Ottawa turned on all
its glory and glitter, pomp and
eeremony, and the video and audio
crews of CBC picked it all up,
added the impact that solid camera
handling and producing can give
to any subject.

If there were flaws, they were
minor and strongly overshadowed
by the superb handling of an extremely difficult show that teed at
4:30 p.m. Sat. (12) and shuttered
at 6:15 pm. Wed. (16) after 515
minutes of actual airing. Credit for
this fine achievement must be
spread among the 300 CBC personnel, brought in from major production centres, Vancouver to Newfoundland, to augment the Ottawa
crews. The 25 cameras were stationed all over the city. Several
studios were stripped for the job.
Each day, 17,300 feet of camera
cable plus 17,000 feet of microphone cable was used, technical
problems augmented by the necessity of using Pye, General Electric,
RCA, Marconi and DuMont equipment, each with its own technical
characteristics.

Control centre was set up in a
room in the Parliament Buildings
where Thom Benson, general coor-

characteristics.

Control centre was set up in a room in the Parliament Buildings where Thom Benson, general coordinator of both tv and radio, issued the orders, aided by Lucien Cote for the French web. Key man in the entire operation was Michael Hind-Smith, 25-year-old Ottawa producer, who was production coordinator for both video and audio, besides being producer of tv at master control plus producer of the Queen's address to the nation, the first time Her Majesty had used live video for the purpose of speaking to her subjects. The smooth, easy and top-rank airing at all times rates great kudos for Hind-Smith.

Norman Depoe, who was also a

so replace it. Praise and inferest monoth case yand top-rank the state of the state

CHARLES LAUGHTON Director: Claud Whatham 46 Mins.; Tues., 10 p.m. Granada-TV, from Manchester

Director: Claud. Whatham
46 Miss.; Tues., 16 p.m.
Granada-TV, from Manchester
A pile of books, two stools and a
personality were the only props
used in this program. Charles
Laughton made full use of them all
during his 46-minute sole spot for
Granada-TV. Informality was the
keynote of this show, when the
actor provided the most unique
entertainmente yet screened on
British commercial tv, and it
proved a great success.

Opening with a few comic verses
to set the atmosphere, Laughton
soon got into his stride to read
from Thomas Wolfe, Shakespeare,
the Bible and Abraham Lincoln. It
made for solid entertainment, with
good shots of the actor's ever
changing facial expressions and
tempo of delivery. But if was essentially Laughton throughout.
Changes of voice and expression
did not hide his individuality, and
because of this some of the characterizations were a little lost beneath his powerful personality,
which more than made up for this
fault. His most moving interlude
came with the performance of the
"Gettysburg Address," when he
prefaced the reading by saying;
"Some of these words are more
poignant today than ever before
because of certain circumstances—
so listen to them." He brought out
the meaning of each sentence with
sincerity and moving conviction.

Bary.

LASCIA O RADDOPPIA (Donble

LASCIA O RADDOPPIA (Double or Nothing)
With Mike Bongiorno, Edy Campagnell, ethers
Director: Romole Siena
68 Mins., Thurs., 3 p.m.
RAI-TV, from Milan
One might almost say that the rise of Italian television began with the start of this Italo version of the "\$64,000 Question" couple years back, and the program continues at a popular clip despite persistent reports that RAI plans to replace it. Praise and interest still outweigh adverse comments in all Italo dailies following each stanza (no other show to date gets similar coverage); thus reinforcing its status as a national institution of sorts.

be called the Queensway. Closing suspense to an unexpected, work day (16) covered the Royal couple's climax. The story had Katherine visit to 25,000 school children at Lansdowne Park, site of the Central Canada Exhibition, and on to their departure from Uplands airport for Williamsburg, Va.

Gorm.

Gorm.

CHARLES LAUGHTON

Suspense to an unexpected, work climax. The story had Katherine to the sto

On this one he was faced with a dilemma. He was called on to save the life of a French traitor who collaborated with the Nazis. Patriot Stassino was confronted with the problem of whether to be loyal to France or to be true to his Hippocratic Oath. In the end he compromised. He used his surgeon's art to remove the bullet from the traitor's body and then immediately fired another one into his heart, thus satisfying both of his values.

Paul Stassino gave a thoughtful

his values.

Paul Stassino gave a thoughtful and virile performance as the surgeon, but that excellent actress, Katherine Kath, was largely wasted in a neurotic and gloomy role. Christine Finn, Veronica Turleigh, John Arnatt and Peter Illing filled minor roles with distinction. Stephen Clarkson's production was far too pedestrian for such a heavy subject, but the operation sequence was handled with considerable suspense and authenticity. Rich.

ONE O'CLOCK GANG With Larry Marshall, Sheila Mat-thews, Brian Douglas, Jimmy Nairn, Tommy, Maxwell Quartet; Dorethy Squires, guest Writers: Robin Gardiner, Keir

Writers: Robin Gare Douglas Director: Bill Skinner 40 Mins.; daily, 1 p.m. Scottish Television Glasgow List. from

Glaggew
This is a chatty informal midday
This is a chatty informal midday
show, a daily chore for local artists
and a fillip for midday advertising
on the new indie network in Scotland. It has recovered from a low
opening standard and its steadily,
mellowing into interesting programming, using guest acts once a
week and occasional fashion displays. While comedy is frequently
weak, the show makes capital out
of this by getting yocks at expense
of its chief comedy man, Larry
Marshall, building him as a performer who constantly makes
errors. errors.

former who constantly makes errors.

Friendly almosphere is built casually, with Marshall, singer Brian Douglas, announcer Jimmy Nairn and blonde thrush Sheila Matthews all gabbing and taking the mickey out of one another. In between this inconsequential patter Douglas sings with a good set of pipes, Miss Matthews chirps sweetly, and Nairn does the emceeing in a boyink syle. Musical backing is by the Tommy Marwell Quartet, a work-manlike local group.

At show caught Dorothy Squires, vivacious vaude and tv thrush, did a lively guest siotting, singing "Song of the Valley" (with rural valley back-cloth) and "Our Song." Russ Conway was at the ivories. Miss Squires used gimmick of appearing in garb of current fashion-skyle "The Sack," and brought yocks with her comments on madness of femmes to follew fashion like slaves. An audience interview bit, before second batch at commercials, was awawardly handled by comedian Larry Marshall.

Series is skedded to run dally through the winter and into 1858. It's an ambitious undertaking for new inexperienced tv greup, who merit praise for boldeness in devising and presenting.

Gord.

COLT .45.
With Wayde Preston, Erin O'Brien,
Andrew Duggan, Helen Brown,
Kenneth MacDonald, Bob Steele,
Peter Brown
Producer: Warner Bros.
Director: Douglas Heyes
Writer: Marion Hargroye
30 Mins, Frl., 16 p.m.
CAMPBELL SOUP
ABC-TV (film)

Almost day in and day out since

CAMPBELL SOUP
ARC-TV (film)

Almost day in and day out since the beginning of the new video season, western after western has hit the airwaves, and, by now, it isn't the easiest job distinguishing one from another. "Colt 45." preeming Friday (18) for ABC-TV, was another vestern and while it was not perfect, the latest half-hour telefilm from the cow country. It was not perfect, the latest half-hour telefilm from the cow country those opera hero, some of whom are pretty fair actors. He is too, maybe better than most, but it wasn't he so much as a well executed plot and simple, lucid direction that made this Campbell-sponsored show a winner.

Conception of the lead, called Christopher Colt, was less than in-spired. Colt, played by Preston, was army undercover agent disguised as a gun salesman. But since he acted more like a gun salesman—assuming that gunsalesmen are quite human—than a tricky secret policeman, he came off clearly as a susceptible, genuine human being. Plotting was somewhat loose and at moments cryptic but an overall tenor of excitement was conveyed. Lead received topnotch support from Andrew Duggan as a gun-slinging builty, and pretty Erin O'Brien as the missionary girl who reaction to violence gave cause for some of the things done—or left undone—by the protagonist.

NAVY LOG

NAVY LOG

NAVY LOG
(PT 109)
With John Baer, Pairick Waltz,
Peter Miller, John Clese, Jeet
Smith, Skip Killmand, Tom
Wilde, Clark Howat, ethers
Producer-Director: Sam Galla
Writer: Allan E. Sloane
30 Mins, Thurs, 10 p.m.
U.S. RUBBER CO.
ABC-TV (film)
A staple with a steady track record got off to a good start Thurs.
(17) for the new season, with an episode dramatizing the exploits of former Navy man, Senator John
Kennedy, who commanded a PT
boat off the periphery islands of Japan during the war.
Further impact was lent whea
the Massachusetts Senator came on after the show, along with another
shipmate, for a little interview on
film.
Scripting by Allen E. Sloane was

shipmate, for a little interview on film.

Scripting by Allen E. Sleans was weakened by some cliches, the Hollywood version of humer among desperate, hapless men, and some characterizations which didn't ring the bell. Also, the knots and links in the episodic adventure was not securely tied.

But overall, the action-packed sea saga retained interest and portrayed the courage of some dauntless men. If those values are deligered in broad strokes and register, as they did on the preem, the series has more to boast about than a lot of new entries.

Production values were excellent, the camerawork capturing the salt and sea. Episode dealt with the tramming of Kennedy's PT boat high a Jap ship; the long trial and hardship on sea and on one of the listands before they were rescued with the help of some friendly natives.

A CHTY'S SHAME

Tolo Follow-I'n Comment Filter Reed Tele Follow-Up Comment

Mike Todd Party
Mike Todd threw a "party" for
18,000 at Madison Square Garden
last week to mark the first anniversary of "Around the World in 80
Days," and CBS filled its usual
"Playhouse 90" spot with the
goings-on. Both party and show
were flops.

"Playhouse 90" spot with the going-on. Both party and show were flops.

No question that the advance buildup and the promise of a lunge star lineup gave the show a big rating. No question, either, that a lot of viewers must have felt badly let down when it was all over, for rarely has Todd produced anything less calculated to keep his public happy.

What CBS' "Around the World in 90 Minutes" added up to was an interminable, frequently clumsy plug for Mike Todd; a show without a show that added up to onling more than a listless parade around the tanbark. This had been billed as something special, and in the light of Todd's achievement with "80 Days," it seems the more incredible that it turned out something less than ordinary.

There was confusion everywhere. The cameras wandered endlessly between breaks in the "marching." Anchor man Walter Cronkite, looking acutely uncomfortable, had trouble keeping contact with his roving colleagues, Jim McKay and Bill Leonard. Commercials and station breaks cut into interviews that had barely gotten started. If there were celebrities in the Garden, they were well hidden from the CBS men, who finally had to content themselves with such "personalities" as Hedda Hopper and Elsa Maxwell.

Elizabeth Taylor, looking beautiful, was picked up a couple of

Elsa Maxwell.

Elizabeth Taylor, looking beautiful, was picked up a couple of times, but once she was interviewed outside camera range and the other time she was busy climbing up the stairs to the top of the cake. Tony Curtis started to get on twice, each time was interrupted by a commercial. Ginger Rogers made it for a brief appearance.

Cronkite, apparently supplied

Cronkite, apparently supplied with a fact sheet, dutifully repeated Cronkite, apparently supplied with a fact sheet, dutifully repeated the same facts over and over again. It was a prime demonstration that tv, with all its technical marvels, isn't a spontaneous medium. It just isn't enough to shove the cameras into the Garden and let 'em go. CBS and Todd equally share the blame for putting this one over on the audience. It was at best a huge plug for one Mike Todd, and at worst a crashing bore. Art Cohn produced and wrote the show, with little evidence of either activity, Garry. Moore introed the filmed portions, which had Todd gagging it up and "dramatizing" the story of how "80 Days" came to be. Sequences with Frank Sinatra and Maurice Chevalier were promised, but never came on.

Show had its humorous moments,

atra and Maurice Chevalier were promised, but never came on.
Show had its humorous moments, such as when Sir Cedric Hardwicke almost sagged off his elephant (after a few moments this looked more dangerous than funny) and when the black-tied attendants tried to catch up with a runaway dog. Apart from that runaway dog. Apart from that there were 240 dancers who didn't dance, a sad-faced Fernandel who did nothing more than lead his horse around the arena (plug for "Don Quixote"), Sen. Hubert Humphrey of Minnesota suddenly calling for international understanding, George Jessel calling Todd "The American Sputnik" (no laughs there), cowboys and Indians putting on a brief chase act, Broadway Asiatics presenting themselves as Indians, Burmese, etc., Keystone Kops, plumed knights, strolling players and a couple of jeep loads with-food.

ith-food.

It was unexciting, dreary, un-repared and all together a sad 0 minutes.

Hift. prepared 90 minutes.

obviously. There were a few yocks in the "Man of the Street" bit, questions pegged on the Queen Elizabeth visit. The Allen satirization on the unveiling of a new car Blintz offered a few light moments, although somewhat repetitive in the use of film clips for gags.

Horo.

Outlook

Outlook

Television again proved its firstrate potential as a journalistic medium last week (20) when 'Outlook' over NBC-tv presented 'The
Anatomy of a Layoff.' Show, produced by Reuven Frank, came up
with a sharp, concise picture of
what was happening on Long Island as a result of cutbacks in defense spending and the subsequent
layoff of thousands of workers at
the Republic Aviation and other
aircraft manufacturing plants.

Study, with Bill Hill and Piers
Anderfon doing the interviewing,
concentrated on the Farmingdale
area and proved, in depth, how
deeply this regional depression has
already affected the life and economy of the community. It was, in
some ways, a heartbreaking picture
that emerged, of people desperately trying to get jobs while living
on credit; of efforts to relocate; of
a warning that workers would desert defense industries to avoid
similar experiences in the future.
Credit producer Frank with doing a calm reasoned "deeth" job

similar experiences in the future.

Credit producer Frank with doing a calm, reasoned "depth" job in his probe of the situation. He wasn't peddling any message, though his cameras spoke eloquently. The material he and his reporters got was extremely well put together and presented by Chet Huntley. There was no hysteria in this show, but those who watched it must have come away with a deep feeling of uneasiness and strong sympathy for those whose, world has suddenly been shaken and who now live on the edge of what is supposed to be a "boom" economy.

"Anatomy" wisely didn't attempt

"boom" economy.

"Anatomy" wisely didn't attempt to cover the national pictures, though it was made quite clear that the Republic Aviation cuthacks and its effects on people and on sub-contractors was being duplicated all over the country. Its most valuable lesson was the folly of an entire region being geared to a single industry. It was too bad that Republic didn't allow Frank and his men to come in and discuss the layoffs from management's side. That was a part of the picture that was missing.

was missing.

Sunday Night at the
London Paliadium
The program on Sunday (13) was just about the best of the current series, a neatly balanced bill headed by Hollywood's husband-and-wife teamy Larry Parks and Betty Garrett. Their's was an amiable song-and-dance act in which they kidded gently and sang "That's the One I Love" "Up a Lazy River" (starting at strict tempo and whooping it up to rock 'n' roll) and finally "Side by Side."

Previously. Laton, Graham & Chadel, a trio of zany knockabout comies, ballerina Markova and singer Edmund Hockridge, with songs ranging from "Luck Be A Lady to Me" to grand opera, had provided excellent confrast. Val Parmell's policy is to present a new emeee every four weeks. In this bill Bob Monkhouse took over and though some of his gags fell desperately flat his easy presence kept the program pleasantly tied together and his first attempt at the "Beat the Clock" spot was a success.

With conductor Cyril Ornadel in

With conductor Cyril Ornadel in N. Y. casing the "Fair Lady" music which he will conduct at Drury Lane, Reg Cole took over the Pal-ladium-pit very adequately. Rich.

Steve Allea

On his outing Sunday (20), Steve Allen began strong with a hilarious takeoff on you-know-whose Madison Square Garden party, but wound up limping with a simulated baskethall game pitting the Harlen Globetrotters against the Steve Allen All-Stars. The All-Stars should never have entered the floor—and stayed so long. The bit just wasn't entertaining enough.

Sandwiched in between was a good comedic stint in the House of Asian flu, featured a bogey-playing classical planist, a troup of African dancers (several of them women nude from the wast truly and a preview of a play roles; one being that "Frankenstein" beast, now getting such a whirl in the feature horror kick on ty. Ginger Rogers did an okay spoof of different types of vocal sits. The Hi-C's came in for a straight singing interdue, one of the won numbers dressed up with a host of seductively set gals, done

nette Producer-Director: Bob Banner Writers: Bob Wells, Johnny Brad-ford, Arnold Peyser Musical Director: Harry Zimmer-

Musical Date of the Musical Branch of Mins.; Sun., 9 p.m. CHEYROLET NECTY, from Hollywood (color) (Campbell-Evald) who gave up he

Dinah Shore, who gave up her longstanding click quarter-hour series for Chevrolet for a stab at the hour-long format, was victimized on her opening show of the new season Sunday night (24) by a weak script and an even weaker selection of music. While the old quarter-hour shows needed little more than songs and some inventive settings, the 60-minute layout presents formidable problems that Miss Shore's production staff solved in her occasional hour-long "specials" over the past couple of years. But the light touch was generally missing in her getaway effort this year.

The preem was badly troubled by a couple of Hollywood glamor boys, Tab Hunter and Dean Jones. Both of these film players have achieved some success as singers on disks, but their vocalistics are not meant for display on tv. Designed for rather severe vocal limitations, their song material

limitations, their song material was of the most monotonous variety in the rock 'n' roll idiom.
Ditties like "Don't Tell A Soul," and "Send For Me" twhich got a reprise yet) may be okay for the juves in the juke joints, but they are not calculated to add class to a video show, even when a songstress of Miss Shore's calibre delivers them.

tress of Miss Shore's calibre delivers them.

Hunter and Jones, who must take the responsibility for their vocalistics, were not given any outside help by the script either. There was supposed to be a running gag about their not being able to make a move without studio approval, but it came off as stickily cute. The writers were too obviously pressing.

A couple of video press Nanette

A couple of video pros, Nanette Fabray and Danny Thomas, contributed some entertaining routines, but they too took a rather long time warming up in their introductory repartee "with Miss Shore. After starting to roll, Thomas registered with some funny stories and in a hokey song-and-dances bit with Miss Shores and the two Hollywood players. At the windup, there was a goodnatured plug for Thomas' CBS-TV show via a shot of the latter network's trademarked "eye" on the comic's back.

trademarked "eye" on the comic's back.

Miss Fabray performed energetically in her "Papa, Won't You Dance With Me" routine with support from a male ballet troupe. She also had a good number with Miss Shore in a spoof on current ladies' fashions. On her own, Miss Shore was, as usual, a highly ingratiating hostess and songstress, particularly when she delivered fine old standgrab like "These Foolish Things" and "Fill Never Foolish Things" and "Fill Never Foolish Things" and "Fill Never Say 'Never Again."

A couple of the best bits on the show were turned in by Elliot Reed, who was billed by Miss Shore as the announcer. He showed a savvy comic talent in his takeoffs on Ed Murrow and a fashion commentator and should shape up as a key personality in the upcoming Chevy shows.

her a chance, because of a tight schedule, to make contact with viewers. The extract from "Man of Distinction," which opened at the Prince's Theatre on Oct. 17 starring. Anton Walbrook and Moira Shearer, was the first item to suffer from the technical hitch. For most of the performance the lines were completely lost, and the voices of engineers trying to sort out the trouble came through loud and clear. Miss Shearer made amends later in the show by dancing. "The Charleston," which is featured in the play, with John Horner.

Liz & Consort a TV Smash

By FRED HIFT

Queen Elizabeth II and Prince Philip wound up their official 10-day visit to the U.S. and Canada Monday night (21) by attending the "Royal Commonwealth Ball" at the Seventh Regiment Armory in Manhattan, and CBS cameras were there to cover. It was a pleasant and relaxed occasion, and it afforded viewers a unique and excellent chance to study the Queen and her consort at very close and intimate range.

During her entire visit, the tv cameras never had a more perfect During her entire visit, the tv cameras never had a more perfect view of the Queen and she, in turn, never looked better or more at ease. For almost all of the show's 45 minutes; the cameras had the Queen in virtual closeup, chatting with people, moving around the room and reviewing the various formations drawn up in the armory. She looked tired, but actually she stayed a lot longer than her schedule called for, and this gave CBS its unique opportunity to study her at very close range.

Visually, the Queen makes an excellent tv subject. She cuts a handsome figure, her bearing is full of royal dignity and her clothing has the kind of distinction that commands attention. At the Commonwealth Ball, she was dressed in a stuming gown and, a brilliant tiara sparkled on her head.

But, seeing her on a number of occasions on tv, one also must conclude that she is an extraordinarily shy and reticent person who flinds it difficult to be herself on official or ceremonial occasions. The Queen is very pretty when she smiles, but the fact is that she appears to be serious most of the time. It's difficult to figure out whether she considers this to be part of the proper royal demeanor, or whether she's just serious by nature.

This was never more apparent than during her address when

Just serious by nature.

This was never more apparent than during her address when opening the Canadian Parliament, or for that matter during the televised arrival at the airports in Ottawa and Washington. The cameras of the Canadian Broadcasting Co. were expertly handled inside Parliament to expose every nuance on the Queen's countenance. She never deigned to smile, and consequently the occasion was stiff, formal and cold.

There was an improvement on

nal and cold.

There was an improvement on her arrival in Washington where she was greeted at the airport by President. Eisenhower. In fact, it appears that the Queen loosened up quite a lot during her U.S. stay, judging by her tv appearances. The climax came at the Commonwealth Ball when she finally-dropped a good deal of her reserve during her conversations.

The occasion also gave viewers

conversations.

The occasion also gave viewers a good idea of the royal "team" in action. During the presentation of various personalities, it was Philip who took the lead in the chit-chat that was required. It was his wide grin that was reflected in the Queen's smile and that heiped people over the moment of uneastimes. The sidelong glances with which the Queen occasionally favored her husband were nice, human touches, revealing the woman underneath the official, and at times forbidding, figure of the Queen.

Commentary side of the show

Queen,
Commentary side of the show
was ably handled by Walter Cronkite, who kept voleing surprise at
the Queen's disregard for the splitsecond schedule she'd maintained
to that time. But the royal couple
were going to the airport from
here, and apparently they didn't
care about being late. Working with
Cronkite was Alexander. Kendrick
of CBS-London, who filled in with
a little color. Plan had been to
give a rundown on the Queen's
U.S. visit, but this was dropped in
favor of the "live" show.
On the whole considering the

onearer made in with some interest made in with some interest made in with some interest made in which is featured in the show by dancting. The Charleston," which is featured in the play, with John between interest in the show by dancting in the play, with John in the play, with John in the play, with John in the play in the pla

Washington, when she said she'd heard about the large press corps in the capital, and now she knew what they were taking about. The trouble is that tv is primarily an onlooker. None of the events involving the Queen were set up for the medium, and the result at times was tedium. What is more deadly on tv than a long and painful speech that says little? Curiously enough the news fraternity was probably more guilty of this than any others and the Washington Press Club pow had its embarrassing overtones.

Again, in New York Monday

ton Press Club pow had its embarrassing overtones.

Agaln, in New York Monday noon, at the Waldorf-Astoria luncheon, television was present mostly "for the record." There were endless stage waits and the playing of the national anthems by Meyer Davis' band was pathetic and inept.

WOR-TV got a windfall when Pegeen (and Ed) Fitzgerald, who had been invited privately, not as press reps, to the Waldorf-Astoria for the official luncheon hosted by the City of New York, cut her video camera to the post-mealtime session when the Queen gave her formal address. Protocol forfended the tv camera focusing on the dals, while eating, but the 2 p.m. Channel 9 slot by The Fitzgeralds coincided by chance, with the visiting ruler's thankyou address. Mrs. Fitzgerald picked it up from the grand ballroom of the Waldorf, cut back to husband Ed in the WOR-TV studio when necessary. The station permitted their usual 2-2:30 time allotment to run 15 minutes over.

2.30 time allotment to run 15 minutes over.

Considering the importance of tv. and the basic purpose of the Queen's visit, it might have been well for her to appear on a show designed specifically to intro her to the American public, both as a Queen and as a wife and mother. The tv medium reveals many things about people, even Queens, by simply looking them in the face. This certainly was true of the current visit. The impression needed supplementation via the human factors.

FRANK LUTHER SHOW
With Bishop Futton J. Sheen, Gall
Davis, others
Producer: Frank Luther
Director: Tony Lang
30 Mins.; Tues., 6 p.m.
WNAC-TV, from Boston
WNAC-TV's first "live" show is

aimed at the moppets and is pleasant enough although reminiscent of the usual type layout in use since tv began. There are the since tv began. There are moppets in a little "jury" snatches of song, intros of guests, film clips and commercials—"shar-ing table" gimmick and "Bugs Bunny" cartoon film. Frank Luther strides through the show in cowboy boots and western paraphernalia, pitches for several products, pipes and thumps the 88,

Luther is a capable "live" performer and imparts warmth to his work. Presence of star guest, Bishop Sheen, awed the youngsters in the box at start, but the Bishop, who came on back to camera talking directly to the youngsters, held their undivided attention with a story of his missionary work. Gail Davis, the "Annie Oakley" of the film series on WNAC-TV, in town for the rodeo at Boston Garden, was introde by Luther, and he showed a film clip of the rodeo.

the who kept voicing surprise at the Queen's disregard for the split second schedule she'd maintained to that time. But the royal couple were going to the airport from here, and apparently they didn't care about being late. Working with Cronkite was Alexander Kendrick of CBS-London, who filled in with a little color. Plan had been to give a rundown on the Queen's List, which was a little color. Plan had been to give a rundown on the Queen's List, which were going to the airport from the great of the street of the s

PROBE

TELEVISION REVIEWS

PROBE
With Howard Whitman, guests
Producer: Leonard Zweig
Director: H. Wesley Kenney
30 Mins., Mon., 11:38 p.m.
WABD, New York
Ex-newsman and freelance writer
Howard Whitman's new show resembles the feature page of an
afternoon paper—the topics have
no particular time values in the
news sense; the treatment is somewhat on the hokey side, and the
interviews are about as penetrating
as a hypodermic without the
needle.
Whitman took up three topics

whitman took up three topics, on the premiere. First was an examination of legal insanity, with attorney Maurice Edelbaum and psychiatrist Dr. Theodore S. Weiss of Bellevue giving their views on courtroom psychiatry, sum total of which is that the 1843 MeNaughton rule governing the legal definition is archaic and should be replaced. But Whitman, apparently not satisfied with having made his point via the experts, delivered a shouting, sledge-hammer type indictivent of the system which left the viewer wondering what all the passion was about.

ment of the system which left the passion was about.

Second was an interview with Zel deCyr, the actress who does many of the voice-over sounds and voices on tv commercials. As a piece of fluff, it was exay, with whitman at his most natural even if most superficial. Finally, "The Deep North," a segment dealing with the experience of William Delago, a white man who was "hounded" out of Copiague, Long Island, because he was mistaken for a Negro. Delage detailed his experience (his landlord received threatening calls), and James L. Harvey, head of a civic organization, invited him to return, with Delago giving his refusal on the show. Whitman, in asking Harvey about his and the town's reaction to the incident, surprisingly failed to ask whether their attitude would be the same if Delago really were a Negro.

Apart from the heavy emotional style with which Whitman makes his points, his on-camera approach leaves much to be desired. He shouts questions at his guests, goes into panegyrics over his stories and otherwise hams and hokes it up with overstatement and overdramatization. If Whitman can get some of the restraint and depth he demonstrates in his writing into his television work, he might have the beginnings of a worthwhile show.

DIMENSION DIMENSION
Produces-Director: Jack Leary
Mins.; Sun., 2 p.m.
WRCV-TV, Philadelphia

WRCV-TV, which originates several culture stanzas on Saturday with the high sounding tags "Spectrum" and "Manuscript," polishes off the weekend with a brainstorm-ing session "Dimension" on Sun-

off the weekend with a brainstorming session "Dimension" on Sundays. The host is Dr. Bernard Goldner, professor of creative, thinking at La Salle College. Program displays a world of the future approach and appropriately has a panel of teenages question, the specialists. Guest on show caught was Dr. I. M. Levitt, director of the Fels Planetarium, whose special province is space and the earth satellite.

Dr. Levitt has such a down-to-earth approach to the satellite that even the scientifically obtuse become able to understand the rudiments. With the help of a model and charts he demonstrates the answers for his high school guests and the living room thinkers. "How do you get a satellite up there" was simply explained. Incidentally, the scientist noted that we had a "more sophisticated satellite than the Russians." He showed things to come with a model of a space station—a laboratory in space which he said would be due about 1978.

Dr. Goldner pointed out that the

1978.

Dr. Goldner pointed out that the work with the satellite was joined to the search for truth. Viewers were asked to find new name for the U. S. satellite, formerly called Vanguard. Since the arrival of Sputnick it is now being referred to as "Off Guard" and "Rear Guard." to as Guard."

Guard."

Timeliness. lensing of objects with interesting camera angles and topflight guests made for informative, entertaining panel show.

Gagh.

Howard Keel Into TV Hollywood, Oct. 22.

Howard Keel, long a tv holdout, last week succumbed and inked to make his debut in "Gift From a Gun Man," a "Zane Grey" telepic. Segment is currently rolling at RKO-Pathe lot.

Foreign Television Reviews

THE QUEEN IN OTTAWA
With Norman Depoe, commentator;
others
Writer: Norman Depoe
Producers: Michael Hind-Smith,
Marion Dunn, others
515 Mins.; (Oct. 12 to 16)
CBC-TV, from Cttawa
It's doubtful if any chore this
big has been done by television
anywhere, or done so well, as the
Canadian Broadcasting Corp. did
on the visit to Ottawa of Queen
Elizabeth and Prince Phillip. It,
was more than a documentary of
the four-day Royal visit to the.
Canadian Capital; it was a spectacular pageant, dramatized to the
hilt, and CBC's 25-plus cameras
caught every second of it and
added to the drama with boffe
production, Ottawa turned on all
its glory and glitter, pomp and
aceremony, and the video and audio
crews of CBC picked it all up,
added the impact that solid camera
handling and producing can give
to any subject.

If there were flaws, they were
minor and strongly overshadowed

handling and producing can give to any subject.

If there were flaws, they were minor and strongly overshadowed by the superb handling of an extremely difficult show that teed at 4:30 p.m. Sat. (12) and shuttered at 6:15 p.m. Wed. (16) after 515 minutes of actual airing. Credit for this fine achievement must be spread among the 300 CBC personnel, brought in from major production centres, Vancouver to Newfoundland, to augment the Ottawa crews. The 25 cameras were stationed all over the city. Several studios were stripped for the job. Each day, 17,300 feet of camera cable plus 17,000 feet of microphone cable was used, technical problems augmented by the necessity of using Fye, General Electric, RCA, Marconi and Dumont equipment, each with its own technical characteristics.

Control centre was set up in a room in the Parliament Ruildiane

ment, each with its own technical characteristics.

Control centre was set up in a room in the Parliament Buildings where Thom Benson, general coordinator of both tv and radio, issued the orders, aided by Lucien Cote for the French web. Key man in the entire operation was Michael Hind-Smith, 25-year-old Ottawa producer, who was production coordinator for both video and audio, besides being producer of tv at master control plus producer of the Queen's address to the nation, the first time Her Majesty had used live video for the purpose or speaking to her subjects. The smooth, easy and top-rank airing at all times rates great kudos for Hind-Smith.

Norman Depoe, who was also a

or speaking to her subjects. The smooth, easy and top-rank airing at all times rates great kudos of Hind-Smith.

Norman Depoe, who was also a commentator, coordinated all scripting and through the socko briefing always evident as commentators spoke, many Canadians learning always evident as commentators spoke, many Canadians learning always evident as commentators working under him to produce scripts for the seven separate broadcasts, three of them well over two hours long each.

Hind-Smith and his crew of nine producers (three of them well over two hours long each.

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Hind-Smith and his crew of nine producers (three

· Gorm.

port for Williamsburg, Va. Gorm.

CHARLES LAUGHTON
Director: Claud. Whatham
48 Miss.; Tues., 19 p.m.
49 personality were the only propsused in this program. Charles Laughton made full use of them all during his 46-minute solo spot for Granada-TV. Informality was the keynote of this show, when the actor provided the most unique entertainment? yet screened on British commercial tv. and it proved a great success.

Opening with a few comic verses to set the atmosphere, Laughton soon got into his stride to read from Thomas Wolfe, Shakespeare, the Bible and Abraham Lincoln. It made for solid entertainment, with good shots of the actor's ever changing facial expressions and tempo of delivery. But if was essentially Laughton throughout. Changes of voice and expression did not hide his individuality, and because of this some of the characterizations were a little lost beneath his powerful personality, which more than made up for this fault. His most moving interlude came with the performance of the "Gettysburg Address," when he prefaced the reading by saying: "Some of these words are more poignant today than ever before because of certain circumstances—so listen to them." He brought out the meaning of each sentence with sincerity and moving conviction.

Bary.

LASCIA O RADDOPPIA (Double

Bary.

LASCIA O RADDOPPIA (Double or Nothing)
With Mike Bongierno, Edy Campagneli, ethers
Director: Romole Siena
60 Mins., Thurs., 3 p.m.
RAI-TV, from Milan
One might almost say that the rise of Italian television began with the start of this Italo version of the "\$64,000 Question" couple years back, and the program continues at a popular clip despite persistent reports that RAI plans to replace it. Praise and interest still outweigh adverse comments in all Italo dailies following each stanza (no other show to date gets similar coverage), thus reinforcing its status as a national institution of sortsSuccess of the guizzen is in lawa.

be called the Queensway. Closing suspense to an unexpected, wock day (16) covered the Royal couple's climax. The story had Katherine visit to 25,000 school children at Kath as a French nurse in Britain Lansdowne Park, site of the Central Canada Exhibition, and on to their departure from Uplands are their departure from Uplands are with whom she worked and with whom she was in love till he disappeared, she was reminded of the Paul Stassino, a French surgeon with whom she worked and with whom she was in love till he disappeared, she was reminded of the last operation on which they worked

worked.

On this one he was faced with a dilemma. He was called on to save the life of a French traitor who collaborated with the Nazis. Patriot Stassino was confronted with the problem of whether to be loyal to France or to be true to his Hippocratic Oath. In the end he compromised. He used his surgeon's art to remove the bullet from the traitor's body and then immediately fired another one into his heart, thus satisfying both of his values.

his values.

Paul Stassino gave a thoughtful and virile performance as the surgeon, but that excellent actress, Katherine Kath, was largely wasted in a neurotic and gloomy role. Christine Finn, Veronica Turleigh, John Arnatt and Peter Illing filled minor roles with distinction. Stephen Clarkson's production was far too pedestrian for such a heavy subject, but the operation sequence was handled with considerable suspense and authenticity. Rich.

ONE O'CLOCK GANG With Larry Marshall, Sheila Mat-thews, Brian Douglas, Jimmy Naira, Tommy Maxwell Quartet; Dorethy Squires, guest Writers; Robin Gardiner, Keir Douglas

Douglas
Director: Bill Skinner
40 Mins.; daily, 1 p.m.
Scottish Television Ltd., from

Scottish Television Lid., from Glasgow
This is a chatty informal midday show, a daily chore for local artists and a fillip for midday advertising on the new indie network in Scotland. It has recovered from a low opening standard and is steadily mellowing into interesting programming, using guest acts once a week and occasional fashion displays. While comedy is frequently weak, the show makes capital out of this by getting yocks at expense of the chief comedy man, Latry Marshall, building him as a performer who constantly makes errors. errors.

errors.

Friendly atmosphere is built casually, with Marshall, singer Brian Douglas, announcer Jimmy Nairn and blonde thrush Sheila Matthews all gabbing and taking the mickey out of one another. In between this inconsequential patter Douglas sings with a good set of pipes, Miss Matthews chirps sweetly, and Nairn does the emceeing in a boyish style. Musical backing is by the Tommy Maxwell Quartet, a workmanlike local group.

At show eaught Dorothy Squires,

manlike local group.

At show caught Dorothy Squires, sivaclous vaude and to thrush, did. a lively guest slotting, singing "Song of the Valley" (with rural valley back-cloth) and "Our Song." Russ Conway was at the twories. Miss Squires used gimmlek of appearing in garb of cusrent fashionstyle "The Sack," and brought yocks with her comments on madness of femmes to follow fashion like slaves. An audience interview bit, before second batch at commercials, was awkwardly handled by comedian Larry Marshall.

Series is akedded to run daily

Series is skedded to run daily through the winter and into 1983. It's an ambitious undertaking for new inexperienced to group, who merit praise for boldness in devis-ing and presenting:

Gord.

THE CARROLL LEVIS SHOW With the Jerry Allen Quartet, others

ethers Producer-director: Fred Wilby 25 Mins.; Thurs., 9:20 p.m. Associated TeleVision from

Associated Television from
London
The never ending source of
amateur talent has brought "The
Carroll Levis Show" back to commercial tv for a further series. the past, it has proved a popular program, which set a fairly consistent standard. Judging by the first of the skein, it will continue in that vein.

Levis, a genial emcee with a mellow, smooth flowing line of patter, ties the acts together nicely, but the show loses some of its impact through being telerecorded, which makes for some loss of spontaneity. Acts aired were a young crooner, a 15-year-old trumpet playing girl, a male musical impressionist, a straight songstress, and a 21-strong girl's choir. The Jerry Allen Quartet filled in the musical spots pleasantly. Bary.

COLT .45
With Wayde Preston, Erin O'Brien,
Andrew Duggan, Helen Brown,
Kenneth MacDonald, Bob Steele,
Peter Brown

Andrew Duggan, Helea Brown, Keameth MacDonald, Bob Steele, Peter Brown
Producer: Warner Bros.
Director: Douglas Heyes
Writer: Marion, Hargrove
39 Mins., Fri., 19 p.m.
CAMPBELL SOUP
ABC-TV (film)

Almost day in and day out since the beginning of the new video season, western after western has hit the airwaves, and, by now. it isn't the easiest job distinguishing one from another. "Colt 45." preeming Friday (18) for ABC-TV, was another western and while it was not perfect, the latest half-hour telefilm from the cow country left its kinfolk way behind. Wayde Preston is another young, lanky tv hoss opera hero, some of whom are pretty fair actors. He is too, maybe better than most, but it wasn'the so much as a well executed plot and simple, lucid direction than the complete show a winner.
Conception of the lead, called Christopher Colt, was less than inspired. Colt, played by Preston, was army undercover agent disguised as a gun salesman. But since he acted more like a gun salesman —assuming that gunsalesmen are, quite human—than a tricky secret policeman, he came off clearly as a succeptible, genuine human being. Plotting, was somewhat loose and at moments crypic but an overall tenor of excitement was coaveyed. Lead received topnotch support from Andrew Duggan as a gun-slinging, bully, and pretty Erin O Brien as the missionary girl who reaction to violence gave cause for some of the things done—or left undone—by the protagonist.

NAVY LOG (PT 109)

NAVY LOG
(PT 109)
With John Baer, Patrick Walte,
Peter Miller, John Clese, Jeel
Smith, Skip Killispad, Tea Wilde, Clark Howat, ethers
Producer-Director: Sam Galla
Writer: Allan E. Sleane
30 Mins; Thurs, 10 p.m.
U.S. RUBBER CO.
ABC-TV (film)
(Fletcher D. Richards)
A staple with a steady track record got off to a good start Thurs,
(17) for the new season, with an episode dramatizing the exploits of former Navy man, Senator John
Kennedy, who commanded a PT
boat off the periphery islands of Japan during the war.
Further impact was lent wheat
he Massachusetts Senator came on after the show, along with another
shipmate, for a little interview on film.
Scripting by Allen E. Sleane was

after the show, along with snown shipmate, for a little interview an shipmate, for a little interview an film.

Scripting by Allen E. Sleane was weakened by some cliches, the Hollywood version of humar among desperate, hapless men, and some characterizations which didn't ring the bell. Also, the knots and links in the episodic adventure was not securely tied.

But overall, the action-packed sea sags retained interest and portrayed the courage of some dauntless men. If those values are delivered in broad strokes and register, as they did on the preem, the series has more to boast about the same and the same seems the sam

with the help of some friendly matives.

A CITY'S SHAME
With Bill Small, Jay Crouse, William L. Watts
Director: Ed Turner
25 Mins; Fri. (11)
Sustaining
WHAS-TV, Louisville
Documentary walk into Louisville slums, "A City's Shame; The
Slums of Louisville," a good portion of which showed scenes that
most localites have not been exposed to. Most of the tenants interviewed were Negroes. A rather depressing picture was given of the
city's blighted areas and soundfilm interviews with residents of
the area, many of whom cannot are
move the blight themselves. It was
roughly the service of the Planning
and Zaoning Commission, William
L. Watts, appeared on the show in
an interview with WHAS-TV News
Director Bill Small to answer questions about the proposed boad issue. Films were taken by WHAS

tions about the proposed bond is-sue. Films were taken by WHAS newsman Vince Clephas; inter-views by news director Bill Smath, and film was narrated by Jay was narrated by

and nim was according to the commendable presentation and one that would certainly take its place in the field of public convenience, interest, and necessity.

Wied.

Tele Follow-Up Comment

Mike Todd Party
Mike Todd threw a "party" for
18,000 at Madison Square Garden
last week to mark the first anniversary of "Around the World in 80
Days," and CBS filled its usual
"Playhouse 90" spot with the
goings-on. Both party and show
were flops.

No quaetter that

were flops.

No question that the advance buildup and the promise of a huge star lineup gave the show a big rating. No question, either, that a lot of viewers must have felt badly let down when it was all over, for rarely has Todd produced anything less calculated to keep his public banny.

less calculated to keep his public happy.
What CBS' "Around the World in 90 Minutes" added up to was an interminable, frequently clumsy plug for Mike Todd; a show without a show that added up to nothing more than a listless parade around the tanbark. This had been billed as something special, and in the light of Todd's achievement with "80 Days," it seems the more incredible that it turned out something less than ordinary.

There was confusion everywhere.

There was confusion everywhere. The cameras wandered endlessly between breaks in the "marching." Anchor man Walter Cronkite, looking acutely uncomfortable, had trouble keeping contact with his roving colleagues, Jim McKay and Bill Leonard. Commercials and station breaks cut into interviews that had barely gotten started. If there were celebrities in the Garden, they were well hidden from the CBS men, who finally had to content themselves with such "personalities" as Hedda Hopper and Elsa Maxwell.

Elizabeth Taylor, looking beauti-

tent themselves with such personalities" as Hedda Hopper and Elsa Maxwell.

Elizabeth Taylor, looking beautiful, was picked up a couple of times, but once she was interviewed outside camera range and the other time she was visusly climbing up the stairs to the top of the cake. Tony Curtis started to get on twice, each time was interrupted by a commercial. Ginger Rogers made it for a brief appearance.

Cronkite, apparently supplied with a fact sheet, dutifully repeated the same facts over and over again. It was a prime demonstration that ty, with all its technical marvels, isn't a spontaneous medium. It just isn't enough to shove the cameras into the Garden and let 'em go. CBS and Todd equally share the blame for putting this one over on the audience. It was at best a huge plug for one Mike Todd, and at worst a crashing bore.

Art Cohn produced and wrote the show, with little evidence of either activity, Garry Moore introed, the filmed portions, which had Todd gagging it up and "dramatizing" the Story of how "80 Days" came to be. Sequences with Frank Sinatra and Maurice Chevalier were promised, but never came on.

Show had its humorous moments, such as when Sir Cedric Hard-

tra and Maurice Chevalier were tromised, but never came on. Show had its humorous moments, such as when Sir Cedric Hardvicke almost sagged off his elephant (after a few moments this ooked more dangerous than unaway dog. Apart from that aunaway dog. Apart from that aunaway dog. Apart from the here were 240 dancers who didn't lance, a sad-faced Fernandel who lid nothing more than lead his lorse around the arena (plug for Don Quixote"). Sen. Hubert imphrey of Minnesota suddenly alling for international undertanding, George Jessel calling lodd "The American Sputnik" (has aughs there), cowboys and Indiansoutting on a brief chase act, Broadway Asiatics presenting themselves indians, Burmese, etc., Keystone Cops, plumed knights, strolling players and a couple of jeep loads with was unexciting, dreary, unrepared and all together a sad o minutes.

On his outing Sunday (20), Steve Allen Began strong with a bilarious alkenf on you-know-whose Madison. Square Garden party, but wound up limping with a simulated basketball game pitting the Harlen Globetrotters against the Steve Allen All-Stars. The All-Stars should never have entered the floor—and stayed so long. The bit just wasn't entertaining enough. Sandwiched in between was a good comedic stint in the House of Horrors by Lou Costello, aided by

obviously. There were a few yocks in the "Man of the Street" bit, questions pegged on the Queen Elizabeth visit. The Allen satirization on the unveiling of a new car Blintz offered a few light moments, a although somewhat repetitive in the use of film clips for sags.

Horo.

Outlook

Television again proved its firstrate potential as a journalistic medium last week (20) when "Outlook" over NBC-tv presented "The
Anatomy of a Layoff." Show, produced by Retuven Frank, came up
with a sharp, concise picture of
what was happening on Long Island as a result of cutbacks in defense spending and the subsequent
layoff of thousands of workers at
the Republic Aviation and other
aircraft manufacturing plants.
Shidw with Bill Hill and Piers

the Republic Aviation and other aircraft manufacturing plants.

Study, with Bill Hill and Piers Anderlon doing the interviewing, concentrated or the Farmingdale area and proved, in depth, how deeply this regional depression has already affected the life and economy of the community. It was, in some ways, a heartbreaking picture that emerged, of people desperately trying to get jobs while living on credit; of efforts to relocate; of a warning that workers would desert defense industries to avoid similar experiences in the future. Credit producer Frank with doing a calm, reasoned "depth" job in his probe of the situation. He wasn't peddling any message, though his cameras spoke eloquently. The material he and his reporters got was extremely well put together and presented by Chet Huntley. There was no hysteria in this show, but those who watched it must have come away with a deep feeling of uneasiness and, strong sympathy for those whose, world has suddenly been shaken and who now live on the edge of what is supposed to be a "boom" economy.

"Anatomy" wisely didn't attempt to cover the national pictures.

egge of what is supposed to be a "boom". economy.

"Anatomy" wisely didn't attempt to cover the national pictures, though it was made quite clear that the Republic Aviation cuthacks and its effects on people and on subcontractors was being duplicated all over the country. Its most valuable lesson was the folly of an entire region being geared to a single industry. It was too bad that Republic didn't allow Frank and his men to come in and discuss the layoffs from management's side. That was a part of the picture that was missing.

was missing. Hift.

Sunday Night at the
London Pailadium
The program on Sunday (13) was
just about the best of the current
series, a neatly balanced bill headed by Hollywood's husband-andmife team; Larry Parks and Betty
Garrett. Their's was an amiable
song-and-dance act in which they
kidded gently and sang "That's the
One I Love." "Up a Lazy River"
(starting at strict tempo and
whooping it up to rock n' roll)
and finally "Side by Side."
Previously, Laton, Graham &
Chadel, a trio of zany knockabout
comics, ballerina Markova and
singer Edmund Hockridge, with
songs ranging from "Luck Be A
Lady to Me" to grand opera, had
provided excellent confrast. Val
Parnell's policy is to present a new
emcee every four weeks. In this
bill Bob Monkhouse took over and
though some of his gags fell desperately flat his easy presence kept
the program pleasantly tied together and his first attempt at the
"Beat the Clock" spot was a success.

With conductor Cyril Ornadel in

cess.
With conductor Cyril Ornadel in
N. Y. casing the "Fair Lady" music
which he will conduct at Drury
Lane, Reg Cole took over the Pal-ladium-pit very adequately.

Kich.

DINAH SHORE CHEVY SHOW MINAM SHUKE CHEVY SHOW With Danny Thomas, Nanette Fabray, Dean Jones, Tab Hunter, Elliot Reed Predacer-Director: Bob Banner Writers: Bob Wells, Johnny Brad-ford, Arnold Peyser Musical Director: Harry Zimmer-

man
60 Mins; Sun., 9 p.m.
CHEYROLET
NECTV, from Hollywood (color)
(Campbell Evald)

Dinah Shore, who gave up her longstanding click quarter-hour series for Chevrolet for a stab at the hour-long format, was victim-ized on her opening show of the new season Sunday night (24) by a weak script and an even weake selection of music. While the old quarter-hour shows needed little more than songs and some inven-tive settings, the 60-minute layout presents formidable problems that Miss Shore's production staff solved in her occasional hour-long 'specials' over the past couple of years. But the light touch was generally missing in her getaway effort this year.

The preem was badly troubled by a couple of Hollywood glamor boys, Tab Hunter and Dean Jones. Both of these film players have achieved some success as singers on disks, but their vocalistics are not meant for display on tv. Designed for rather severe limitations, their song material was of the most monotonous varie-

limitations, their song material was of the most monotonous variety in the rock 'n' roll idiom.

Ditties like "Don't Tell A Soul," and "Send For Me" (which got a reprise yet) may be okay for the juves in the juke joints, but they are not calculated to add class to a video show, even when a songstress of Miss Shore's calibre delivers them.

Hunter and Jones, who must take the responsibility for their vocalistics, were not given any outside help by the script either. There was supposed to be a running gag about their not being able to make a move without studio approval, but it came off as stickily cute, The writers were too obviously pressing.

A couple of video pros, Nanette Fabray and Danhy Thomas, contributed some entertaining routnes, but they too took a rather long time warming up in their inroductory repartee with Miss Shore. After starting to roll, Thomas registered with some funny stories and in a hokey song-and-dances bit with Miss Shore and the two Hollywood players. At the windup, there was a goodnatured plug for Thomas' CBS-TV show via a shot of the latter network's trademarked "eye" on the comic's back.

Miss Fabray performed energetimes.

back.
Miss Fabray performed energetically in her "Papa, Won't You Dance With Me" routine with support from a male ballet troupe, She also had a good number with Miss Shore in a spoof on current ladies' fashions. On her own, Miss Shore was, as usual, a highly ingratiating hostess and songstress, particularly when she delivered fine old standards like "These Foolish Things" and "Til Never Say 'Never Again' Again."

A counle of the best bits on the

Say 'Neyer Again.' Again.' A couple of the best bits on the show were turned in by Elliot Reed, who was billed by Miss Shore as the announcer. He showed a savvy comic talent in his takeoffs on Ed Murrow and a fashion commentator and should shape up as a key personality in the upcoming Chevy shows.

her a chance, because of a tight schedule, to make contact with viewers. The extract from "Man of Distinction," which opened at the Prince's Theatre on Oct. 17. starring Anton Walbrook and Moira Shearer, was the first item to suffer from the technical hitch. For most of the performance the lines were completely lost, and the voices of engineers trying to sort out the trouble came through loud and clear. Miss Shearer made amends later in the show by dancing. "The Charleston," which is featured in the play, with John Horner.

Surprise entry was "Les Ballet

Liz & Consort a TV 'Smash'

By FRED HIFT

Queen Elizabeth II and Prince Philip wound up their official 10-day visit to the U.S. and Canada Monday night (21) by attending the "Royal Commonwealth Ball" at Seventh Regiment Armory in Manhattan, and CBS cameras were there to cover. It was a pleasant and relaxed occasion, and it afforded viewers a unique and excellent chance to study the Queen and her consort at very close and intimate range.

During her entire visit, the tv

cameras never had a more perfect view of the Queen and she, in turn, never looked better or more at ease. For almost all of the show's 45 minutes; the cameras had the Queen in virtual closeup, chatting with people, moving around the room and reviewing the various formations drawn up in the armory. She looked tired, but actually she stayed a lot longer than her schedule called for, and this gave CBS its unique opportunity to study her at very close range. Visually, the Queen makes an cameras never had a more perfect

at very close range.

Visually, the Queen makes an excellent to subject. She cuts a handsome figure, her bearing is full of royal dignity and her clothing has the kind of distinction that commands attention. At the Commonwealth Ball, she was dressed in a stunning gown and a brilliant tiara sparkled on her head.

But, seeing her on a number of

But, seeing her on a number of occasions on tv, one also must conclude that she is an extraordinar, shy and reticent person who finds it difficult to be herself on official or ceremonial occasions. The Queen or ceremonia occasions. The Queen is very pretty when she smiles, but the fact is that she appears to be serious most of the time. It's difficult to figure out whether she considers this to be part of the proper royal demeanor, or whether she's just serious by nature.

just serious by nature.

This was never more apparent than during her address when opening the Canadian Parliament, or for that matter during the televised arrival at the airports in Ottawa and Washington. The cameras of the Canadian Broadcasting. Co. were expertly handled inside Parliament to expose every nuance on the Queen's countenance. She never deigned to smile, and consequently the occasion was stiff, formal and cold.

There was an improvement on

mal and cold.

There was an improvement on her arrival in Washington where she was greefed at the airport by President. Eisenhower. In fact, it appears that the Queen loosened up quite a lot during her U.S. stay, judging by her tv appearances. The climax came at the Commonwealth and the commonwealth and the commonwealth and the commonwealth are stayl when she firelly depend a second to the commonwealth and the commonwealth and the commonwealth and the commonwealth are seen that the commonwealth are s Ball when she finally dropped a good deal of her reserve during her conversations.

conversations.

The occasion also gave viewers a good idea of the royal "team" in action. During the presentation of various personalities, it was Philip who took the lead in the chit-chat that was required. It was his wide grin that was reflected in the Queen's smile and that helped people over the moment of uneasiness. The sidelong glances with which the Queen occasionally favored her husband were nice, human touches, revealing the woman underneath the official, and at times forbidding, figure of the Queen.

woman underneath the official, and at times forbidding, figure of the Queen.

Commentary side of the show was ably handled by Walter Crondite, who kept volcing surprise at the Queen's disregard for the split-second schedule she'd maintained to that time. But the royal couple were going to the airport from here, and apparently they didn't care about being late. Working with Cronkite was Alexander. Kendrick of CBS-London, who filled in with a little color. Plan had been to give a rundown on the Queen's U.S. visit, but this was dropped in favor of the "live" show.

On the whole, considering the difficulties under which they labor on such occasions, the tw newsmen did a good job on the Queen's visit. There were a lot of speeches, and—unfortunately—the Queen isn't the orator type. Her voice, rather high pitched, is flat and she tends to read her message. She definitely gives the impression of one who hates to speak in public. Apart from that, her speech writers seem to be determined to give her material that is as dull as they can possibly make it. Rarely does a spark of real feeling enter into her public utterings.

Once in a while, there was a humorous touch. For instance, at the Steve Alles
On his outing Sunday (20), Steve Allen began strong with a hilarious takeoff on you-know-whose Madisson Square Garden party, but would up limping with a simulated basketball game pitting the Harled most offbeat entertainment of British to with its weekly would up limping with a simulated make the steve Globelrotters against the Steve Allen All-Stars. The All-Stars at Nine Steater made amends later in the show by dance and clear. Miss Sheater made amends later in the show by dance and the show of the determined to give or in the show by dance and the show of the determined and the lines were combined to show or the show of the determined to give or in the show of the dear in the show of the determined to give or in the lines were com

Washington, when she said she'd heard about the large press corps in the capital, and now she knew what they were talking about. The trouble is that tw is primarily an onlooker. None of the events involving the Queen were set up for the medium, and the result at times was tedium. What is more deadly on tw than a long and painful speech that says little? Curiously enough, the news fraternity was probably more guilty of this than any others and the Washington Press Club pow had its embarrassing overloses.

Again, in 'New York Monday

ton Press Club pow had its embarrassing overtones.

Again, in 'New York Monday noon, at the Waldorf-Astoria luncheon, television was present mostly "for the record." There were endless stage waits and the playing of the national anthems by Meyer Davis' band was pathetic and inept.

WOR-TV got a windfall when Pegeen (and Ed) Fitzgerald, who had been invited privately, not as press reps, to the Waldorf-Astoria for the official luncheon hosted by the City of New York, cut her video camera to the post-mealtime session when the Queen gave her formal address. Protocol forfended the ty camera focusing on the dais, while eating, but the 2 p.m. Channel 9 slot by The Fitzgeralds coincided by chance, with the visiting ruler's thankyou address. Mrs. Fitzgerald picked it up from the grand ballroom of the Waldorf, cut back to husband Ed in the WOR-TV studio when necessary. The station permitted their usual 2-2.30 time allotment to run 15 minutes over.

2:30 time allotment to run 15 minutes over.

Considering the importance of tv. and the basic purpose of the Queen's visit, it might have been well for her to appear on a show designed specifically to intro her to the American public, both as a Queen and as a wife and mother. The tv medium reveals many things about people, even Queens, by simply looking them in the face. This certainly was true of the current visit. The impression needed supplementation via the human factors.

FRANK LUTHER SHOW FRANK LUTHER SHOW
With Bishop Fulton J. Sheen, Gall
Davis, others
Producer: Frank Luther
Director: Tony Lang
30 Mins.; Tues., 6 p.m.,
WNAC-TU's first "live" show is
sized of the murached is older

aimed at the moppets and is pleas-ant enough although reminiscent of the usual type layout in use since tv began. There are the since tv began. There are the moppets in a little "jury" box, snatches of song, intros of guests, film clips and commercials—"shar-ing table" gimmick and "Bugs ing table" gimmick and "Bugs Bunny" cartoon film. Frank Luther strides through the show in cowboy boots and western paraphernalia, pitches for several products, pipes

and thumps the 88.
Luther is a capable "live" performer and imparts warmth to his work. Presence of star guest, Bishop Sheen, awed the youngsters in the box at start, but the Bishop, who came on back to camera talking directly to the youngsters, held their undivided attention with a story of his missionary work. Gail Davis, the "Annie Oakley" of the film series on WNAC-TY, in town for the rodeo at Boston Garden, was introed by Luther, and he showed a film clip of the rodeo.

tor the rodes at Bosini Galucia, was introed by Luther, and he showed a film clip of the rodeo.

The show opened with a musical seg with moppets, predominantly femme, in cowpuncher dress, parading on and into box. "Bugs Bunny" cartoon was fed to the kids, then Luther pitches for art pencil package, Venus Paradise, pre-sketched coloring series. He explained the "sharing table" and called New England Home for Little Wanderers telling the director that the array of foodstuffs, donated, is for them. Each week a different org is so honored. Luther signed the show off with "Oh What a Beautiful Morning" accompanying himself on the 88. He pitches for Ovaltine, Venus and rodeo.

It would seem that this show is misnamed unless Luther gets more singing and 88'ing to do, besides pitching commercials and showing cartoons and film clips. Even the moppets didn't seem entertained. Luther, whose moppet music is w. k. certainly should have more impact as a performer than as an anitaler and WNAC - TV rates kudos for beginning live tv shows in Beantown.

TV-FILMS

IETY-A

VARIETT's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding teatures as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of sudience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:18 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given/the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascer tained from a multiplicity of station and other data.

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(CHICAGO						
_	OP 10 TITLES AND OTHER DATA RANDOM HARVEST— Greer Garson, Ronald Coleman; 1942; MGM; MGM-TV.	Best of MGM Sat. Sept. 7 11:00-1:30 a.m. WBBM	ARB RATING 26.4	HIGH 31.0	LOW 19.4	SHARE OF AUDIENCE 89.2	SEPTEMBER, 1957 ARE TOP COMPETING SHOWS RATING Wrestling
2.	CAPTAIN BLOOD— Errol Flynn, Olivia De Havilland; 1935; Warner Brothers; Associated Artists Productions.	Courtesy Theatre Sun. Sept. 8 10:00-12:00 a.m. WGN	16.8	18.4	12.3	48.8	News; Sports; Weather
3.	NORTHERN PURSUIT— Errol Flynn, Julie Bishop; 1943; Warner Brothers; Associated Artists Productions.	Community Playhouse Fri. Sept. 13 10:00-11:55 p.m. WGN	14.5	16.5	9.7	39.7	Slave Ship, Movietime, U.S.A WBKB 12.7
4.	NOBODY LIVES FOREVER— John Garfield, Geraldine Fitzgerald; 1946; Warner Brothers; Associated Artists Productions.	Thursday Premiere Thurs. Sept. 12 10:00-11:45 p.m. WGN	13.9	15.5	10.0	45.9	Standard News Roundup WBBM 21.3 In Town Tonight WBBM 11.8 News—Harrington WBBM 6.8 The Narrow Margin Movietime, U.S.A. WBKB 5.1
5.	SLAVE SHIP— George Saunders, Warner Baxter; 1937; 20th Century Fox; NTA.	Movietime, U.S.A., Fri. Sept. 13 10:00-11:45 p.m. WBKB	12.7	15.0	5.5	33.1	Northern Pursuit, Community Playhouse
5.	NOTORIOUS— Cary Grant, Ingrid Bergman; 1946; Selznick Studios; NTA.	Feature Film Tues. Sept. 10 10:00-11:55 p.m. WGN	12.7	15.8	7.6	46.6	Standard News Roundup WBBM 22.3 In Town Tonight WBBM 7.9 Bunco Squad, Movietime WBKB 6.5 U.S.A. 1/1 WBKB 6.5
6.	FORT DEFIANCE— Dane Clark, Ben Johnson; 1951; United Artists; United Artists-TV.	Movietime, U.S.A. Wed. Sept. 11 10:00-11:30 p.m. WBKB	11.8	12.6	10.8	38.6	Standard News Roundup WBBM 23.6 In Town Tonight WBBM 12.6 Hotel Berlin, Feature Film WGN 5.9
7.	MORE THAN A SECRETARY— Jean Arthur; George Brent; 1937; Columbia; Screen Gems	Feature Playhouse Mon. Sept. 9 10:00-11:30 p.m. WGN	11.0	11.8	9.5	34.1	Standard News Roundup WBBM 24.4 In Town Tonight WBBM 10.8 The Whip Hand, Movietime, U.S.A. WBKB 9.0
8.	ROADHOUSE— Ida Lupino, Cornel Wilde, Richard Widmark: 1948; 20th Century Fox; NTA Film Network.	Premiere Performance Wed. Sept. 11 7:30-9:30 p ₄ m. WGN	10.6	12.1	9.5	17.8	Father Rnows Best WNBQ 23.0 Ozzie & Harriet WBKB 21.5 I've Got a Secret WBBM 30.6 U.S. Steel Hour WBBM 23.1
9.	THE WHIP HAND— Elliott Reed, Lureen Tuttle; 1951; RKO C&C.	Movietime, U.S.A. Mon. Sept. 9 10:00-11:30 p.m. WBKB	9.0	10.0	6.8	27.9	Standard News Roundup WBBM 24.4 In Town Tonight WBBM 10.8 More Than a Secretary, Feature Playhouse WGN 11.0
S	AN FRANCISCO						
	STANLEY & LIVINGSTON— Spencer Tracy, Nancy Kelly; Richard Greene; 1939; 20th Century Fox; NTA.	Big Movie Wed. Sept. 11 10:00-11:45 p.m. KPIX	16.5	18. 2	12.9	66.4	Federal Men KGO 3.8 Star Playhouse KGO 1.3 This Is Your Life KRON 13.2
2.	BLACKBEARD THE PIRATE— Linda Darnell, Robert Newton; 1952; RKO; C&C.	Big Movie Mon. Sept. 9 10:00-11:45 p.m. KPIX	13.8	14.5	11.2	57.5	Welk's Top Tunes KGO 19.0 News KRON 5.6 No Hands on the Clock, KRON 3.7
2.	NIGHT OF THE HUNTER— Robert Mitchum, Shelley Winters; 1955; United Artists; United Artists-TV.	Major Movie Fri. Sept. 13 10:00-11:30 p.m. KRON	13.8	14.5	12.5	32.9	Pro-Football
3.	NIGHT SONG— Merle Oberon, Dana Andrews; 1947; RKO; C&C.	Hollywood Film Theatre Sun. Sept. 8 7:30-9:00 p.m. KGO	13.3	15.2	11.6	25.3	My Favorite Husband
4.	MACAO— Jane Russell, Robert Mitchum; 1952; RKO; C&C.	Fabulous Features Sun: Sept. 8 5:30-7:00 p.m. KPIX	13.1	13.5	12.2	47.6	The Man Who Came to Dinner, Two On the Aisle
4.	SEALED CARGO— Dana Andrews, Claude Rains; 1951; RKO; C&C.	Big Movie Tues. Sept. 10 10:00-11:45 p.m. KPIX	13.1	13.9	9.9	55.8	Nat King Cole KRON 12.5 News; Championship Bowling KRON 3.7
5.	THE PURPLE PLAIN— Gregory Peck; 1955 United Artists; United Artists-TV.	Movie Time Sun. Sept. 8 6:00-7:30 p.m. KRON	10.3	12.2	8.9	33.7	Macao, Fabulous Features KPIX
6.	NARROW MARGIN— Charles McGraw, Marie Windsor; 1952; RKO; C&C.	Big Hit Movie Sun. Sept. 8 11:00-12:15 a.m. KPIX	8.5	8.6	8.3	70.3	One Body Too Many Owl Theatre
7.	ANGEL AND THE BADMAN— John Wayne, Gail Russell; 1947; Republic; Hollywood Television Service.	John Wayne Theatre Sun. Sept. 8 2:30-3:45 p.m. KRON	8.3	9.6	7.3,	72.2	Nurse Edith Cavell, KGO 2.1 Sunday Matinee KGO 2.0 You Are There KRON 2.0
8.	THE KANSAN— Richard Dix, Jane Wyatt; Albert Dekker; 1943; Unitel Artists; Masterpiece Productions.	Classic Films Sat. Sept. 7 7:30-9:00 p.m. KGO	7.5	7.9	6.9	18.8	People Are Funny KRON 23.8 Oh Susanna KPIK 17.5 SRO Playhouse KPIK 18.8

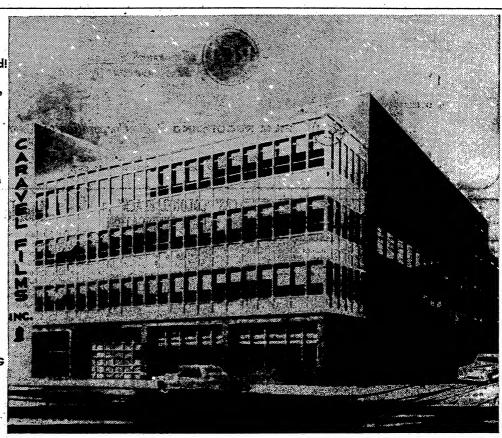
CARAVEL PROUDLY PRESENTS

The Major Film Studio
That New York Has Needed!

- 26,000 Sq. Ft. of Working Space
- MAIN STAGE: 75 Ft. x 100 Ft.
- . INSERT STAGE: 27 Ft. x 54 Ft.
- Six Editing Rooms
- Seven Costume, Makeup and Dressing Rooms
- All Animation and Art Facilities
- Opticals and Special Effects
- Carpenter Shop and Prop Dept.
- 23 Ft. Elevator (holds large car or medium-sized truck)
- 31 Ft. Projection Room (35mm and 16mm)
- Film Vaults and Storage
- Air Conditioned

AND

THE FINEST PERMANENT CREATIVE TEAM PRODUCING MOTION PICTURES FOR INDUSTRY, GOVERNMENT AND TELEVISION TODAY



Its Modern, New, One-Stop Film Production Center in the Heart of Midtown New York City

Specially Designed and Constructed for the Most Efficient and Economical Production of Industrial Films and Television Commercials



NEW LOOK FOR A

Caravel, a film pioneer and leading producer of motion pictures for Industry, Government and Television for over thirty-seven years, has consolidated its creative staff and

production facilities in the first new major film plant built in New York in over a quarter of a century. • As of October 23, Caravel will make available to its motion picture clients the largest stage and the most complete one-stop film production building operated by an independent producer in the New York area.

WE INVITE

ONLY MINUTES AWAY from the nation's business and advertising headquarters.

CARAVEL FILMS, INC.

20 West End Ave. (60th St.) New York 23, N. Y. Cl 7-6110

PRODUCING BUSINESS FILMS FOR AMERICA'S LEADING ADVERTISERS FOR 37 YEARS



Congratulations, Caravel Films, on your new Studio Facilities.

We Look Forward to continuing a pleasurable relationship of more than 25 years.





FILM RECORDING Radio Corporation of America

411 HIFTH AVENUE NEW YORK 16, NEW YORK - 1016 N. SYCAMORE HOLLYWOOD 38, CALIF,

Caravel's \$1,000,000 Centre

and speed up the service to advertisers. Speed is considered a key point because one of the chief factors in the placement of production biz by agencies is the rapidity with which a commercial-making job is

Moves on Various Fronts

Moves on Various Fronts

In keeping with the widely-accepted need for diviersification.
Caravel is aiming at all phases of film work—from public relations and sales training films to teleblurb advertising, all of which it already does. It's also possible that Pincus will make room for program production by outsiders. This facet depends to a great extent on the favors the New York Film Producers Assn., to which Caravel belongs, can extract from the city government in alleviating film production problems.

More and more ad agencies seem

More and more ad agencies seem to be expressing a desire to keep a goodly share of their production contracts in the hands of Gotham producers. John Freese, of Young

ing that the larger and more mod-ern facilities will help improve and speed up the service to adver-Ave. have expressed in slightly varying ways their desire to get a production centre in New York, close to agency supervision. A New York production setup, it is said, helps keep the flow of traffic moving smoothly and rapidly.

ing smoothly and rapidly.

James Harkey, of Geyer, told Pincus recently that he was happy over the new Caravel studio operation because it was a "step toward the future consolidation of New York as a major motion picture production centre." And to VARIETY, there have been a few agency exees who have expressed the feeling that, for one reason or another, they'd like to see program production here.

Incidentally. Caravel—in the

production here.

Incidentally, Caravel—in the event of getting a telefilm series for production—will use its Hempstead, L. I., studios, evidently to release the new studios for the hoped-for boom in teleblurb and industrial production. The new operation is located near the area to be used for the Lincoln Square theatre and art centre.

Congratulations and **Continued Success**

DAVE PINCUS

and All of

CARAVEL FILMS

C and G FILM EFFECTS CO. **HUGO CASOLARO**

1600 Broadway New York, N. Y.

CBS' 'COLONEL FLACK' INTO SYNDICATION

CBS Television Film Sales plans to put "Colonel Flack" into syndication sometime in December.

based on Satevepost Series, stories which also served as a basis of a DuMont network show, will mark one of the few situation comedies to be put into first-run syndication in a long time. Pilot, which has been around for quite awhile, stars Allen Mowbray, who also will be featured in series.

CBS Film Sales also is well un CHS Film Sales also is well underway with second year production on "Whirlybirds," which should be available in mid-January. In the first-run off network category, "The Brothers" is being put into syndication.

Chi Late Nite

Continued from page 33 ARB study, WNBQ is claiming ratings superiority for "Tonight" here over WBBM-TV's "Late Show." But WBBM-TV is citing the September Nielsen four-week survey to show it has dominance survey to show it has dominance in the hour. ARB's Monday-Friday average for the Jack Paar vehicle here is 4.4 against 2.5 for the CBS station's film. In cost per thousand, WNBQ has computed its advantage here as \$1.93 against \$4.70 for WBBM-TV. Nielsen, on the other hand, favors WBBM-TV with a 6.8 five day average against WNBQ's 3.9. It's a wider discrepancy, than normally occurs between one rating survey and another.

other.

Having subscribed to Nielsen's after-midnight special analysis, WBBM-TV is now particularly impressed with its ratings for the "Late Late Show," which in several instances are higher than a number of daytime shows. The post midnight to signoff films have a weeknight Nielsen average of 5.0 and a 10.6 Saturday average. Cost per thousand on the station

and a 10.6 Saturday average.

Cost per thousand on the station after midnight (Class D time) averages around 80c, making it a better buy than many daytime periods. Station has alerted its sales force to this statistic. At present, the wee hours from 12:30 to 2 a.m. on WBBM-TV are about half sold, all in national spots.

Inside Stuff—TV Films

With the Sputnik press whirl continuing, the U.S. Department of Defense has made available to stations a one-hour filmed show on the International Geophysical Year, titled "The Challenge of Outer Space,

Availability of the film was uncovered by WPIX, N.Y., whose film director Bill Cooper, called Washington asking whether such a film was on hand. The film, offered free of charge, features a discussion by Dr. Wernher Von Braun, director of the guided missile division; Red stone Arsenal, before the Joint Committee Army, Navy and Air Force Command Force Officers. A question and answer period follows the lecture

The film, made approximately seven months, is dated only by the reference, "if we don't hurray, the Russians will beat us." WPIX, in its telecast of the film Sunday (13) scissored that dated warning.

Machinery and furniture of Mel Gold Productions Inc. go on the block Monday (28) at a public auction with proceeds of the sale to be turned over to the company's creditors. Outfit formerly produced tv, industrial and educational films.

Firm was set up several years ago by Melvin L. Gold, who at one time was director of publicity for National Screen Service. Sale of the company's assets was directed by assignee Saul Steinlauf. Under an order signed by N.Y. Supreme Court Justice Felix C. Benvenga creditors are to submit claims on or before Nov. 22.

Robert Lawrence Productions, commercial and industrial film maker, has added its fifth affiliate corpoartion since 1954. Bons Bob Lawrence signed with Gerald Schnitzer to form Lawrence-Schnitzer Productions for Coast lensing.

Lawrence has main headquarters and studios in N.Y., but he also has a production outfit in Canada, an animation affiliate in New York, and industrial and special effects division in New York and, apart from the new company, a Hollywood animation affil.

Congratulations and Welcome

CARAVEL **FILMS**

Schnurmacher Brothers

ELECTRICAL CONSTRUCTION

A Salute to CARAVEL from-

DAVIDSON ELECTRIC CO. INC.

Brooklyn 16, New York

CARATULATIONS CARALEL

MOVIEVAB

Best Wishes to

DAVE PINGUS AND HIS ASSOCIATES

at

CARAVEL FILMS

DU ART FILM LAB. INC. '
TRI ARTCOLOR CORP.

QQ

MOTION
PICTURE
TITLES
Salutes
CARAVEL

for creating its New Film Production Center in New York City.

ÒQ

Is happy to have served Caravel Films since its inception 37 years ago.

QQ

Has serviced the Film, Slidefilm and TV industry for the past 42 years.

00

Has established a new and modern plant at 247 West 46th

Street to keep up with the enormous growth of its customers.

QQ

Is proud to be part of the alert group of technicians that makes

New York the Industrial Film Capital of the World.

BEST WISHES

TO

CARAVEL

REEVES SOUND STUDIOS, INC.

To Be a Station Rep Today You Gotta Be All Things to All People

No longer can the radio and tv station rep wait for the phone to ring, pick up a pencil and take an order for the station he represents, for the business in the last

ring, pick up a pencil and take an order for the station he represents, for the business in the last couple of years has become highly competitive and requires all the services that the rep can afford.

Station reps who haven't adapted to the present times are running in the red or seeking a merger to keep up with the Blairs' and the Kazz'.

In this age of Sputnik, the rep's role has changed and the latest in marketing and merchandising is required by even the smallest stations. Advertisers want to know when the people are glued to their sets, what they favor, and per market who is buying what. This sawakening on the part of the sponsor has forced the reppery trade to hire analysts who have the answers to the \$64,000 question.

Katz agency has taken on a research staff which is the envy of other reps and Peters, Griffin & Woodward has shelled out over \$175,000 for machines using the principles of Univac. Under their automation process, requests for availabilities on both spot radio and ty is processed, schedules cleared, offered and sold and confirmed within hours or even minutes.

Another rep device which has

firmed within hours or even minutes.

Another rep device which has gone by the way of the trolley cars is their method of presentation. Until quite recently the reps could content themselves with chasing a timebuyer around and telling him what's open on their stations' list. If the present day seller is to compete with his trade brothers he'd better have an in with the agency's planning board and he'll need a sound presentation to back it up. The reps have to gear themselves to agency thinking and it has to be done months in advance.

Reps have the additional burden of providing stations with programming advice and must be willing to take on the added load of promoting a station.

to take on the added load of promoting a station.

Even the smallest of the reps have taken on good will men to cultivate the agencies and to spread the word to the trade press.

Within the trade itself the pirating practices of the reps in taking

stations from one another has forced the rep to tell his client why he is paying 1% more . . . the answer of course is additional services.

ABC Radio Takes Cue From Local Stations Via Money Giveaways

American Broadcasting Network, true to its word, is really grasping the antics of local radio stations. In this case, the correlation is directly to coin giveaway promotions, used frequently in many localities to to coin giveaway promotions, used frequently in many localities to hypo ratings.

Since Irv Lichtenstein left a lo-

Since Irv Lichtenstein left a local Washington, D. C., station a few weeks back to join ABN as promo chief, he's organized two money gimmicks, latest of which is evidently patterned directly after local rating payoffs.

He has men roaming "far and wide" this week to check the listening habits of motorists, and whenever they discover them tuned to the 2 p.m. Jim Backus strip they will pay each autoist a silver dollar. Schome is being worked at raffic intersections in Minneapolis, New York, Detroit, Philadelphia and Washington.

Other promo is not explicitly concerned with hypoing ratings, although it is calculated to have althingte effect. Lichtenstein has

although it is calculated to have ām ultimate effect. Lichtenstein has arranged to pay meter charges for overtime car parkers. And to make sure that motorists know what happened in their absence, a card will be attached to the vehicles noting that favor was done with the compliments of Herb Oscar Anderson, another of the ABN personalities.

Boston—Jack Williams, former publicity mgr. KDKA, Pittsburgh, was appointed advertising and sales promosh mgr. of WBZ-WBZA, Boston and Springfield, this week, replacing Roy Schwartz, who ankles to another station in Philadelphia. Williams' appointment is effective Oct. 21.

Format Was Pilfered

Hollywood, Oct. 22. Writer David A. Dixon filed \$150,000 suit in Superior Court, against Revue Productions charging "Wagon Train" as substantially copied from an idea he submitted to MCA last December.

to MCA last December.
He claims he submitted the back-ground and story ideas and never heard from them, but shortly there-after Revue began its production series. He says value of material is \$125,000; wants another \$25,000 for loss of author credit.

Carnation Milk In Art Linkletter Buy

CBS Radio signed Carnation Milk to replace Simoniz as one of its simulcast sponsors on the Art Linksimulcast sponsors on the Art Lina letter "House Party" stanza in a 52-week deal via Erwin Wasey, Ruthrauff & Ryan. At the same time, it inked a one-time sponsorship deal with Penick & Ford (My-T-Fine) for sponsorship of "A time, it inked a one-time sponsor-ship deal with Penick & Ford (My-T-Fine) for sponsorship of "A Christmas Carol" dramatization on Dec. 22 through BBD&O.

Philly WFIL Unveils Snazzy New Quarters At 'Crossroads' Studio

Philadelphia, Oct. 22.
Leaders of civic, fraternal, religious and government organizations took part in opening ceremonies of WFIL, WFIL-TV head-quarters-studio in the Sheraton Hotel (14).
Located on the lobby floor of the

Located on the lobby floor of the hotel the headquarters-studio provides an elaborate new radto and television facility in downtown Philly. Roger W. Clipp, general manager of the stations, said the mew quarters in addition to the West Phila. studios, might be called "our crossroads studio, since it is in the heart of the business and so-cial life of our city."

in the heart of the business and so-cial life of our city."
Opening origination from the new spot was the "Bill Webber Show,"
on WFIL from -3-7 p.m. Plans for tv include panel, interview and spe-cial events telecasts.
The combination radio-tv con-trol room contains all equipment necessary to make this a self-sus-taining remote operation. Two camera chains have been installed and the cameras can be operated from the control room. When not in use for radio or tv originations, the studio can be converted into conference rooms. conference rooms.

Inside Stuff—Radio-TV

allantine Books has jumped on the tv bandwagon having published this month "Sergeant Bilko" taken from the Phil Silvers show "You'll Never Get Rich" and lists three books scheduled for November releasing. To be released next month are Irving Settel's "Best Television Humor of 195"; Florence Britton's "Best Television Plays 1957"; and "Gunzmoke," adapted for tv by Don Ward.

Bilko, series created by Nat Hiken was purchased from CBS and contains 10 stories of Silvers best in Khaki, "Best Television Plays 1957" includes "A Matter of Pride" by Frank D. Gilroy; "A Tongue of Silver" by Michael Dyne; "Snapfinger Creek" by William Noble; "The Explorer" by Howard Rodman; "The Sentry" by John Gay; The Pilot" by Paul Crabtree and "The Genie of Sutton Place" by Kenneth Heuer and George Selden.

Best Television Humor of 1957 contains skits from the "Steve Allen Show"; "The Jerry Lewis Show"; "The Goldbergs" and others.

Ian Ballantine, prez of Ballantine Books, stated that he "believed that a large share of the audience both watch tv and read. If we prove right, we will have made a two-way street in the tv book market, in addition to establishing beyond a doubt the existance of a vast reading tv audience."

It's official now that WGN will broadcast Chicago Cubs baseball

It's official now that WGN will broadcast Chicago Cubs baseball games next year, as anticipated in Vardery a month ago. P. K. Wrigley, chewing gum magnate who owns the National League team, has bought back the 1985 radio rights from WIND so that WGN may start a year ahead of its original contract. Earlier this year, the Chicago Tribune station signed a five-year pact with Wrigley to air the games from 1959-1963. WIND, which did the Cubs' play-hy-play for more than a decade, now reverts to a straight music-news format.

Vet broadcaster Ted Husing, who has been out of circulation for two years or so, residing on the Coast, made his first New York social appearance with The Skeeters, sportsment's organization of which he is the president, at a Garden State Racetrack powerow last week. Considerably improved, but still using a cane, Husing was accompanied east by his medico. Dr. Raymond Spritzler, son-in-law of columnist Louis Sobol, who has been attending him in Hollywood. Both return to the Coast next week.

Husing was slated for a CBS sportscast comeback but, because of his still weak vision, he is foregoing it until in better physical shape.

Manie Sacks. NBC and RCA veepee, has been held over another week in the Albert Einstein Medical Centre, Philadelphia, on doctor's orders that an additional week's hospital rest would be wise. What was diagnosed as the milder Asiatic flu, and was felt would require not more than a week's care, became somewhat more serious. Sacks had gone to Philly on his weekly end-of-the-week visit to his mother when stricken a fortnight ago. He is expected out of the hospital by next Monday.

Donald H. McGannon, prez of Westinghouse Broadcasting Co., and the Rev. Laurence McGinley, Fordham Univ. topper, will be the principal speakers at the 10th annual Communion breakfast of Catholic Apostolate of Radio, Television and Advertising on Sunday, Nov. 17.

John Patrick (Jack Costello) will perform his annual chores as toastmaster and Jack Sterling will serve as master of ceremonies. The breakfast is one of the highlights of the yearly activities of CARTA, an organization of Catholics in broadcasting and allied fields.

"Brainstorming," the controversial new toss-it-around conference tech-ique which has become one of the darlings of Madison Aye., gets israinstorming, the controversial new tossif-around conference technique which has become one of the darlings of Madison Ave., gets its first on-the-air television tryout next Wednesday (30) via the CBS-TV Garry Moore daytimer. Included in a 14-man panel on the show will be BBD&O's Alex Osborne, generally credited with inventing the technique. Osborne's also prez of the Creative Education Foundation. Foundation.

Entire Moore stanza will be devoted to a brainstorming session. Two days later (1), incidentally, Moore celebrates his 1,900th show on CBS-TV.

In conjunction with animator John Hubley of Storyhoard Inc., the Bryan Houston ad agency has come up with a little character called Markie (and his uncle) in a "soft sell" appeal to tots on the merits of Maypo, a Hueblein product, as a breakfast food. Markie and relative were given a test run in the New England market and got attention pronto from the juves. With sales charts showing a rapid jump it was decided a couple of weeks ago to spot Markie in the N.Y. metropolitan area. Sales rose accordingly and now Markie is set for a national ride. The commercial, incidentally, won the "Distinctive Merit Award" of the N.Y. Art Directors Club for "tv design of complete unit, film commercial and full animation."

Radio-TV Production Centers

get excited over the sensation created back east by the demonstration of subliminal perception. They're been turning out the projectors for the past 12 years . . . NBC's Hollywood press chief, Casey Shawhan, has alerted his staff to keep a close watch over the 80 tv eds and columnists being brought here by the network for a week of viewing the new shows. The list of junketeers is being guarded closer than a \$64,000 question against sniping by the rival webs and indie p.a.'s with clients on the enemy skeins . . It was sad news that Col. Barney Oldfield, p.r. of the North American Defense Command, brought to Dave Haff's "Steve Canyon" crew at Roach Col. Steve Turner, who was to have been technical director of the telefilmed series, slammed into the side of a Colorado mountain and sudden death. His replacement is Lt. Col. Frank Ball, the first man to ever stand directly under an atomic blast . . . Charlie Black, fronting for Ampex, is getting real chummy with NBC, which could be interpreted as a close partnership. Not to be discounted, however, is the fact that Mrs. Black (Shirley Temple) will have a series going on NBC after first of the year.

IN CHICAGO . . .

Mark D. Riley joined ABC-TV central division as sales exec after 22 years with the Hearst news chain, where he serviced national accounts. . . Jim McShane, former Peoria deejay, now on WBEM here with a 55-minute nitghtime stanza. . A Alexander C. Filed's first public affairs creation for WGN-TV since joining the Tribune-owned stations in "Your Right To Say It," which starts next Sunday (27) at 5:30 p.m. It's a revival of debate format of the same name which ran on WGN radio some 10 years ago . . . R. Jack Scott agency has plucked Manhattan Metors account from Bennett Ades, longtime ad counsel for the auto dealer . . Arthur H. Barnes named promotion-publicity director of WISN radio and tv in Malwaukee . . . John J. Louis, senior veep of Needham, Louis & Brorby, has retired after 28 years with the ad agency and may hang out a consultant shingle on advertising and marketing problems . . WNBQ'S Dorsey Connors; who writes a gadgets column for London Evening News, planed to Washington, D. C. last Friday (18) to attend British Embassy's Tca for Queen Eizabeth.

IN BOSTON . . .

N. E. Telephone & Telegraph preemed third in Bell System series, "Strange Case of Cosmic Rays," kicking off on WBZ-TV Friday (25) at 9 p.m., for press Tuesday (22) at Hotel Statler . . . Norm Tulin, WORL disk jock, first to hold a "Sputnik watching party" for his listeners on early morning stint . . Henry Morgenthau III, named tv projects mgr., WGBH-TV by Hartford N. Gunn Jr., gen. mgr . Thomas F. O'Ncil, prexy and chairman of board. RKO Teleradio Pictures, presides as chairman of Board Brand Names Foundation at quarterly board of directors sesh at Somerset Hotel Wednesday (23) with Yankee Network div. RKO Teleradio, hosting . Spellman Associates, Inc. appointed regional rep for Video Distributors Corp., New York . Fred B. Cole, WHDH personality, did exclus tele interview with Mayor George Nelms of Ottawa on the Queen's Canadian visit . . . Jean Fontaine, France's top disk jock, in for Hub disk jock visits . . . wBZ radio news covered from the scene attempts by Geophysic Research Directorate of Air Force Cambridge Research Center to take photos of "Sputnik."

IN PHILADELPHIA . . .

Bob Marshall, formerly with WBRC-TV, Birmingham, Ala., replaces vet deejays Joe Grady and Ed Hurst as host of WVUE's "Petiticoat Party Line" . . . Jack Benny and George Burns, investors in "One Foot in the Door," to be in town for opening of June Havoc starrer at the Locust (Nov. 6) . . Tom Field, KYW Cleveland announcer, took over the WRCA-TV newscasts formerly handled by Alan Scott. Scott now freelancing . . Fearl Masser, ankling WFIL, WFIL-TV promotion, to relocate in New York . . Bob Jawer, WRCA-TV salesman, conducting course in tv programming and advertising at Charles Morris Price School . . . Jim Kiss., promotion-advertising director at WPEN, to be panel speaker at the annual meeting of Broadcasters Promotion Association next month in Chicago . Amouncer Jim Bonner to broadcast final period of all out-of-town Phila. Rambler-hockey games, over WRCV . . . Stanley Broza's Horn & Hardart "Children's Hour" celebrates 30th anni over WCAU-TV next month.

IN SAN FRANCISCO . . .

Richard H. Gravett, ex-KXKX, San Jose, and ex-KFRC and KJBS, Frisco, n a me d new sales manager of KNBC . . . Jack Chaffee is KFRC's new national sales rep, replacing Jim Ingram, who moved to Headley-Read . . . Charley Stern doing a two-hour weekly live remote from Jazz Showcase via KYA . . . Marojric King started her new show over KSFO—it's a nightly interview session . . . Six new employees at KQED: Roy Morgan, formerly with Studio Alliance, Washington, D. C., is a new producer-director, Jean Coffing is boss Jim Day's new secretary, and Art Faulks Jr., Carroll Martin, Clyde Ney and John Salvin are new engineers . . . Bob Dunn, KLX-Oakland deejay, set to become host on KPIX's "House Call" . . . KRON's chief engineer, Lee Berynill, discussed tv automation for Frisco chapter of radio engineers . . . Suburban Atherton's new FM outlet, KPEN, starts broadcasting next Sunday (27).

IN DETROIT . . .

Ronald Gilbert is the new national sales manager for WWJ radio. He formerly was on the sales staff of WWJ-TV . . . George R. Kendall, a member of the WJR news department, is the station's new publicity and program promotion manager . . Two WWJ-TV programs which have been forced off the air because of censure by the Michigan Bar Association have received Detroit Districts American Legion Award for great contributions toward the well being of both the youth and motoring public of our community." Programs were "Traffic Court," starring Probate Judge John D. Watts, and "Juvgolle Court," starring Probate Judge Nathan J. Kaufman. In accepting the awards, Don De-Groot, WWJ assistant general manager, said: "WWJ-TV is certainly pleased to have its efforts in the public injerest so magnificently acknowledged by the American Legion," . . . WJR will broadcast the full 72-game schedule, both at home and away, of the Detroit Pistons professional basketball team. Bill Flemming and Chuck Thompson will describe the action.

IN MINNEAPOLIS . . .

With WCCO Radio general manager Larry Haeg as chairman of the broadcasting industry committee. Twin Cities' tv and radio stations outdid all previous efforts in behalf of Minneapolis and St. Paul Community Fund drives, airing 172 audio and 110 video spot an nouncements during the four-week period in advance of the campaign. . . Northwest Bell Telephone Co. to build two new radio relay systems between here and Winnipeg, Canada, and between here and Bismarck, N D., that can be adapted to network tv transmission . . . Disk jockey Herb Oscar Anderson, hog a local WDGY personality and now on the ABC Radio network with his own show, flew in from New York to be the babysitter "prize" in a letter writing contest, as per a promise

Overnight, a century-old French novel became a collector's item... all because it was the first hook assigned for study on New York's first television course

The New York Times reported: "Demand

for college credit.



Syndication Reviews

WHITE HUNTER
With Rhodes Reason, Lee Patterson, Magda Miller, Patrick Holt
Producers: Sydney Bex, Bernard
Schubert
Directors: Compton-Bennett, Gerald Thomas
Distributor: Telestar Films
30 Mins; Tues., 7 p.m.
HOWELL CHEYY
KTLA, L.A. (syndication)
There's an evident attempt in
this series to carry a story line
through the jungle while beasties
are being gunned to death and
carried off by native porters. The
pilot, shown Tuesday (15) night,
was hoth jerky and unconvincing
and the editing largely at fault. It
may smooth out in the ensuing
chapters and if the packagers can
make it work it's at least a fresh
departure in originality.
"White Hunter" title derives
from one J. A. Hunter, reputed to
be the deadest shot in all Africa.
Assuming his role is Rhodes Reason, a fine specimen of a man with
good acting ability. As guide for
a couple on a safari, he has his

hands full keeping the beasts at bay and keeping the errant wife from making passes at the white males. Says she of her weakling husband, "as long as he keeps his pipe lit his virtue is safe."

To rig up a little excitement, rhinos charge, lions prowl and natives dance. When a cat makes a leap for the jezebel of the jungle a sure shot by Reason saves her life. A stray bullet hits her husband, who's too drunk to get out of the way. Films were shot in East Africa but some of the beasts acted like they were rented from the compound at Thousand Oaks. Aside from Reason's well-intentioned acting there was little to commend the cast. Compton-Bennett, who has many picture credits, shares the direction with Gerald Thomas and didn't scare up much interest. Donn Mullally tented the script with careless hand.

Series in syndication is sponsored leadly by Howell Chayway with

Series in syndication is spon-sored locally by Howell Chevy, with a dog's howl barking for attention.

DECOY
With Beverly Garland, Jo Ann Linville, Arch Johnson, Bruce Gordon, Betty Garde, Anna Minot Producer: Everett Rosenthal Director: Donald Medford Writer; Stephen Gardner Distributor: Official Films 30 Mins.; Mon., 5 pm.
BRYLCREEM KTTV, L.A., (syndication)
Filmed in N. Y., "Pecoy" is about a Manhattin gal cop and her weekly tv adventures: Official Films is handling distribution of the syndi-

handling distribution of the syndicated series which will probably do allright sales-wise. But quali-ty-wise it leaves much to be desired, if the first stanza is any criterion. Stephen Gardner's contrived tale

Stephen Gardner's contrived tale is about the femme sleuth assigned to find the killer of a seaman. Suspect is a gal, and the policewoman moves into the same rooming house, makes friends with her. Eventually, it develops the suspect is a neurotic who actually killed the guy. But long before that, it drags through the holes in the script, listless and lacklustre. One ladly-done scene has the sleuth staring so long at a light fixture where she's hidden a gun, the neuron of turns and finds it. Another

time, when the femme cop is told not to open her door because now they know the other gal's the murderess, she opens it at the first knock, and sure 'nuf, it is the femme heavy.

Production quality is also way below average, lighting and camera work both sub-par. Beverly Garland acquits herself as best she can in the lead, but must have better scripts than this to inject plausibility into the series. Jo Ann Linville is adequate as the heavy; Arch Johnson and Bruce Gorion are okay in support. Donald Medford's direction is so-so. Brylcreem sponsors in L. A., but show isn't apt to draw much rating here, where it's slotted against Danny Thomas (CBS) and Guy Mitchel (ABC).

Daku.

Fremantle Dickering Takeover of ABC Film O'Seas Sales Operation

Fremantle Overseas Radio Television, an independent distrib-ution company working exclusively outside the U. S., is negotiating with ABC Film Syndication to take over its entire foreign telefilm sales operation. Dickers be-gan sometime after ABC overseas chief Leon Cagan moved over to

NBC.

ABC has not committed itself to Fremantle. Fremantle at present says it is handling Mexican sales for ABC and that's all,

Meantime, ABC has no fulltime operative handling overseas telefilm distribution.

'NO HOLDS BARRED' AS MILLAND SERIES

Hollywood, Oct. 22.

Ray Milland and Revue Productions have reached a deal on production of a new vidpix series, "No Holds Barred," to be produced by Milland, who will also direct. Actor-producer also, plans to star in some of the segs.

Series will deal with control

some of the segs.

Series will deal with controversial subjects currently considered taboo on tw, and plan is to aim for a 10 p.m. slot on tve_after the kiddles have gone to bed. No production date has been set, since milland first wants to accumulate scripts for the property which he has been readying for a year.

Milland is currently directing

Milland is currently directing and co-starring in a GE Theatre vidfilm with Tallulah Bankhead.

R. J. Reynolds, Winston's **Bundle of WPIX Buys**

R. J. Reynolds, via William Esty, has placed a hefty order with WPIX, N. Y., involving program sponsorship, participations and

sponsorship, participations and spots.

Cig firm for Winston renewed alternate week buys on station's "Whirtybrids" and "Victory at Sea." It also bought two participations in each of the Saturday night telecasts of the Madison Square Garden events, Buying heavily into the station's half-hour syndicated shows, Winston also signed a fourth order involving nine spots and 16 participations a week on a variety of telefilm series.

Charlotte Greenwood's Thunder Ridge' Series

Thunder Ridge' Series

Hollywood, Oct. 22.

Vet comedienne Charlotte Greenwood has been inked to star in a new telefilm series, "Thunder Ridge," to be produced by Television Programs of America.

Series, to concern the family life and adventures of a boy, his aunt and her husband, living on the edge of a forest, will go before the cameras in Hollywood sometime in mid-November, according to plans of Leon Fromkes. TPA's v.p. in charge of production. Irving Cummings Jr., and Nat Tanchuck created the program.

Miss Greenwood, who has had a long career on stage and screen, played Aunt Eller in the film version of "Oklahoma!", her last major role. Series will mark her first regular tv appearance.

TV Film Chatter

Milton P. Kayle, general counsel for Television Programs of America, has been elected secretary of the company... Atlantic's "Johnny. the Giant Killer" will be aired on WRCA-TV's Children's Theatre... Eddie Cantor will be the guest on the first episode of "George Jessel's Showbusiness" series, being produced by National Telefilm Associates ... Manny Reiner, newly elected v.p. in charge of foreign operations for Television Programs of America, back from Far East.

grams of America, pack room featerst.

John Leo, sales manager of United Artists TV, to Coast Due back next week. . . Ed Aaronoff, publicity manager of MCA-TV, back from Coast . . Bill Roddy, former KPIX, San Francisco newscaster who also filmed an episode for "Kingdom of the Sea" plans to do a filmed travel show. He will leave for the Orient Nov. 8, shooting the initial stanzas in Jauan, Hosg Kong and Phillippiness.

BALTIMORE 1

Channel 13...from 3rd to almost 1st in 30 days.

After one month of the Channel 13 programming schedule under Westinghouse Broadcasting Company ownership, the latest American Research Bureau (Sept. '57) survey shows ...

*Out of 453 quarter-hour periods surveyed while all 3 stations were on the air...

WJZ-TV ... leads in 1941/2 Station B. . leads in 1981/2 Station C., leads in 60

* ARB, September, 1957

AND LOOK AT THIS!

Buddy Deane Bandstand (3-5 PM, Monday through Friday) is the top-rated local afternoon program in Baltimore, with more than 50% adult viewers-2.5 viewers per set!

The Early Show (6-7:23 PM, Monday through Saturday) is the highest-rated early evening show in Baltimore - over 60% adults-2.8 viewers per set!

* Share of audience - sign-on to sign-

WJZ-TV...35.5%..up 24.5% Sta. B. . 38.2% down 4.9% Sta. C.. 25.1% down 19.2%

Keith McBee's "7:23 News" is the highest-rated news show, network or local, in Baltimore TV!

The Late Show is the highest-rated local show in Baltimore TV!

For full details and availabilities, call Joe Dougherty, WJZ-TV Baltimore Sales Manager, at MOhawk 4-7600...



Pick the Pack with the Flip-Top Ratings!

(LEO ROARS GOOD ... LIKE A REAL LION SHOULD)

Everyone flips when they see those top Metro ratings ... so if you like your pleasure BIC, start programming those fabulous MGM features now . . . and watch your spot billings multiply to KING-SIZE proportions.

No need to buy 'em by the carton either (although you'll save if you do). Even if you program only a few features a week you'll find that MGM-TV has a plan to fit your requirements.

Pick any number of features from I to 723 for a F-L-E-X-I-B-L-E-package of the greatest motion pictures with the greatest stars.



Zenith Moving Pronto on Feevee

RADIO-TELEVISION

the existing system of advertiser-March, 1958, on supported video.

Definitely a triumph for Chairman John C. Doerfer, who lost no time in getting out the long-awaited decision once he took over the agency's helm, the order wisely gives Congress an opportunity to legislate before it becomes effec-tive. In setting the March 1 date tive. In setting the March I date for action on applications, the Commission absolves itself of any possible accusation of pushing through subscription while Congress is in recess. It will be therefore difficult for even the most vociferous Congressional objectors, vociterous Congressionai objectors, notably Chairman Oren Harris (D-Ark.) of the House Interstate Commerce Committee and Chairman Emanel Celler (D-N.Y.) of the House Judiciary Committee, to attack the order on this score. Celler,

tack the order on this score. Celler, particularly, would be on shaky ground in view of his admonitions to the agency to move on decisions. Of course, the order does not involve itself with these political considerations. It merely declares that "in view of the necessity for careful review of all aspects of any subscription tw operations which may be proposed, applicants are informed that the Commission does not believe it will be pracdoes not believe it will be prac-ticable to take action, before

un'a vail'a bil'i ties

Very important...

Unavailabilities are something a station has to sell that isn't for sale.

Sometimes they're pointless bragging. You know the kind ...

"Continually sold out since 1948. Sorry...ho...ho ..ho...

Who cares?

Unavailabilities tell you about a station's programming, your potential rating, the calibre of the station itself-like KTTV's News and News Feature programming.

Award-winning superb local remote coverage, fast-breaking film to supplement the national and international news ... with the news features to round out the news in depth.

Personalities ...

Putnam ... Coates ... Joy . Welsh, Four shows you can't buy.

It's top-quality programming like this that gives your sales message a running start ... that builds the audience, the atmosphere and first class availabilities.

Oh yes, your KTTV sales rep has availabilities, too.



filed . . . "

Nevertheless, the report is bound to have its repercussions on legislators if and when the Issue is raised when Congress reconvenes in January. The rigid conditions imposed on the conduct of subscription operations will doubtless provide ammunition to answer attacks by those who want to prohibit the service. One passage in the report referring to the need to determine whether subscription would offer "stimulating competition" with the existing system will likely be utilized by tv's critics.

Another passage should go far

Another passage should go far to assure opponents of subscription that the Commission does not in-tend to stand idly by and let the tend to stand idly by and let the pay system run rampant. In this eloquent passage (Parsgraph 62 of the report), the Commission declares: "Our decision respecting trial operations has been reached only after the most careful consideration of all arguments made by parties who foresee dangers of monopolistic control of subscription television. We recognize fully the crucial importance of these questions. But it is one thing for the crucial importance of these questions. But it is one thing for opponents to assert that the service would be adverse to the public interest because of monopolistic potentials they perceive in a new, untried service. It is quite another for the Commission to decide that we should not permit even its trial ... because it is possible to foresee circumstances under which monopoly could ... because it is possible to foresee circumstances under which
monopoly could possibly develop.
Neither are we persuaded that
such a result is inevitable, nor do
we think that if monopolistic
dangers or potentiallities were disclosed during a trial, they would
lie beyond the authority or the capacity of the Government to correct or prevent. This aspect of
trial operations is one to which we
will give the closest attention as
actual experience proceeds and
furnishes a sound basis for judgactual experience proceeds and furnishes a sound basis for judg-

Whether this language indicates Whether this language indicates the emergence of new policy in an agency which has been strongly attacked for fostering monopoly or reflects the influence of the political cilimate which now pervades the Capitol, it will surely be accorded

Ground Rules for Feevee

ELIGIBILITY: Any tv station, UHF or VHF, or applicant for a construction permit in markets with four or more services.

LIMITS ON SYSTEMS USED: Each acceptable subscription system will be limited to three markets.

NON-EXCLUSIVITY: No station may contract to serve as the exclusive subscription to outlet in its market. The Commission will require information from applicants to assure that (1) more than one station may use any individual system; (2) more than one system may operate in an area; and (3) any station may operate under more than one system.

under more than one system.

PROGRAM RESPONSIBILITY: Stations must be free, in arrangements with franchise holders, to reject any programs they consider unsuitable. The licensee will also be remained to schedule programs for transmission "in such manner as he deems desirable in the discharge of his public service responsibility as the licensee of a tv broadcast station."

The Commission will examine closely all operating agreements in which the station is a party to determine whether the licensee retains "full freedom" to reject any programs.

CHARGES TO SUBSCRIBERS: Stations must retain the right of ultimate decision in determining program charges in the event of inability to agree with the franchise holder on the appropriate amount. This right must be provided for in agreements with program suppliers. Charges and terms of conditions of service must be applied uniformly to all subscribers "within reasonable classifications"

PROGRAM HOURS: Stations may carry subscription programs at any hour of the day and for any number of hours provided they broadcast a minimum of 28 hours a week of free programs.

SURVEILLANCE: Stations authorized to broadcast subscription

SOLVELLIZARUS; Stations authorized to broadcast subscription programs will be required to report to the Commission regularly and whenever requested on all aspects of the operation, including contracts with subscribers, arrangements for installing and maintaining encoding and decoding equipment, fixing and collecting of charges, distribution of the proceeds, and obtaining of programs.

charges, distribution of the proceeds, and ebtaining of programs.

PENALTIES: Authorizations for subscription operations will be suspended if systems used cause excessive electrical interference, suspension to continue until compliance with technical requirements. Authorization may be revoked "if in the judgement of the Commission such action is required in the public interest." Licensees issued orders of revocation will be afforded opportunity to show cause why such action should not be taken.

RENEWAL OF AUTHORIZATIONS: Whether subscription will be extended or put on a permanent basis after the three-year trial period will be decided on the basis of the information gained from actual operations. When "sufficient, meaningful data" are available; the Commission will hold public hearings to determine the future of the service.

Ground Rules for subscription tv operations

Especially so in view of the 5-I vote by which the Commission subscribed to it (with Comr. Robert Bartley, the dissenter, objecting to the "undue haste" in authorizing the trial demonstration).

the trial demonstration).

The big question now is whether Congress will for more than make a few gesting toward stopping subscription. Some sources familiar with legislative operations doubt that an left the anti-subscription bills will even get to hearing before the anti-operate Committees. With ungent international problems facing the nation, accentuated by Sputnik, there's reason to believe that Congres will have too many other things to worry about than pay tv.

FCC Okays Hobby 32% in KFDM-TV

Washington, Oct. 22.
Texas publisher-broadcaster and former governor William P. Hobby former governor William P. Hobby will be permitted to retain his one-third interest in station KFDM-TV in Beaumont, under a tentative de-cision last week by the Federal Communications Commission. Hebby is publisher of the Houston Post ner of KPRC-TV in Houston

and owner of KPRC-TV in Houston.

A fight over the authorization for channel 6) began three years ago when Hobby, after losing out in the contest for the facility, made a deal with the winning applicant, Beaumont Broadcasting Co., which enabled him to acquire a 32% interest in a new company formed to take over the station. Under the agreement, he loaned Beaumont \$55,000 which was used to pay off the expenses of the second applicant which withdrew from the proceeding, Hobby had a 10% interest in this applicant and an option to acquire up to 35% of its stock.

When the Commission approved the transaction, the third applicant.

When the Commission approved the transaction, the third applicant, Enterprise Co., went to the U.S. Court of Appeals which reversed the decision and remanded the case to the agency to determine whether the agreement affected the comparative qualifications of Beaumont and Enterprise.

parative quamerations of Beatmont and Enterprise.

Last March, Examiner Annie Neal Huntting, after hearings ordered as a result of the court's ruling, recommended rescinding of the Capitol, it will surely be accorded considerable weight in the event of Congressional debate on the various bills to invalidate the order. In the control of the considerable weight in the event of Congressional debate on the various bills to invalidate the order. In the control of the contr

Washington, Oct. 22.

MBS Censorship

ing to guarantee MBS against possible law suits. Kohler also charged "discrimination," adding that the matter will be brought to the attention of the Federal Comthe attention of the Federal Com-nunications Commission and the Senate Labor Rackets probe com-mittee. Kohler also asked the net for a transcription of all broad-casts in which the Kohler company was mentioned over the past four years, with the exception of the 1956 national political conventions which was sponsored on Mutual by Kohler.

Köhler.

Net did not respond to Köhlers' telegrams, maintaining that its relationship is with Manion Forum of Opinion, the South Bend head-quartered outfit which buys from 30 to 40 top markets in the net for airing of its weekly 15 minute broadcast on Sundays, beginning at 9:35 p.m. Net also declined the indemnity offer, contending it has such insurance itself, but that the affiliates would need the guarantee.

with Kohler declining to delete the controversial material, the show was pulled and records played instead. Manion, though, will continue his forum with the

CBS-TV Sports

Bowl expires after this year, so MacPhail will now have to negoti-ate two new longterm deals. He hopes to make the two-game setup

Meanwhile, Reynolds picked up one-quarter of the Orange and Gator Bowls. Bristol-Myers, for Vi-talis, bought one-quarter of the Orange Bowl, while Carter, for Rise, picked up a quarter of the Cotton Bowl.

Cotton Bowl.

On the hockey front, Marlboro which had filled a national sponsor role in the web's pro football line-up, has signed to bankroll one-third of the entire hockey lineup on a national basis. Web is reserving another third for national sponsorship—it's currently negotiating with Carter, which had a piece of the schedule last year—and is turning over the remaining third to regional sponsors, with Stroh Brewing and Carling's Ale already in on limited lineups.

The Packers-Lion game had been

limited lineups.

The Packers-Lion game had been sponsored by General Tire for several years, but in the light of General's dropout this year, web has turned to current regional grid sponsors and offered them, first crack. In already are Standard Oil of Indiana, Duquesne Brewing, Faistaff Brewing and National Bohemia Beer.

BBC-TY

Burton, and starring Glya Houston, Ellen Mackintosh, Patrick Barr and Pamela Buck, it tells the story of a British family between 1857 and 1947, who as British administrators, live in India and Pakistan.

Changing times and fashions will come in for review. Comedian-actor Jack Warner will emcee a women's fashion, through 21 years program called, "How We Looked," or Oct. 28, and journalist to per-sonality, Malcolm Muggeridge will be giving his views on "The Thir-ties," on Oct. 30, with the help of newsreel pictures and archive ma-

Bob Hope

Continued from page 29
ize the fact, it reportedly worked
out an agreement with ABC under which the Bulova alternateweek crossplug commercial would
be placed at the very close of the
show, following the credits, so that
Hope's appearance would not be
construed as implying any association with Bulova. According toMBC sources, the Bulova commercial was worked in earlier on the
air, and a reference was made
within the show itself to Bulova.
Also, Timex was promised a credit
line, which it did not receive.
Timex then went into a huff
and notified NBC of its intention
to cancel.

ABC, Screen Gems Set Frankenstein

duction deal with Screen Gems on "Tales of Frankenstein" and has

"Tales of Frankenstein" and has pencilled in the thriller show as its first offering for the 1958-1959 season. Web and SG expect to have a pilot ready but the first of the year for agency showings.

Production on the show will be split between Hollywood and England, with Bryan Foy producing 20 shows on the Coast and James Carreras, who produced the big-grossing "Curse of Frankenstein" the atrical feature, turning out 19 half-hours in England. Series will be an anthology hbut host isn't set yet. Boris Karloff, originally set for the series when SG announced the property, is now out of the picture. Screen Gems, incidentally, sparked the horror cycle via its package of "shock" horror features, current in some 30 markets.

Cincinnati — William D. Alford, assistant director of the WLW farm department since June, 1954, has resigned to become farm director of WMT, Cedar Rapids, Ia. He is a grad of Iowa State College and former newscaster of WOI at Ames, Ia. Ames, Ia.

SANDS POINT HARBOR ACRES LOYELY STONE AND SHAKES COLONIAL CENTER-HALL RANCH HOUSE

On Beautifully Shrubbed Acre with a View of New York Skyline

a View of New York Skyline
Large Living Room with Fireplace
Dining Room
soutiful Kitchen with Breakfast Area
Refrigerator, Dishwashar
Pleasty of Closet Space
2 Bedrooms, Both on Second Floor
Large Storage Space
Recreation Room and Both with
Open Perch Off Recreation Room.
First Floor, Except Kitchen and
Breakfast Room Wired for Air-cand,

\$69,500

Ba Seen By Appelniment Only call Owner At Her Office' THOMAS DALY CO. POrt Washington 7-7630 day thru Friday: HA 9-3600



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SUITABLE FOR THEATRICAL AGENT, SMALL REHEARSAL STUDIO, SONG WRITER, PIANIST, SINGERS, ETC.

One especially destrable bright, serner location facing Breedway

NOMINAL RENTALS CALL C. MARCUS—CO 5-0300

CONTINY WORKSHOP—How in its thir-teenth year—Meets Wednesday nights or ERMARIAL CENTER, 368 W. 47th 3t., Now York City, to discover and develop telested writers and performer. WORKSHOP PRODUCTIONS. As-Art. Welkerter Productions. As-distore 6 to 8 P.M. Writers. most 8 to 10 P.M. Readings, improviousions, for x m s, cominens. Performance. Sponnered by National Association of Gagwriters, Sex 838, Grand Control Station, New York 17, N. Y.



7 pm and all is SELL on WCAU-TV

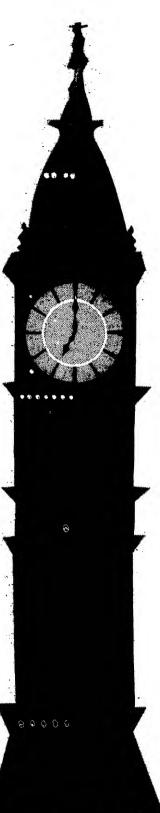
Philadelphia

Seven days a week-at seven pmevery survey ever taken shows . WCAU-TV far out in front! This season we are adding three outstanding new shows to this vital time slot. Now is the time to secure your client's franchise in this powerful sales period. Remember...

business in Philadelphia

means

WCAU-TV



NEW monday "GRAY GHOST"

History, adventure, excitement played out against the stirring setting of the Civil War. Legendary exploits of Confederate army guerrillas. A television first. (Co-sponsors: Freihofer Baking Company and Venice Maid Ravioli) Available alternate week sponsorship after December 16th.

NEW "WHAT IN THE WORLD?" The Peabody Award program that makes science a fascinating game. Now being televised in full color. Available full or alternate sponsorship

wednesday

"WHIRLYBIRDS"

The thrilling, action-filled adventures of two free lancing Helicopter pilots. One of the highest rated film shows on television. (Co-sponsored by Nabisco and Sylvan Seal)

"SHERIFF OF COCHISE"

Adventure series based on the files of the sheriff's office in Arizona's Cochise County. (Sponsored by Socony Mobil Oil Company)

NEW "THE NEW ADVENTURES OF CHARLIE CHAN"

Famed character actor, J. Carrol Naish, appears as the greatest detective of them all, the beloved Charlie Chan—in a series of thrilling new mysteries. Available full or alternate sponsorship

saturday

"HIGHWAY PATROL"

Broderick Crawford stars in this outstanding. series based on the actual exploits of the state highway police. (Sponsored by P. Ballantine & Sons)

SUNDAY 6:30 TO 7 PM Alternate sponsorship available on "HARBOR COMMAND"

Starring popular screen star Wendell Corey in exciting true-to-life stories of America's Harbor Police, Coast Guard Units and Port Authorities. Precedes "Lassie" and inherits the audience of "Waterfront"-the top rated syndicated show in Philadelphia for three years. (Co-sponsor La Rosa)

BS IN PHILADELPHIA · Represented by CBS-TV SPOT SALES

auf tor the ret ton.

RCA Color Tape Ready for '58

RADIO-TELEVISION

on one machine will have to be played back on the same recorder. Demonstration consisted of segments of four NBC weekend tint shows, recorded in Camden during airtimes and played back via tape from Camden through a microwave relay and AT&T circuits to New York, where it was received on a regular RCA color set. Impression by several reporters present was that the tape pictures seemed darker than the original color as seen on the air over the weekend, and that there was a tendency for ghosts to form in some pictures. But Smith pointed out that the tape will record the picture at whatever brightness and contrast levels the engineers set, and that accounted for the darkness of the tape. As for the ghosts, he said it was not in the original tape and it was probably caused by the transmission from Camden. Only other flaw in an otherwise impressive reproductive process were the occasional white dots and linear flashes which plague the Ampex b-w picture too, these being due to imperfections

un'a vail'a bil'i ties

Very important...

Unavailabilities are something a station has to sell that isn't for sale.

Sometimes they're pointless bragging. You know the kind ...

"Continually sold out since 1948. Sorry ... ho ... ho ... ho ... '

Who cares?

Unavailabilities tell you about a station's programming, your potential rating, the calibre of the station itself-like KTTV's News and News Feature programming.

Award-winning superb local remote coverage, fast-breaking film to supplement the national and international news ... with the news features to round out the news in depth.

Personalities . . .

Putnam . . . Coates . . . Joy . . . Welsh. Four shows you can't buy.

It's top-quality programming like this that gives your sales message a running start ... that builds the audience, the atmosphere and first class availabilities.

Oh yes, your KTTV sales rep has availabilities, too.



corder under the same standards in the coating on the tape itself.

Recorder utilizes two-inch-wide tape from the regular tape manuser tape from the regular tape manuser tape from the regular tape fr of recording.

of recording.

RCA demonstrated clips from the Illinois - Minnesota football game, the Perry Como, "Hit Parade" and Steve Allen shows. Football color was surprisingly good, perhaps the best of all. But the others showed great fidelity and clarity, except for those brightness-contrast elements which were attributed to engineering adjustments on the original pickup.

Agronsky

his show is a door-opener to those his show is a door-opener to those who want to express a major the-sis or an intellectual complaint. With Huxley, for example, he ex-amined the author's theory that civilization is on the doorstep of a new Social revolution, the domination of man through his subconscious, via the new techni-ques of subliminal perception, sleep-teaching, tranquilizers, et al. In the case of Fast, it was to

ques of subliminal perception sleep-teaching, tranquilizers, et al. In the case of Fast, it was to make the point that Fast, prior to his break with Communism, de liberately shut off all intellectual material that might prove heretical or disturbing to his belief—he never read George Orwell's "1984," for example, until his break. In some interviews, the approach is more straightlaced and news-slanted; Agronsky expects to ask Pearson his views on world peace, of course, and in his recent interview in Havana with President Batista, the discussion centered on the Rebellion there. Overall, however, Agronsky helieves there's a major undeveloped television area in the interview of ideas. He approaches each subject differently, never knows what tack he'll take until he talked with the subject prior to broadcast. But he sees in every major figure some kind of story that should be told—in King, for example, he's struck by what he describes as the Negro integration leader's Christ-like and Ghandilike techniques, and he wants to concentrate on this aspect (King's personality). With Abe Burrows, he sought (not too successfully).

concentrate on this aspect (King's personality). With Abe Burrows, he sought (not too successfully, he admits, because of Burrows' volatility) to get at the roots of humor as seen by Burrows.

In most cases, Agronsky states, the hard-to-gets have okayed appearances on the show after having seen it on the air or having viewed kinescopes. They appreciate two things, Agronsky states, fair treatment and the opportunity to give their views, controversial or not, in intelligent fashion.

Worries

Continued from page 29

from the vicinity of \$30,000 net to about \$45,000. Frank Sinatra will run at roughly \$73,000 per show. Gisele MacKenzie at \$45,000. Five and six years ago, when an advertiser spent \$30,000 gross for a package, no matter how good its potential, he had the screaming meemies. Today, less than \$40,000 net is much more the exception than the rule.

net is much more the exception than the rule. In light of the changing dynamics of tv network advertising, Madison Ave. is no longer willing to settle for the 1956 cost per-1,000 average of \$3.98 per commercial minute (on the Nielsens) or even the \$3.96 of 1957. It was recently explained that they were more than willing to ride with this above-par unit return (arrived at by dividing total program audience above-par unit return (arrived at by dividing total program audience by total program and time costs) because few advertisers were especially plagued by falling prof-its and almost as few gave any thought to that "long way off" stage of reaching the top limits of the ty audience.

felt that the only reason advertisers were willing to pay \$3.98 in the past is because they were sold on network ty prestige and that currently less important intangible of "sight plus sound" impact. And ironically, as a result of all the other factors, the cost perjoon to be a successive the cost performance of the present of the pre

BBC-TV Viewers Drifting Away In Upsurge of ITA

The BBC is fast losing ground in the television stakes. Latest view ing figures reveal that BBC-TV's ing figures reveal that BBC-TV's average nightly adult audience in areas covered by commercial tv is below 1,500,000. Commercial tv in just over two years, has won an average nightly adult audience of well over 4,000,000 away from the state web, and it still has a sizable over the state web. chunk of territory, at present served by the BBC, to invade.

Nielsen Television Index estimate that at the present rate of growth it will take only until next spring before commercial tv's nightly audience will be greater than the state operated outlet's—even though the Independent Television Authorities are will still be vision Authority's area will still be less than 85% of that served by the BBC.

The novelty of commercial tv can no longer be blamed for the viewing preference. After two years of operation it has become an accepted source of home entertainment, as is the BBC. The trouble stems from poor program planning. The BBC has not been serving up what the public wants.

This is horse out by the Nielsen

This is borne out by the Nielsen This is borne out by the Nielsen network ratings over the past 18 months. During the whole of that period, BBC-TV programs made the Top 10 on only 13 occasions. All but one of these shows made the grade between July 1 and Sept. 9, '56. This year the sole program to get a mention in the network ratings was the Football Association Cup Final, none of the major sporting events of the year. The BBC rears over \$42,000,000

sporting events of the year.

The BBC reaps over \$42,000,000 a year in compulsory license fees. During the year 1955-56 around \$20,000,000 of this was spent on ty, but only \$4,735,000 of it went on programs. The state web did launch an offensive in a bid to win back dwindling audiences. It lined a series of new shows in its fall schedule, which, it was thought, could compete favorably with the commercial offerings. But it hasn't paid off. The viewers are still drifting away.

Strike-Bound Cincy Station Loses National Client in Bond Exiting

Bond Stores ankled WCKY, Cincy radio indie, at the height of strike against the station by American Federation of Television & Radio Artists. The Bond walkout is the first by a national advertiser since the strike began.

Federation approached Bond and several other bankrollers in New several other bankrouers in New York for support in the strike that has been going on since WCKY replaced several an-nouncers who walked out after vot-ing for a union shop, according to AFTRA.

AFTRA.

Station said that AFTRA pressure had nothing to do with the Bond departure, but that the advertiser, which places its bit through its local outlets, was trying a new advertising campaign in spots instead of programming, However, AFTRA maintains that the sponers approached directly the sponsor, approached directly by the union, defected out of sym-pathy to the union strike. Bond was sponsoring WCKY newscasts. An effort by AFTRA to get spon-sor Pontlac and Mutual Broadcast-

the tv audience.

The generally accepted cost per1,000 for any medium is \$3. So
long as a tv advertiser on a net
can say that \$3 is as well as he can
a rdo, in print, then, it, is, okay. It is
the vaudience of Pontiac and mutual Broadcasting to give up WCKY as an affiliat
at on the Saturday college football games failed. Network won't
ton, for fear the station will sue
for breach of contract.

Robt. Sarnoff

Continued from page 27

once again, is up. This survey shows there is 5% more nighttime viewing this fall than there was a year ago." Sarnoff also referred to a personal interview survey with 1,235 heads of households last April and May by the Psychological Research Corp.,, which found that three out of four questioned said they were watching as much or more tv than a year earlier, and eight out of 10 thought program-ming was as good or better than a year earlier.

a year earlier.

Sarnoff warned that "opponents of free television" have seized on complaints of a "dud" season and "twisted it to their own purposes." He referred to a Life mag piece in which he said the "author's authority for claiming people were tiring of present television fare was VARIERY'S headline. Promises of unspecified 'better' programming by pay-tv promoters were linked to the alleged apathy of today's audience—an apathy induced by 'endless commercials and dreary programs.' This is the seed of the dud being sown. programs.' This dud being sown.

dud being sown.

Sarnoff said that he wasn't satisfied with every new NBC show. "Some of NBC's new shows this fall, even though they drew healthy audiences, have been disappointing to me. The need for improvement in production and writing and casting was in several cases, quickly apparent. The program department did not have to wait for any critical appraisal to suggest appropriate changes after certain premieres, but the airings in print of the show short/comings probably goaded everyone concerned into swifter action.

He suggested that every review

swifter action.

He suggested that every reviewer should "look at a first show and then a fifth show and then a tenth show before delivering a final evendict. I think every series, film or live, can be improved during the course of a season. That's the job we're busy on now."

Replacements

Continued from page 27 cancellation and actual replacement time.

Sole exceptions in the film area are the cases where the film producer has 13 half-hours in the can. About the only time this happens today is when the producer is filming in Canada or England and has the show sold in one or both, with anywhere from a \$5,000 to \$11,000 writeoff on each episode. In these writeoff on each episode. In these cases, the producer is usually holding off on any kind of U. S. deal and is ready to hop in with a midseason sale. Two such examples are Screen Gems' "Ivanhoe," filming in England, and Television Programs of America's "Tughoat Annie," before the cameras in Toronto.

Toronto.

The agencies have actually brought the problem on themselves. Having been stuck with firm 26-week deals last season and been stung with clinkers, they established a safeguard this year by insisting on 13-week cancellation privileges. But in the case of the 26-week dogs, they knew well in advance of cancellation-notice time that they'd have to replace the shows, so there was time to get production rolling. Now, they're shows, so there was time to get production rolling. Now, they're back on the horns of that "you-can't-hurry-film" dilemma.

Ackerman

Continued from page 28 =

continued from page 28

and, "Our Miss Brooks" first got
started, Ackerman notes, and were
prominent in the video lineup until about three years ago. Situation comedy is due for a comeback,
and in inevitable program readjustment coming up for next season, is likely to be upgraded again
as a video staple. Casualty rate
among current crop of westerns
and quizzers will be high, he believes.

Producers of situation comedies today find themselves in the midst today and themselves in the midst of a writer shortage, Ackerman ob-serves. Most comedy writers have gravitated to the current crop of musical shows, where they're scripting funny dialog for the war-blers, he notes, accentual and the

AVERT TECHNICIANS' STRIKE ON SCOT TV

Glasgow, Oct. 22.
Settlement was reached here in talks between Scottish indie tv toppers and trade union officials.
A hundred technicians had threat-

A hundred technicians had threat-ened to go on strike unless they were given a wage increase. Some of the men sought a 24 shilling to 30 shilling rise.

Anthony Jelly, general manager of Scottish Television, had talks with union spokesmen. Agreement has now been reached respecting conditions under which the basis of a contract could be negotiated.

Sidley Settles Suit

Los Angeles, Oct. 22.
Suit for \$600,000 brought by former KFWB sales manager Morton Sidley over the sale of the station to Crowell-Collier, was settled out of court for an undisclosed sum described as "very pleasing" to all concerned.

described as "very pleasing" to all concerned.

Sidley contended his contract still had five years to run at \$100,000 per year when he was let out following the publishing firm's purchase of the station. Pact, he added, stipulated that in the event of a sale of the station, he was to get 9% of the sale price.



BOB **ENGLISH**

"Young Man About Song"

Just Completed Extensive Tour with Chevrolet Industrial

Personal Management: EARLE ASSOCIATES 17 East 48th Street PL 5-1127

AGENCY, CLIENT, **PACKAGER**

TY COST SPECIALIST

desires to relocate in Calif. Salid back-ground in TV and Film Pred'n, Net-work and agency experience. Currently employed in New York by 4A agency to estimate Program and Comm'i costs for national advertisers, extend financial guidance and institute budget controls on TV spending. Pauma sent controls on TV spending. Resume sent upon request. Salary \$8,000. Box XX3 Variety 154 W. 46 St. New York City

KINGS POINT, L. I. Luxury Custom Built 12 Roos

Room Guest Cottage with

• 4 Room Guest Cottage with Fireplace
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DIX HILLS, HUNTINGTON, L. I.

(½ mi. No. 5tate Pkwy.)

3 Wooded Acres. Unique Contemporary

4½ Rms. panelled, beams. Low 30s.

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LARGE GRAND BALLROOM HOTEL ABBEY
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Aveilable For
REHEARSALS

Large Energh for Major TV Show Mr. Lockwood 4:- Mr. Schooler

NATIONWIDE PRAISE FOR



NEW YORK TIMES: Gisele proved that she is a most charming and intelligent woman, with a personality and a gift that set her far above the normal run of vocalists.

NEW YORK WORLD TELEGRAM & SUN: Gisele MacKenzie is bound to be the No. 1 television hit of the season.

NEW YORK DAILY NEWS: Gisele presents a fast moving musical variety show, well spiced with good natured humor.

WEEKLY VARIETY: Gisele MacKenzie's got what it takes to handle a show of her own. Miss MacKenzie came across with a lot on the talent and charm ball.

BILLBOARD: Show was delightful right from the top number.

CHICAGO SUN-TIMES: Gisele MacKenzie has one of the outstanding TV shows of the season.

CHICAGO TRIBUNE: Gisele has a multiplicity of talents. And her show sparkles brightly.

LOS ANGELES THES: Gisele's show is one of the finest of this or any other season.

LOS ANGELES EXAMINER: Gisele has a show to make it worthwhile staying home Saturday nights.

LOS ANGELES HERALD-EXPRESS: Gisele MacKenzie is the brightest, bubbliest gal on the glass bubble.

LOUELLA PARSONS: Gisele MacKenzie is off in a blaze of glory with her new TV show.

HEDDA HOPPER: The only successful new show I saw.

SIDNEY SKOLSKY: Of all the new series, the best by all channels is The Gisele MacKenzie Show.

HOLLYWOOD REPORTER: Gisele MacKenzie has the freshest show of the year.

PHILADELPHIA BULLETIN: Miss MacKenzie can more than hold her own with any female personality in show business.

BOSTON ADVERTISER: Gisele has the most entertaining new show on television.

> BOSTON TRAVELLER: The Gisele MacKenzie show is truly great.

DETROIT TIMES: The TV industry can thank Gisele MacKenzie. The time will probably come when she will be known as "Miss Saturday Night".

CINCINNATI POST: A half-hour of sparkle and charm is what Gisele MacKenzie offers viewers.

SALT LAKE DESERT NEWS: Gisele MacKenzie has the sprightliest new show on television.

MEMPHIS COMMERCIAL APPEAL: Gisele is the best entertainer on TV. Her show is enormous.

WASHINGTON, D.C., NEWS: Gay Gisele is a fine singer and has a happy way with a comedy situation.

PORTLAND OREGONIAN: Gisele MacKenzie is the brightest star on television.

WASHINGTON D.C., POST: Miss MacKenzie has a variety of musical skills.

BIRMINGHAM NEWS: Gisele has, without question, the freshest and best show of the new season.

MEWARK NEWS: Gisele MacKenzie made the grade. She's witty, talented and charming.

KANSAS CITY STAR: Anything Gisele does is great.

ROCKY MOUNTAIN NEWS: Gisele MacKenzie's show is an outstanding favorite.

ST. PAUL DISPATCH: Mad about Gisele. Her new show is a real plum for viewers.



 $Gisele\ MacKenzie$ * one of 1957's most-talked about television personalities

Jocks, Jukes and Disks

By HERM SCHOENFELD.

Frankle Laine (Columbia): could make some noise, "DO IT "EAST IS EAST" (Korwin*), loosely based on the Kipling poem, is a colorful ballad projected to the hilt by Frankle Laine. "THE GREATER SIN" (Leeds*) is an excellent romantic ballad with a nice lift and solid commercial chances.

WALKED OUT" (Chappell*), from

MUSIC

number with a simple idea.

Time Great to the hilt by Frankie Laine. "THE GREAT-ER SIN" (Leeds*) is an excellent romantic ballad with a nice litt and solid commercial chances.

Jaye P. Morgan (RCA Victor): "TAKE A CHANCE" (Skidmore*) is a firstrate rocking ballad song with a catching beat by this songstress who could find herself back on the hit lists with this one "THERE'S A DREAM IN MY HEART" (Manlowe*) is another potent slice, a lifting ballad also with strong chances.

Don Cornell (Coral): "BEFORE IT'S TIME TO SAY GOOD-"

mumber with a simple idea. Jeri Southern (Decca): "IF Southern (Poeca): "IF Southern ("YOU WALKED OUT" (Chappell*), from the "Copper and Brass" score, is a good piece of pop material. "Marie McDonald (RCA Victor): "HE TOOK ME BY STORM" (Woodbine*), an excellent ballad in adult grove, gets a savvy rendition from Marie McDonald, rendition from Marie McDonald, sum impression. "HOW: DEEP IS THE OCEAN" (Beflin*), the oldie, is also handled in tip-top style.

Woody Herman (Verve): "MY

Annie Laurie (De Luxe); "NO-BODY'S GONNA HURT YOU" (Hennessy') is a standard rocking blues number delivered in solid lowdown style. "LOVE IS A FUN-NY THING" (Men-Lor) is another good entry for this idiom.

Best Bets

ì	FRANKIE LANE EAST IS EAST (Columbia)
Ì	JAYE P. MORGANTAKE A CHANCE (RCA Victor)There's A Dream in My Heart
i	DON CORNELL BEFORE IT'S TIME TO SAY GOODNIGHT (Coral) Non Dimenticar
	BETTE McLAURIN

NIGHT" (Weiss & Barry†), an HEART REMINDS ME" (Symabove-par rocking ballad, is belted vigorously by Don Cornell. "NON" but nifty, version of Woody Her-DIMENTICAR" (Hollist), from the Italo pic, "Anna," is a fine ballad, but how are the kids going to ask for this one?

for this one?

Bette McLaurin (Atco): "WHAT

A NIGHT FOR LOVE" (Progressive*), a classy ballad in the rock
"n' roll groove, is projected for
maximum impact by this highpiped songstress. Could go all the
way. "Autumn Leaves" (Ardmore*), the oldie, gets a more or
less straight treatment. Sammy Kaye Orch (Columbia):
"YOU'D BE SURPRISED" (Berlin*) is a cute bouncing tune fitting neatly into this instrumentalvocal arrangement. "HA, HA, HA"
(Leedse') is a good laughing platter
based on an Italo melody. Al Hibbler (Decca): "THE CRY-ING WIND" (Amber*), a ballad with an original idea, impresses via this sensitive workover by Al Hib-bler. "WISH", (Chappell*) from the legit musical "Rumple" score, is good material handled well.

Lawrence Weld Orch (Coral):
"LIECHTENSTEIN POLKA" (Burlington*) could bring back the polka. It's a bright, swinging side with a catching German lyric. "YOU KNOW TOO MUCH" (Vernon*) is good ballad material.

Miyoshi Umeki (Mercury): "SA-YONARA" (Ranger*) from the Warner Bros. pic, gets another standout slice from this Japaness engstress. "BESWEETTONIGHT" (Evans*) is a neat bounce item handled in strictly domestic style.

Guy Chookorian (Lightning):
"ARMENIAN ROCK) (Sherman?)
has an offbeat sound, a rocking
number with a light shish-ka-beb
flavor. "OPAL FROM CONSTANTINE" (Sherman?) accents the exotic flavor, but the lyric is silly. Dick Hyman-Sam (The Man)
Taylor (MGM): "THE PEANUT
VENDOR" (Markst), the oldie,
turns up in a catching instrumental
by Dick Hyman, at the organ, and
Sam Taylor, on tenor sax. It'il get
plenty of spins. "WALK WITH
ME" (Roger*) is a standard slow
rocking tune.

a rocking a rocking with the lyric is silly.

Spins. "WALK WITH Cornel Wilde-Van Cleave Orch (Verve! THE DEVIL'S HAIR-PIN" (Viyid*), from the Paramount pic, is for the hot-rodders, a collection of racing car sounds in a dramatic musical setting. "THE TOUCH OF LOVE" (Paramount*), from the same film, is vocalled in fair style by Jean Wallace, Wilde's wife.

Marlo Lanza (RCA Victor). "A RIETY TO REMEMOPPERS" (Sabott). "ARIETY TO REMEMOPPERS" (Shepiro-Bernstein*), the familiar railroad number, gets an okay workover from hot racing car sounds in a dramatic musical setting. "THE TOUCH OF LOVE" (Paramount*), from the same film, is vocalled in fair style by Jean Wallace, Wilde's wife.

Marlo Lanza (RCA Victor). "A RIETY TO REMEMOPPERS"), a big Mario To REMEMOPPERS (Paramor). The same film is vocalled in fair style by Jean Wallace, Wilde's wife.

Mario Lanza (RCA Victor): "A" NIGHT TO REMEMBER" (Empress"), a big ballad, is belted in Mario Lanza's operatic tenor style, a nice change of pace from the broken note rock "n' roller. But whether the kids will now go for this legit vocalizing is doubtful, "BEHOLD" (Coliseum") is similar material.



LAW REDUCE WELLS
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3rd Consecutive Year
Dodge Dancing Party
ABC-TV-Sat: 9-10 P.M. E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm. E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

British Pop Reviews

London, Oct. 15.

Jim Dale (Parlophone): "FICCADILLY LINE" (Mills) is a Freburgstyle take-off on Lonnie Donegan's
"Rock Island Line," but not so
funny. "I DIDN'T MEAN IT"
(Pan) is a fast beat opus in the
rock Idiom which Dale handles
with neat and agile vocalizing.

Russ Conway (Columbia): "SOHO
FAIR" (Wood) gives this young
88er a fine showcase for his janglepia no fisticuffs. "SPOTLIGHT
WALITZ" (M/S): Is a pleasant
hurdy-gurdy item.
Les Hobeaux (HMV): "OH MARY London, Oct. 15.

WALTZ". (M/S) is a pleasant hurdy-gurdy item.

Les Hobeaux (HMV): "OH MARY DON'T YOU WEEP" (Mayfair) is an old American folk song which gets interesting treatment from this new skiffle group. "TOLL THE BELL EASY" (Pan) confirms the impression that Les Hobeaux are pretty bon.

Malcolm Vaughan (HMV): "WHAT IS MY DESTINY?" (Fields/Morris) is one of the best new British entries in the pop song field, and Vaughan belts it with feeling and warmth. "OM MY PAPA" (Peter Maurice) was revived to tie in with the ill-fated London production of the show from which it came.

Dennis Lotis. (Nixa): "EVERY-THING IS NOTHING WITHOUT YOU" (Cavendish) is suited to Lotis' relaxed style of singing, and deserves wide hearing. "MY RESISTANCE IS LOW" (Morris) rendition is average.

Lonnie -Donegan (Nixa): "TM

1. WAKEUP LITTLE SUSIE (2) Everly Bros. Cadence

Album Reviews

"West Side Story" (Columbia), with the cast of the current Broadway hit, impresses as a standout dramatic work in this disk version. Leonard Bernstein's intense, officeat music, with lyrics by Stephen Sondheim, has a powerful impact that gives this package a weight and a durability that goes beyond the general run of pop confections. "Maria." sung by Larry Kert; "One Hand, One Heart" and "Tonight," done by Kert and Carol Lawrence, the show's stars, are standout ballads. "America," done by several vocalists, is a biting musical comment while "Cool" is a sparkling syncopated piece, as are "The Dance At the Gym," and "The Rumble," a dramatic musical comment while "Cool" is a sparkling syncopated piece, as are "The Rumble," a dramatic musical vignette of a Street gang fight. "I Feel Pretty" is a charming entry sung by Miss Lawrence and others. A long ballet sequence to the number, "Somewhere," featuring a vocal by Heri Grist, is another highlight, leading into the "Gee, Officer Krupke" number with wit and strong language. The "A Boy Like That" and "I Have A Love" medley, sung by Miss Lawrence and Chita Rivera, is a gripping, mordant piece that caps the score. Overall, it's another standout production put on wax under the supervision of Goddard Lieberson.

Rita Hayworth-Frank Sinatra-Kim Novak: "Pal Joer" (Capitol).

standout production for on war under the supervision of Goddard Lieberson.

Rita Hayworth-Frank Sinatra-Kim Novak: "Pal Joey" (Capitol). The Richard Rodgers-Lorenz (Larry) Hart score for the "Pal Joey" legit musical, now converted into a Columbia Pictures production, is another Capitol soundtrack smash. Not only does the Rodgers & Hart score contain about a dozen great songs, but Frank Sinatra is around to sing his share with that superlative swinging beat that has made him a consistent album seller. Sinatra handles "I Didn't Know What Time It Was," "There's A Small Hotel," "I Could Write A Small Hotel," "I Could Write A Book," "The Lady is A Tramp" and "Bewitched." The femme contingent of the cast perform excellently on a songalog including "My Funny Valentine." "That Terrific Rainbow," and "Zip," the latter a clever stripper's number done by Rita Hayworth. Morris Stoloff batons the studio orch authoritatively.

Lilo: "C'est Magnifique" (MGM). French songstress Lilo attractively

malcolm vaughan hells it with feeling and warmth. "OM My PAPA" (Peter Maurice) was revived to tie in with the ill-fated London production of the. show from which it came.

Dennis Loits. (Nixa): "EVERY-THING IS NOTHING WITHOUT YOU" (Cavendish) is suited to Lotis relaxed style of singing, and deserves wide hearing. "My RE-SISTANCE IS LOW" (Morris) rendition is average.

Lonnie Donegan (Nixa): "TM JUST A ROLLIN STONE" (Essexis the slow, bluesy, less commercial Donegan. "My DIXIE DARLING" (Southern) could well duplicate the success of earlier waxings by this Skiffle exponent.

Malcolm Vaughan belt between the between the betts in the studio orch authoritatively.

Lillo: "Cest Magnifique" (MGM). French songstress Lilo attractively. French songstress Lilo attractively. Lillo: "Cest Magnifique" and songslog. Lilo belts in a variety of mosds, ranging from the light "Sans Souci" and "Chantez, Chantelle Tou Love Paris," to fif you Love Me" and "Lave En Rose." The repertory also includes "Cest Magnifique" and "Love Paris," the hits from her "Can-Can" show, plus "Paris-andition is average.

Lonnie Donegan (Nixa): "TM JUST A ROLLIN STONE" (Essexis the slow, bluesy, less commercial Donegan. "MY DIXIE DARLING" (Southern) could well duplicate the success of earlier waxings by this Skiffle exponent.

Rich.

.o. . abug,

songs. The material is handled with that light, spirited touch which made "The Happy Wanderer" a big hit a couple of years ago.

made "The Happy Wanderer" a big hit a couple of years ago.

Billy Nalle: "Swingin' Pipe Organ" (RCA Victor) is a nifty demonstration of the swinging capabilities of a theatre pipe organ. Backed by drummer Ray Mosca, Billy Nalle gives the organ a big band beat and instrumental coloration in a solid collection of standards, including "Who," "Song of India" "I'll Never Smile Again," Marie" and "Billy's Boogie," the latter an unusual rocking display on the organ.

"The Best of Irving Garner" (Verve) is a spoof on Erroll Garner that could well open new vistas for disk packaging. Next one in the same series could be "The Best of Irving Sinatra," etc. In this set, a pianist, whose square handle might well be Irving Garner, plays a fiock of standards, some straight and some in uneven tempo, but without any clear attempt to parody Erroll Garner's style. The cover photo is the best comedy found of the set.

Ernie Andews: "In The Dark" (CND) rockingts singer

touch of the set,
Ernie Andrews: "In The Dark"
(GNP) spotlights a fine blues singer from the Coast. Andrews has a richly textured voice and a savvy sense of phrasing, registering both on the rhythm tunes and the slow ballads. This set comprises some familiar standards such as "Lover Come Back To Me," plus a flock of other, less exercised songs.
"Barbershop Quartet Winners"

Come Back To Me," plus a flock of other, less exercised songs.

"Barbershop Quartet Winners" (Decca) is a collection of winning combos in the 1957 contest of the Preservation and Encouragement of Barber Shop Quartet Singing In America. Although this type of warbling has no relation to rock 'n' roll, 'the combos are similarly named with monickers like Lads of Enchantment, the international champs; Gaynotes, Four Pitchikers, Play-tonics, etc. These practitioners of the ancient art of tonsorial harmonizing deliver with expert smoothness such numbers as 'Five-Foot-two, Eyes of Blue," "All By Myself," "Can't You Hear Me Calling, Caroline," "When I Leave The World Behind" and other groupsinging classics.

Block, Kapralik, Levine Set in Col Sales Posts

In a reorganization of its sales staff setup, Columbia Records has brought in Gene Block for the newly created post of product manager, single records, and David Kapralik for the new position of sales communications manager. Dick Levine also has been tapped by Col as sales training manager.

Block, son of deejay Martin Block, received his disk biz train-ing in radio exploitation and sales promotion. As communications manager, Kapralik will issue a weekly field communication for Col's sales managers and salesmen. He'll also edit Col's weekly sales publication, Insight, the diskery's communication link with its field force.

Block and Levine will report to Hal Cook, veepee in charge of sales, and Kapralik to Bill Gallag-her, field sales manager.

Hampton Wins in Suit By Songwriter Roberts

VARIETY 10 Best Sellers on Coin Machines......

NIGHT TO REMEMBER (Em-	2. HONEXCOMB (6)	Jimmy Roagers Routette	
press*), a big ballad, is belted in Mario Lanza's operatic tenor style.	3. CHANCES ARE (4)	Johnny Mathis Columbia	Hampton Wins in Suit
a nice change of pace from the	4. JAILHOUSE ROCK (2)	Elvis PresleyVictor	
broken note rock 'n' roller. But whether the kids will now go for	5. FASCINATION (7)	Jane Morgan	By Songwriter Roberts
this legit vocalizing is doubtful. "BEHOLD" (Coliseum') is similar material.	6. TAMMY (12)	Debbie Reynolds Coral Ames Bros:Victor	Jury in Lucas County Common pleas Court deliberated only 30
Helen Curtis (Jubilee): "THE	7. THAT'LL BE THE DAY (6)	CricketsBrunswick	minutes last week before bringing back a verdict in favor of Lionel
HAPPIEST MOMENTS IN LIFE"	8. DIANA (11)	Paul AnkaABC-Par.	Hampton, bandleader, who was the
(Modes), an interesting ballad, is an okay showcase for this song-	9. MELODIE D'AMOUR (1)	Ames Bros	defendant in a \$50,000 suit by
stress' bow on wax. "ANY FRIEND	10. HULA LOVE (1)	Buddy Knor ' Roulette	Porter Roberts, Toledo songwriter. After the trial, three jurors asked
OF AL'S" (Saunders*) is a slow ballad with doubtful chances.			for and received Hampton's auto-
	Connul Cunt	+	graph.
Jimmy Simmons (Atco): "LAND 1	Second Group	1	Roberts charged that the orch
OF LOVE" (Montauk*) is a com-			leader had agreed orally to pro-
mercial teenage item belted in fine	EE BOP BABY	Rickey NelsonImperial	mote the sale of a song, "Your
rockabilly style by Jimmy Sim-	YOU SEND ME	Sam CookeKeen	Million Dollar Smile," and split
BOY SAILOR" (BVC*) is an inter-	SILHOUETTES	Rays	the royantes with min-50-50. Rob-
esting folk saga.	MY SPECIAL ANGEL	Bohbu Helms Decca	erts had copyrighted the song and lyrics in 1943. Roberts charged
_ The Landon Sisters (Epic': "I'm	AND THAT REMINDS ME		the bandleader did not promote
FLIPPED FOR YOU" (Sheldon').			the song adequately, and had
a simple rock 'n' roll ditty, is cut, with a passel of vocal g mmicks by			only paid him \$800 in royalties.
this team. Might be bad enough to	JUST BETWEEN YOU & ME	ChordettesCadence	played the song as a special fea-
hit. "WHEN I GET THE NOTION"; (Salmin') is more of the same.	IN THE MIDDLE OF THE ISLAND	{ Tony Bennett Columbia † { Tennessce Ernie Capitol	ture for many years. The jury decided that the \$800
Gayla Peevey (Columbia): • "THAT'S WHAT I LEARNED IN'	MR. LEE	Bobettes Atlantic	was all Roberts had coming.
SCHOOL" (Oxford*), a cute juve-	DEEP PURPLE	Billy WardLiberty	Jules Wolffers, a contributing
angled number, not calculated to		.	music critic of the Christian Sci-
please the educational authorities.	Figures in parentheses indicate number of weeks song hi	as been in the Top 101 📮	ence Monitor, has been appointed
brings back the moppet songstress			chairman of the College of Music
of a few years back on a side that	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	lat Boston U.
		tell make it is defeated in	

INDIES' HIT-'N'-RUN SCORE

Columbia's (Hal) Cook's Tour of O'Seas | HEGKLE MALIES | RCA Bringing Tape In on a Reindeer Disk Jockeys In U. S. and Vice Versa

Hal Cook, Columbia Records veepee in charge of sales, is mulla hands-across-the-turntable program. Plan is to bring foreign disk jockeys to the U. S. for a looksee at the diskery and deejay activities and to send American jocks overseas for a similar o.o.

jocks overseas for a similar 0.0. With the global market becoming increasingly important to a diskery's sales operation, Cook feels that there's plenty to be learned by both sides and the exchange of ideas will be beneficial to the jockeys as well as the disk company.

company.

The deejay exchange plan has been initiated with the current tour of French jockey Jean Fontaine, who spins platters on Paristrer. Fontaine hit the States Monday (21) for a tour of radio and ty stations around the country. His trek here was co-sponsored by the Scandinavian Airlines and Columbia in conjunction with its Phillips affiliate. The Fontaine itinerary here is being handled by Dave Kaparlik, Col's manager of sales communications.

Cook is now looking for an entire here.

Cook is now looking for an American deejay to send to Paris,

KYW, Cleve., Hits Paydirt With Promotion Around Golden Circle Platters

Cleveland, Oct. 22.

With a mail count averaging 1,500 letters daily, KYW here con-tinued its "Golden Opportunity Week" for a second week, and will make the spotlight of disks that have sold over 1,000,000 copies an annual event.

annual event.

Going back to the 1920s, KYW
has been listing over 300 records
that sold more than 1,000,000 and,
in connection with promotion tieins with jewelers and other organizations, highlighted the "golden
record" by playing a different one
each 15 minutes of the day by all
of the station's disk jockeys.

Asking the public to write in on
a series of titles, the station offered
prizes all, dealing with "gold" i.e.,
such as Old Gold cigs: and the
RCA Victor Gold Record Series.
Jewelers, too, contributed gold
prizes.

Larry Adler En Route To Australia Swing

Harmonica soloist Larry Adler was in New York for one day only last week, en route to Australia for a series of concerts under Australian Broadcasting Commission auspices, booked by Jibbs & Tillett out of London. These include 15 straight concerts and nine recitals with plano, besides the broadcasting dates. On the 'way back to England he plays Indonesia, Malaya, India and Pakistan. Adler's last Aussie date was with

nesia, Malaya, India and Pakistan.
Adler's last Aussie date was with
a USO unit in 1944 with Jack
Benny and, before that, in vaudeville in 1938, so his emergence as
a concert artist is a first for Down
Under although that has been his
metier for the past decade or more.
Adler's wife Eileen and he make
their home in London where she
now operates Young Idea Ltd., importers of U.S. clothes for teenagers, besides also doing costumes
for film productions and the like.

Chita Rivera to Epic

Chita Rivera has been tapped to a recording deal by Epic Records. Miss Rivera is featured in the current Broadway click, "West Side Story." Epic incidentally, has the tuner's male lead, Larry Kert, under contract.

Epic put Miss Rivera's first sinsle sides into the groove last week. She's currently heard on Columbia, Epic's parent company, in the original cast album of "Story."

Decca Dots Dwelley

Trish Dwelley, 17-year-old songstress from Philadelphia who garstress from Philadelphia who garnered considerable attention from the major diskeries after her appearance on the Jack Paar "Tonight" show a couple of weeks ago, has been wrapped up by Decca. On the basis of her one-shot stand on his NBC-TV show, Paar has now inked her as a regular. She's also been set to do "The Big Record" show on CBS-TV tonight (Wed.). Her first sides for Decca cut

Her first sides for Decca, cut ast week, are "Wishing" and "Far

Disk Operation

Chicago, Oct. 22.
Bally Manufacturing Co., local
coin machine outfit, has become
disenchanted with its record biz
and is dumping its two-year subsidiary, Bally Records. Jimmy
Hilliard, diskery's chieftain, is
now in the process of liquidating
properties to several other firms. Negotiations are not expected to be finalized for a couple weeks.

The diskery had a couple of hits with songstress Betty Johnson, but otherwise failed to come through with any big moneymakers. Bally also released a line of packaged

MOGUL, KASSNER FORM EDWARD ARTHUR PUB

Artie Mogul has gone into partnership with Ed Kassner in the newly formed Edward Arthur Music Co., a BMI affiliate. Mogul also will take over as general professional manager of all the Kassner firms which include Piccadilly Music, Peter Schaeffers Music, both BMI, and Edward Kassner Music (ASCAP).

Music (ASCAP).

A few months ago Kassner activated President Records which has now a full line of LP product mostly recorded in Europe. With the entry of Mogul into the setup, Kassner now will devote more time to his recording operation and his international setup which now has branch offices in 14 countries.

Mogul had been associated with Ray Anthony and his publishing companies, Moonlight Music and Starlight Music, for the past six

Int'l Music Fund Gets AFM Nod on Tapings

In cooperation with the American Federation of Musicians, a project to record contemporary longhair works has been put into oplonghair works has been put into operation by the American International Music Fund, headed by Mrs. Serge Koussevitsky. The AFM, which generally nixes the taping of performances in concert halls without the payment of extra recording fees, has okayed tapings of works from the modern repertoire under certain conditions.

The initial tanes will not be used

under certain conditions.

The initial tapes will not be used commercially, but will be submitted to a jury which will select two works which will be commercially recorded under a guarantee of the Fund. The other tapes will be deposited in libraries for audition by conductors. Major orchs in the U.S. and Canada are cooperating in the project.

By MIKE GROSS

The indies are continuing to give the major record companies a hard run for their money, Working with a loose bookkeeping and "write-off" system and unencumbered by a fixed overhead, the indie diskeries are continuing to knock off the majors in key hit-making areas.

It's all a matter of "wheeling and dealing," a game in which the indies are making their bigtime rivals look like pigeons. Working with hustling freelance distributors, the indies have been able to pile up a long line of regional hits with quite a number eventually falling into the national sweepstakes.

Modus operandi for the indies has been to get the disk moving in one key area at any cost or give-away. They figure that once the word gets around that their disk is "breaking hig" in Cleveland, Deroit, Pitsburgh, etc., the rest of the country will follow suit. It's on this local level that indies have been outclassing the majors. The distributors working for the indies an move faster and more freely than those in the majors' network, and they're manipulating with a (Continued on page 57)

(Continued on page 57)

Annis: Dreyfus' 60th, Day's 80th

Monday (21) saw longtime music publishing friends, the Max (Victoria) Dreyfuses and the Fred (Doris) Days in sentimental retinion in the NY. Hotel Sheraton Astor apartment of the American music publisher, where he has long maintained an in-town residence. It was Victoria and Max Dreyfus' 60th wedding anniversary, and the visiting (from England Fred Days helped celebrate the occasion. Latter sail today (Wed.) back to their London headquarters where he plans to participate in the 80th anniversary party on Nov. 19 of the Francis, Day & Hunter music publishing firms. Firm was originally known as Francis Bros. & Day.

Day.
The Days and the Dreyfuses have bad close business ties. Max (Continued on page 60)

LIBERTY BIZ UP 300%: '57 MAY HIT **\$**5,000,000

Hollywood, Oct. 22.

With sales for the first six months of 1957 up 300% over the corresponding period last year, Liberty Records expects to do a Liberty Records expects to do a \$5,000,000 gross this year, prexy Si Waronker reported in an analy-sis of the firm's fourth year of op-eration. Label now has 100 albums in release with 60 more in various stages of preparation.

Firm now is recording in its new \$100,000 stereo studio.

Platters' 5-Month Tour In Europe at \$15,000 Per Wk Paris, Oct. 22

The Platters are being lined up for a five-month European tour by Bruno Coquatrix, prexy of the Olympia Theatre here. Tour, which is scheduled to kick off at the Brussels Fair in April, is being booked at \$15,000 weekly plus per-centage.

of the Fund. The other tapes will be deposited in libraries for audition by conductors. Major orchs in the U.S. and Canada are cooperating in the project.

Elmo Russ, doing business as Pyramid Records, was hit last week with a \$561.09 judgment filed with the N. Y. County Clerk by the N. Y. Telephone Co.

For Xmas Drive on Stereo Catalog

DIAZ IN A DUAL

Doubling Between Regular Vik and RCA Victor

Herman Diaz, album artists & repertoire chief for Vik Records, has been tapped to become assistant to Steve Sholes, singles a&r chief at RCA Victor. Diaz will continue to double in his post at Vik, an RCA subsid, until a replacement can be lined up.

Diaz, a longtime recording exec with the Victor company, will take over some of the recording session supervision from Sholes and will also help relieve the pressure on fugo Winterhalter and Joe Reisman, musical directors who also have been under a heavy recording schedule recently. schedule recently.

Hiring (A) Hall As Roulette's C&W'er

Roulette Records has set the ball Roulette Records has set the ball rolling for a upped activity in the country & western field with the appointment of Dicksor Hall as caw artists & repertoire director. Hall plans an "open door" policy for artists and material as part of the expansion program. He'll join the Roulette brass on its forth-coming Nashville trek for the dejay festival there Nov. 15-16.

Thering the post few years Hall

jay festival there Nov. 15-16.
During the past few years, Hall had been freelance record producer for Shapiro-Bernstein's diskery subsid, Skidmore Records, as well as for other publishers and record firms. Before that he had operated his own publishing firm, Choice Music (ASCAP).

Music (ASCAP).

On the administrative level, Roulette has brought in Don Carter as national sales manager. He'll also head the sales activity for Roulette's subsids, Tico, Gee and Rama. In his new post, Carter plans to travel extensively visiting the Roulette distribs, conducting sales meetings and covering key accounts and rack jobbers. He takes off on his first trek Oct. 28.

Carter had been with Tico Reco

takes off on his first trek Oct. 28.

Carter had been with Tico Records in sales and a&r when the label was headed by George Goldner and later became general manager of the Tico Distributing Corp. when the diskery was taken over by Morris Levy, Joe Kolsky, Hugo Peretti and Luigi Creatore.

JESSEL'S VIK ALBUM OF IRISH BALLADS

George Jessel, whose Cabot Records album transcription of his one-man concert show, is just being released, is readying another for Vik, titled "Songs My Mother Didn't Sing To Me." They comprise 12 Irish ballads and come-all-yes, in which he has long been an afficiently which he has long been an afficiently of the company of the compa

Jessel has suggested a showman-ship pitch to Vi: and that is to get Robert Brisco, the former-Jew-ish Lord Mayor of Dublin, to write the liner for the album.

Tap Jack Lewis, Ex-RCA, As A&R Staffer of UA

Jack Lewis, former RCA Victor artists & repertoire staffer, It's been named to the a&r staff of the newly, formed United Artists Record Corp. Other appointments to the diskery and the pic company's music publishing company are expected to be made shortly by Max E. Youngstein, prexy of the whole music operation.
While with Victor and its subsid

RCA Victor is setting its first major sales hypo for the tape market via attractive discount deals to retailers. For the Christmas buying period, starting in November, Victor distributors will be able to offer dealers the Victor tape library at a 10% discount.

The tape deal, part of the diskery's extensive holiday sales program, features the release of eightnew stereophonic tapes next month. This will boost Victor's stereo tape catalog to 71 selections, consisting of 58 classical and 13 pop and jazz numbers. In addition to the discount, Victor is continuing its regular 100% exchange privilege on its tape line.

In the disk department, Victor's Xmas program includes the special release of 21 LP packages, in addition to the regular albums. Most of the label's top names will be featured in the holiday program of the label's top names will be featured in the holiday program vill be handled by the individual distributors. The only release not eligible for any discount deals is Elvis Presley's "Elvis Christmas Album," whose 200,000 run is already sold out.

Victor is also cuffoing a special display rack for extended play platters to dealers ordering quantities of the company's 50 bestselling EFs. The racks hold 200 EPs and showcase 20 titles.

The RCA Camden line is also prepping special holiday merchandise next month. Highlighting the

prepping special holiday merchan-dise next month. Highlighting the November release will be Perry Como's "Dream Along With Me," his first for the subsid RCA label.

Hampton's London Cuffo For So. African Cause 'Blessed' by Clergymen By BARRY BARNETT

London, Oct. 22.

The last time Llonel Hampton came to Britain his music prompted thousands of fans to break up concert hall furniture and go almost beserk. This time he was here to mend—and take part in one of the hoftest jam sessions London's ever heard.

heard.

Hampton had given up several engagements in America to fly here and play for free at the Royal Festival Hall in a bid to raise funds for the 156 South African opponents of Apartheid (racial separation) who were arrested last year on charges of treason. on charges of treason

on charges of treason.

A high percentage of clerical collars were to be seen mingling with the white and colored jazz fans who flocked to the Hall for the midnight concert (organized by the miding concert forganized by the Christian Action organization). Canons in cassocks listened bewilderedly to the hot music being doled out by Hampton on a borrowed set of vibes and the Hum-(Continued on page 60)

Fats Domino Unit 52G In 4 N. Calif. Dates

In 4 N. Caill. Dates

San Francisco, Oct. 22.
Fats Domino and "Biggest Show of Stars" grossed approximately \$52,000 in four dates (seven shows) in northern California last weekend. At San Jose Thursday (17) two shows drew \$11,600; Sacramento, Friday, two shows \$9,000; Frisco, Sa'urday, two shows, \$18,500; Oakland, Saturday, one show, \$13,000. Top was \$3.50. Promoter was Jimmy Jones.

Ads breaking on Elvis Presley for Oct. 28 appearance were blamed for light Frisco draw. All houses were Civic Auditorium.

'Ghost' Goes Styne

the diskery and the pic company's music publishing company are expected to be made shortly by Max E. Youngstein, prexy of the whole music operation.

While with Victor and its subsid While with Victor and its subsid plazz output, also handling some pop albums.

"The Company are expected to be some the score for the music operation.

While with Victor and its subsid by David Rose and Stanley Styne, Jule Styne's son.

The elder Styne, incidentally, also will produce the musical.

Europe as Last Stand for Concert Touring by Big Bands: Harry James

Frankfurt, Oct. 15. Opining that "Europe is the last place where a big band can still get a lot of good concert dates, Harry James is whirlwinding through on his first Continental tour. And he's packed over 50 concerts in 20 cities in France, Belgium, Switzerland, Germany and Italy into a month's tour—finding time for television shows, a short appearance in a German film, constant contacts with local

Capitol records executives, and press and film interviews as well. "It's almost impossible for a big band to get concert dates in the States now," James comments.

"Here in Europe, you can still find an enthusiastic audience for jazz concerts, and it's like a whole new untapped market for American bands."

At Berlin last week, for instance, James' band broke all house records for American entertainment since World War II. Playing two consecutive days at the glant Sport Palast, the James outfit sold more than 8,000 seats at a single show

At Munich, there were only 20 empty seats in a huge house, and in the pair of concerts at Frankfurt's Messegelande, 2,500-seater, only a handful of seats were unsold.

sold.

"Trouble with bringing a big band over here is the cost for the booker," added James. Man who booked the James tour is Hans Schlote of Frankfurt—who had to hand out an advance \$30,000 for air transport for the 15-man orchestra.

"I'm told Stan Kenton and I have been the only large bands invited to Germany since the war, without sponsorship by either the State Dept, or the U. S. Army. Investment is just too large for the European agents to bring a big group over. group over.

group over.

"But the response proves this pays off. I'm getting the same money that I would earn for American engagements. I'd like to make a European tour once a year, and can advise other American artists to do the same. The European concert audience is much more interested and serious in its more interested and serious in its music appreciation than the Americans are to day—people in States have been given too much entertainment for too long, for free.

"I don't think a big-name artist can play in Europe more than once a year, though. He shouldn't over-expose himself any more here than he does in the States."

On his first European tour, too, James had tremendous qualms about European bookings and the uncertainties of schedule.

"But the efficiency here is unbe-vable," he commented. "Every-(Continued on page 61)

Ballard's 'Radio' Ditty Gets Heavy WMCA Plug

Gets Heavy WMCA Plug Songsmith Pat Ballard's first published song, "Oh How She Radiates On The Radio" (1923) got a revival hypo last week when WMCA, N. Y., station manager Mort Fleischel received an adwance dub from Willett Records, McMessport (Pa.) indie, and immediately scheduled it for a big plug.

Ballard made the tape last year with an all-star group including Bobby Hackett, Miff Mole, Frank Signorelli and Bernie Knee. Song was introduced in the 1923 edition of the U. of P. Mask and Wig show and published by the late Joe Morris, whose catalogue was taken over by E. H. (Buddy) Morris.

Val Fede Joins ABC-Par

Continuing the buildup of its administrative staff. ABC Paramount has added Val Fede to its fiscal and auditing department, headed by Al Genovese. He comes into the disk industry after a long tenure in the hotel business hotel business.

Under Genovese. Fede will serve as administrative aide, filling the vacancy created by the promotion of Gene More ti who is now handling export operations and for-eign PX sales for the diskery.

With Sponsors Yet

FM station WBAI, N.Y., is cashing in on the hi-fi movement by periodically emitting test frequency signals, lasting from 20 to 40 seconds, to help listeners check their

ment.
A typical announcement says: "The note you have just heard comes to you through the courtesy of Hudson Radio."

Charge Mercury 'Lift' In 'Never Never' Suit

JONATHAN EDWARDS (Columbia)

Chicago, Oct. 22.
Suit against Mercury Records, singer Eddy Howard, Lake Shore Publications, Hil Radke and Bill Savage for \$1,000,000 was filed in Chi Federal District Court last week charging copyright infringement on song "Never, Never,

Attorneys Rubenstein & Margules, representing Kirby Allan of Hollywood, charge that the song was copyrighted, published and recorded in 1954 by Maze Publications and Maze Records on a BMI copyright and that Mercury's recording by Howard of the song published by Howard's Lake Shore Publications on ASCAP list is the same words and music. same words and music



VARIETY

LESTER LANIN

AUDITER LANIN

Auburndale, Mass., Oct. 21.

Doug Farrington, president of
Totem Pole Ballroom, opened champagne to toast society maestro
Lester Lanin and his orchestra for
hreaking all records at the Totem
Pole last Friday and Saturday . . .
47 Schools and colleges were represented (EPIC RECORDS—LN 32423340.)

Coral Gets Masters

Pincus Platters, indie label operated by publisher George Pincus. erated by publisher George Pincus,
has peddled the masters of its
Sugarmints' coupling, "I-I-I Could
Love You" and "You'll Have Everything," to Coral Records. Bob
Thiele, Coral's a&r chief, has set
an early release date for the disk.
The tunes were written by Rose
Marie McCoy and Kelly Owens.
Pincus' Gil Music is publishing.

Inside Stuff—Music

Rock 'n' roll enthusiasm may be beneficial to music, in the opinion of Boris Goldovsky, planist and mc for "Opera News of the Air," ABC. radio program. Appearing before the Des Moines Women's Club he said, "You might even argue that rock 'n' roll paves the way for good things. It may be that if young people get excited about this kind of thing later on they will get excited about something else—and just so long as they get excited about something that is important."

Goldovsky believes there well may be just as much interest in quality music as in rock 'n' roll but that the people who are interested in quality don't make so much noise about it. He said, "You have no idea how many things are going on that are good in music, but these things receive little national publicity. In music we are living in very exciting times."

Arthur Schwartz and Howard Dietz have entered politics via the songwriting route, In support of a friend, Bill Krasilovsky, who is running for Justice of the Peace on the Democratic ticket in West-chester County, N.Y., they have written a campaign song which Walter Slezak has recorded for use at the candidate's political rallies, Krasilovsky is a lawyer working in the office of John Schulman, counsel for the Songwriters Protective Assn.

The regulars of McCarthy's Bar & Grill on New York's east side were tossed a cocktail party yesterday (Tues.) by Westminster Records as a reward for their services in the LP package, "The Mike on the Barroom Floor." Produced by Ben Hall, the disk was edited from a tape made in the bar where the proceedings by the regular clientele and the spot's piano player were captured for posterity.

N.Y. State Senator Fred G. Moritt, who is also a partitime song writer and member of ASCAP, is running for a N.Y.C. Municipal Court Justice seat on the Democratic and Liberal parties' line. Moritt, who wrote such songs as "Oh Willie I'm Waiting," is also a singer who has worked on radio and in niteries.

L. Wolfe Gilbert, vet songwriter, whose autobiography, "Without Rhyme or Reason," was published earlier this year, is now at work on a second book which he's, one-third through. He's currently in New York from Hollywood fo: publication huddles and ASCAP board

A \$1.50 to \$4 scale will prevail for the performance of Super Attractions Inc.'s "Biggest Show Stars For 1957" at the R. P. I. Field House, Troy, N.Y., Nov. 14. Started are Fats Domino, Frankie Lymon, Clyde McPhatter, La Vern Baker, Everly Brothers, Chuck Berry, the (Continued on page 61)

RETAIL ALBUM BEST SELLERS Albany-(Ten Eyck Record Shòp) San Francisco—(Sherman Clay ortland-(Meier & Frank Co.) ટ Miami-(Spec's Record Shop) VARIETY Dallas-(Titche-Goetfinger) Survey of retail album best sellers based on reports from lead-ing stores and showing comparative ratings for this week and last. Kansas City-(Katz Drug hiladelphia-(Record ong Island-(Anade Pittsburgh-(National .tlanta—(Rich's Dept. Washington-(Disc. National Rating This Last Artist, Label, Title AROUND THE WORLD (Decca) Sountrack (DC 9046) MY FAIR LADY (Columbia) Original Cast (CL 5090)..... NAT KING COLE (Capitol) Love Is the Thing (W 824). FRANK SINATRA (Capitol) Where Are You (W 855)... ELVIS PRESLEY (Victor) Loving You (LPM 1515)... JOHNNY MATHIS (Columbia) Wonderful, Wonderful (CL 1028) HARRY BELAFONTE (Victor) Sings the Caribbean (LPM 1505) PAT BOONE (Dot) • Pat's Greatest Hits (DLP 3071) MANTOVANI (London) Film Encores (LL 1700).... ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000) 10 EDDY DUCHIN STORY (Decca Soundtrack (DL 8289)..... 11A 14 PAJAMA GAME (Columbia) Soundtrack (DL 5210)..... 11B OKLAHOMA (Capitol) Soundtrack (SAO 595) FRANK SINATRA (Capitol) Swinging Affair (W 803) LAWRENCE WELK (Coral) Dixleland (57146). 14A 14B 18 MARTIN DENNY (Liberty) Exotica (LRP 3034) KING & I (Capitol) Soundtrack (T740)... 17 13 ROGER WILLIAMS (Kapp) Fabulous Forties (KXL 5003) PERRY COMO (Victor) We Get Letters (LPM 1462) LESTER LANIN ORCH (Epic) Dance to Music of (LW 334C). EYDIE GORME (ABC-Par) Swings the Blues (192)..... JACKIE GLEASON (Capitol) 21 22 Velvet Brass (W 859) ROGER WILLIAMS (Kapp) Almost Paradise (1063)

BMI 'Goes to Press'

Broadcast Music, Inc., which has been under heavy attack from ASCAP songwriters and Congressmen for the past couple of years, is striking back via its public relations campaign directed by Walter Ross, who was hired early this year for that purpose. Ross has mailed a memorandum to newspaper and magazine editors, writers, columnists and freelance writers giving the background of the BMI-ASCAP dispute from its standpoint.

The memorandum charges that the 33 ASCAP songsmiths who are suing BMI and the broadcasters for an alleged conspiracy against non-BMI tunes "have launched a widespread publicity campaign against BMI and broadcasters consisting of prejudicall statements by prominent performing artists (themselves ASCAP members), of charges before Congressional Committees and of the involvement of certain uninformed organizations. The object of this publicity is seemingly to creat a climate of public opinion in which it will be impossible to select an unbiased jury, thus prejudging the forthcooming trial."

The BMI memorandum was designed, Ross states, to "put past and future developments in the music controversy in perspective and to furnish some basic frame of reference within which future news developments, seemingly isolated, can be assessed."

Joyce Pacts Alan Freed

Philadelphia, Oct. 22.

Deejay Alan Freed has been pacted by Jolly Joyce to a new management contract covering pix, television and tours. A European trip has been passed back to enable the rock of roller to head for the Columbia lot for feature role.

He leaves for the Coast after his Christmas week booking at the Paramount, Brooklyn, N.Y.

Freed goes on his first European tour, with a rock 'n' roll unit, the latter part of January.

SPUTNIK, P.D.

OK for French Cleffers To Shoot For 'Moon'

Paris, Oct. 22.

The BMI memorandum was designed, Ross states, to "put past and future developments in the music controversy in perspective and to furnish some basic frame of reference within which future news developments, seemingly isolated, can be assessed."

Indies Hit 'n' Run

Continued from page 55.

greenlight from the indie homeoffices.

To get their disks in the coin machines, the indie distribs have been cuffoling the operators with boxes of 25 records. Similarly, deal of rather have a 50,000 disk-seller interest has been stimulated with under-the-counter giveaway.

The globe girdling Russian statellite, Sputnik, has had show biz the void. After being besieged by songwriters, the Society of Authors, Composers & Editors of Music ruled that the Gallic appellation of the Russo eye-opener was in public domain. French are interest has been stimulated with under-the-counter giveaway.

The deejay, too, has been earmarked for "special" considerations if he gives a heavy play to the plug platter.

It's all written off, somehow, by a special process developed by the indies. Some of it is written off the field and take away the play.

The globe girdling Russian statellite, Sputnik, has had show biz the roe, as in the rest on, as in the rest on, as in the rest on, as in the rest of the world. After being besieged by songwriters, the Society of Authors, Composers & Editors of Music ruled that the Gallic appellation of the Russo eye-opener was in public domain. French was in public domain, French are interest with SACEM right after revelation of the Sputnik after revelation of the Baby Moon.

The all written off, somehow, by a special process developed by the indies continue to move in from the indies. Some of it is w

Decca Iffy on 'Brass' & 'Heart' Albums While Col Jumps With 'West Side Story'

Victor's Video 'Village'

Victor's Video 'Village'
DuMont's Friday night video
show, "Art Ford's Greenwich
village Party," will be the
takeoff point for an RCA Victor album to be released next
spring. Victor is cutting the
package during rehearsals for
the show this week.
Set will include sides by
pianist Cy Coleman, Stan Rubin, & His Tigertown Five and
songstress Gale Garnett, all
regulars on the Ford show.
Ford is writing a short history
of jazz and blues singing for
the album notes.

Original cast albums of "Copper and Brass" and "Carefree Heart" are in an iffy status. Decca Rec-ords, which had wrapped up the recording rights to the legiturers, isn't taking any chances on getting caught with a couple of flop shows.

caught with a couple of flop shows.
"Brass," which was generally rapped by the critics following its Broadway opening last week, is tentatively slated to close this Saturday (26). "Heart," cut. ently breaking in out of town, is considered a shaky bet to make it to Broadway. An SOS for additional financing had to be sent out and it's not known where the show will go following its' current week in Clevelahd. go follow. Cleveland.

cleveland, its current week in Cleveland.

Decca, and its Coral label subsid, already have issued a flock of singles from the two scores but the \$15,000 to \$20,000 rap it takes to put an original cast album in the groove is holding up any definite commitments on the part of the company.

Score for "Brass," which stars Nancy Walker, was written by David Craig and David Baker, Was written by Robert Wright and George Forrest.

Decca also has the original cast rights to "Rumple" the Frank Reardon-Jeff Schweikert tuner starring Eddie Foy Jr., Gretchen Wyler and Stephen Douglas. It's currently trying out in Philadelphia.

currently trying out in Philadelphia.

Last season RCA Victor bowed out of its agreement to cut "Shangri-La," a quick Broadway fold. Diskery shelled out \$1,000 to get out of its commitment. Decca claims no such monetary obligation to either "Brass" or "Heart."

Meantime, Columbia Records got off to a winging start with its original cast package of "West Side Story." Tuner, with a score by Leonard Bernstein and Stephen Sondheim, is considered a Broadway click. Col got the set off to a 46,000 advance order.

Other Broadway tuner on tap is the upcoming Harold Arlen-Yip Harburg "Jamalica," starring Lena Horne, which is slated to be grooved by RCA Victor.

Pickwick's Adult Design For Low-Price LP's With Rov Freeman A&R Chief

NOY FICEMICE ACR UNITE

Pickwick Sales Inc., indie kldisk
firm, is branching out into the
adult LP field with a new low-price
line, Design Records. The packages will retail at \$1.49.

The new Design label will be
a&r'ed by Roy Freeman, who'll
also oversee the kiddy line, Cricket
Records. The initial release under the Design banner consists of
24 LP's.

Freeman stated that the label

24 LP's.
Freeman stated that the label will showcase new talent such as Joya Sherrill, former Duke Ellington band thrush, and Stanley Applewaite, British orch leader, in each new release. Opening release kicked off with such names as Sammy Davis Jr., the Dorsey Bros. Clyde McCoy, Dizzy Gillespie and D'Artega.

Day & Date Liszt LP-Biog For Ruth Slenczynska

Decca Records is tieing in its release of pianist Ruth Slenczyn-ska's new all-Liszt LP set with pub-lication this month of her auto-biography, "Forbidden Children," by Doubleday & Co. It's her sec-ond album for Decca.

ond album for Decca.

Also included in Gold Label release for next month is the first
set by the New York Pro Musica
group, under Noah Greenberg, for
Decca, and a collection of "Great
Opera Arias" by Rita Streich, the
European soprano who is current
ly appearing with the San Francisco Opera. The latter set is timed
for Miss Streich's tour of the U.S.
next month. next month.

John Carroll Disking

John Carroll is the latest picthesp to move into the disk picture. He's etching under the indie Prescott banner.
First waxing is "Johnny Trouble," title tune from his film release. Tune was written by

RETAIL DISK BEST SELLERS

seller taine 20 ci parat	rvey of retail disk best is a based on reports obdition from leading stores in ties and showing comittee sales rating for this ast week.	New York-(R. H. Macy Co.)	ur Island—(Arcade Assoc.)	Albany—(Van Curler Muste Co	Washington-(Super Music)	Philadelphia—(John Wanamak	Pittsburgh—(Stedeford's)	Miami-(Spec's Record Shop)	Memphis-(Trent-Wood)	ouisville-(Shacketon's)	Dallas (Titche-Goettinger)	San Antonio—(San Antonio M	Chicago — (Hudson-Ross Music)	Detroit-(Grinnell Bros.)	ndlanapolis-(Ayres)	Minneapolis-(Don Leary Mu	Kansas City-(Katz Drug Co.)	Francisco-(Columbia Mus	Hollywood—(Music City)	Denver-(Denver Dry Goods C	Scattle (S. Clay Music Co.)	TOTAL POINT
wk. wk.		ž	3	1	E	쿒	E	ğ	₹	3	ā	Sar	5	o o	Į.	Z	X	S	Ê	å	S	_s
ï 1	EVERLY BROS (Cadence) Wake Up, Little Suzy	3	2	2	2		9	2	10	3	1	3	3	.2		2	2	2	5	f	1	138
2 3	ELVIS PRESLEY (Victor) Jailhouse Rock	2	9	3	1		8	1	1	1	2		1	7	3	1	1	1	2		2	141
3 2	JOHNNY MATHIS (Columbia) Chances Are	1	,6		3	2	10	3	. 4		8		2	6	4		8	4	3	3	5 :	104
4 5	JANE MORGAN (Kapp) Fascination		•	4	9	3	· 2		2	9	10	5	4		6						4	63
5 6	JIMMY RODGERS (Roulette) Honeycomb				8	4		7					´ 6 .						8	7		62
6A 4	DEBBIE REYNOLDS (Coral) Tammy								<u> </u>		9			3	8		71.		-	5	7	57
6B 11	TATE OF						<u></u> -		<u></u>			··-	7	4	<u> </u>		<u></u>	·-				57
8 7	KAYS (Cameo) Silhouettes CRICKETS (Brunswick)	<u>-:-</u>		-		-3	•								•••	10		··-	10	;	··-	
	RICKY NELSON (Imperial)											6			10		••	· <u>·</u>	••	Z	3	41
9 16	Be Bop Baby BOBBY HELMS (Decca)					••			•••	2 ·	•••	<u></u>	5	<u></u>	1	••-	3	• • •	••-	••	· <u>·</u>	38
10	My Special Angel					٠.,	'4	··· <u>"</u>		••-	··-	_2_	••-	10	••	٠	· <u>·</u>	•.•	<u></u>	••	••	25
11 8	Happy, Happy Birthday, Baby					•••	••	9,		••	4	7	··-	••		<u>:-</u>	••	••	••	10		24
12	AMES BROS. (Victor) Melodie D'Amour 'RUSS HAMILTON (Kapp)			~		<u></u>	8		٠.	••-	٠	<u></u>	<u></u>	5	•	6	••			••	<u></u>	18
13 10	Rainbow					9		·	3					٠.,					••	4	٠.	17
14	Keep A Knocking										6	8_					5				9	16
15 20	GENE VINCENT (Capitol) Letta Leving		4				•••	8					8					9				15
16 9	PAUL ANKA (ABC-Par) Diana		١		6								•••			•••		3				13
17A 15	TONY BENNETT (Columbia) Middle of the Island	•				7									5			1				12
17B	SAM COOKE (Keen) You Send Me		•												<u> </u>				7	1		12
	THURSTON HARMS (Aladdin) Little Betty Pretty One				··-	<u>··</u>	•••		··-		<u></u>	·	·	·	••	<u>··</u>	••		<u> </u>	•	<u></u>	12
	DELLA REESE (Jubilee) And That Reminds Me.					••	••	•••	···		3		·	·	··-		••	••	٠٠٠	••		-
20A 18	JERRY LEE LEWIS (Sun)							••		•••	<u></u>		·	··-	••	7	9	<u>··</u>	··	٠.		11
-	Whole Lot of Shaking BOBETTES (Atlantic)				··-	• • •		•	••-	:	•		••	··-		••-	••-	••	6	••-		_11
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23	Just Born	••-	<u></u>	••	·· <u>·</u>	<u></u>	••	••	6	••	••-	••	••-	••-	7	-	;·-	··-	:- -	••	··-	_9
24 24	Mean Woman Blues	••	••		••	••	••		••	••	••	••		••	• •	••	••	6	••	9	••	_7
25	NAT KING COLE (Capitol) Raintree County	••	••		••			••		8	••		••	• •		••		1.	9			5

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Talent op Kecord

	MAZHON HOHOH
	Bruce Vanderhoof-KGW-Portland, Ore.
	Tony Lerson-KUDY-Denver-Littleton
	Dick Cook-KSEO-San Francisco
EST	Bill Browning—KFMB—San Diego
×	sgnirqS mis-TATA-nosliw ybnA
ĦV	Johnny Magnus-KGFJ-Los Angeles
£	Bill Daniels-KrwB-Hollywood
	Al Radka-KFRE-Fresno
	Dick Gilbert—KPOK—Scottsdale
	Robb Thomss-WEMP-Milwaukee
	Joe Finan-KYW-Cleveland
	WIL Lensy—WSAI—Cincinnati
ST	Sandy Jackson-KOWH-Omaha
MIDWEST	Don Kelly-WDGY-Minnespolis
ID	Ed McKenzie-WXYZ-Detroit
7	Jim O'Neili-KFBI-Wichita
	Don Bell-KIOA-Des Moines
	Ed Grennan-WAIT-Chicago
၂	Roger Clark-WNOR-Norfolk
	Red Jones-KXYZ-Houston
	Dave Walshak-KCTI-Gonzales
	Ted Quillin—KELP—Fi Paso
SOUTH	Lloyd Payne-WDXB-Chattanooga
80	John Wrisley-WIS-Columbia, S. C.
	Rob Elliott-KENT-Shreveport
	imsiM-MAQW-xaniirsM IA
ı	Tom Gillies WTRL Bradenton
寸	Dean Slack-WJOY-Burlington
-	
ŀ	Al Meliter-WHEN-Syracuse Lou Barile-WIBX-Utica-Rome
ŀ	Mei Miller-WPOW-Staten Island
ŀ	
ŀ	Nick Mickeon—MBBL—Hochester Istra Brownell—MKBM—Britislo
HS	Ronn Allard-WfTA-Manchester, N. H
EAS	
-	Lad Carleton—WKOX—Framingham
-	10e HAGEL—MCOL—Boston
-	Milton Q. Ford-WOL-Washington, D. C. Howie Leonard-WLOB-Portland, Mc.
-	
-	10e Buetry-WilWL-Georgetown, Dél.
<u> </u>	Ed Stokes—WMGM—New York

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11	This compilation is designed to indicate those records rising in	popuu basis c	down to one point. Wherever possible, only records with two or	some	jockey	picture	
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¥	N.	wk. in log	Artist	Label	Song	10	
-	-	9	Johnny Mathis	Columbia*Chances Are		3	
~	2	12	Jimmy Rodgers	Roulette*Honeycomb		2	
62	4	4	Everly Bros	Cadence	Cadence Wake Up Little Suzy	1 3	
*	6	2	Elvis Presley	Victor†Jailhouse	†Jailhouse Rock	7	
10	62	15	Debbie Reynolds	Coral *Tammy		4	
9	-	6	Crickets	Brunswick	Brunswick That'll Be the Day	:	
-	80	2	Ames Bros, Victor † Melodie D'Amour	Victor		5 10	_
00	133	10	Bobettes	Atlantic †Mr. Lee		:	
6	2	11	Jane Morgan	Kapp*Fascination	*Fascination	9	L
2	14	2	Bobby Helms	Decca	Decca †My Special Angel	2	Ŀ
1	2	10	Chordettes	Cadence	Cadence tJust Between You & Me .		
27	32	10	Kay Starr	Victor	StarrVictor *My Heart Reminds Me	6	
2	21	9	Tune Weavers	Checker	Weavers Checker Happy, Happy Birthday.	4	4
7	8	16	Paul Anka	Anka ABC-Par †Diana	+Diana	:	
15A	ន	9	Andy Williams	Cadence	Cadence +Lips of Wine		
15B	30	2	Rays	Cameo †Silhouettes	†Silhouettes		1
17	40	2	Billy Williams	Coral	Coral*Got a Date With an Angel	8	ľ,
18	13	14	Vic Damone	Columbia	Columbia*Affair to Remember	7	
19	14	2	Perry Como			8	
19B	16	6	Della Reese	Jubilee	Jubilee *And That Reminds Me		`
21	21	6	Gene Vincent	Capitol †Lotta Loving	†Lotta Loving		
22A	36	2	Ricky Nelson	Imperial†Be Bop Baby	Be Bop Baby		
22B	12	11	Pat Boone	Dot		:	ľ
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Frank Sinatra Capitol *All the Way B Buddy Know Votor Hanen Woman Blues. Buddy Know Roulette Hulls Love 6 Ekits Presley Victor Hans Love 6 Ekits Presley Victor Treat Me Nice. 6 Ekits Page Willems Mecury 'NI Remember Today 6 Four Colms Kapp 'NI Remember Today 7 Roger Williams Kapp 'NI Remember Today 7 Roger Colms Mercury 'Nonolicht Swim 1 Roke Noble Mercury 'Nonolicht Swim 1 Edmundo Ros London Helodie D'Amour 7 Edmundo Ros London Helodie D'Amour 7 Edmundo Ros London Halve I Told You Baby 7 Sparkeltonies ABC-Par Hove You Baby 7 Sparkeltonies ABC-Par Halsek Sincks Sincks Sun Halsely of Love 1 Little Richard Sun (Wasles of Love Shaking Columbia 'Bres of God Knocking Class Class I Little Bity Pretty One 1 Jiminy Dorsey Fraterility 'June Night None New 1
voman Blues 6 vo 6 vo 7 vo 7 vo 7 vo 8 vo 9 vo
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AMERICA'S PLAYING FAVORITES!



SINGS

two new ballads he'll introduce as star of "Man in A Trance" on NBC-TV's Kraft Television Theatre, October 23

with Joe Reisman's Orchestra and Chorus

47/20-7059

SINGS

BEHOLD A NIGHT TO REMEMBER

Watch for these NBC-TV network shows: PERRY COMO, GEORGE GOBEL, EDDIE FISHER, PRICE IS RIGHT, TIC TAC DOUGH, They're all sponsored by ...





60

On The Upbeat

· New York

New York

Dick Thike, who exited the disk biz to go into personal management, was partied yesterday (Tues.) by staffers of Columbia, Capitol, William Morris Agency, Warner Bros: and the trade press, at the Stockholm Restaurant ... Gordie Baker, deejay at WSPR, Springfield, Mass., back at his turntable after a tour of Air Force bases in Newfoundland, Labrador and Greenland .. Renato Carosone & Sextet debuts in the U.S. at Carnegie Hall Jan. 4. .. Kai Winding plays the Manhattan College prom Friday (25) ... Jimmie Rodgers guests on CBS-TYS "Shower of Stars" Oct. 31. .. Bobby Sherwood sued by the Diners Club for \$411.31. .. Mannie Greenfield comanaging The Crickets (Brunswick Records) with Norman Pétty.

Jack Teaparden's All Stars set for a date at Antsterdam's Concertgebouw Nov. 9. Erroll Garner has been tapped to play there Jan. 4. .. Randy Jackson, deejay at KOWH, Omaha, in Gotham for a sequence in WB's "Jamboree" ... Four Voices subbling for MelloLarks on Howard Miller's NBC-TV whow out of Chicago ... Barry Ulanov's "A Handbook of Jazz" will hit the stalls Oct. 28 via Viking ... Les Jazz Modes began a week's stand at Newark's Sugar Hill yesterday (Tues) ... Terri Stevens currently at the Latin Casino, Philly.

Stevens currently at the Latin Ca-sino, Philly.

Mattle Marshall of Remington Records off to Ft. Worth to do the United Fund Show . . "Stardust" named favorite song in Buddy Morrow's poll of Yale, Holy Cross,

A great score composed by Dimitri Trock - for the new cineramy production

"SEARCH FOR PARADISE"

Hugo Winterhalter and Orchestra R.C.A. Victor R.C.A. Victor David Rose with Dean Jones M.G.M. Records Les Baxter and Chorus Capitol Records

"THE HAPPY LAND OF HUNZA"

Robert Merriii R.C.A. Victor . Walter Schuman Singers R.C.A. Victor Tito Puente and Orchestra R.C.A. Victor

"KASHMIR"

Hugo Winterhalter and Orchestra R.C.A. Victor Robert Merrill R.C.A. Victor

"SHALIMAR"

R.C.A. Victor Robert Merrin Walter Schuman Singers R.C.A. Victor

SOUND TRACK ALBUM

by R.C.A. Victor MANY MORE TO COME .

M. WITMARK & SONS

Notre Dame and the U. of Pennsylvania . . Jack Gale, deejay at WITH, Baltimore, has a new son in the family . . . Hugh (Wyatt Earp) O'Brian hits town today (Wed) from the Coast on first leg of his deejay tour in the east plugging his ABC-Paramount releases . The Sparkletones guest on Ed Sullivan's CBS-TV show Sunday (27) . . Pat Boone has an album of Irving Berlin songs coming up on the Dot label . . Xavier Cugat opened at Roseland Dance City last night (Tues.).

London

London

Mills Music exec, Irving Mills, making his first visit here in five years. He made a quiek trip to Ireland shortly after his arrival, but is back in London now until next Tues. (29) when he leaves for the U.S. ... Clarinetist Vic Ash headed for America with a quartet on Dec. 5 for an Anglo-U.S. band swap for the Modern Jazz Quartet, who're due here next month for a 16-day tour . . . Skiffle group leader Bob Cort turned professional this week .. . Nine more dates have been added to Count Basie's British tour which opens at the Festival Hall tomorrow (Thurs.) night.

Hollywood

Hollywood

Mac Maurauda and Alex Studer
wrote a dozen tunes for Pearl
Bailey's Roulette album, "Pearl
Bailey at the Flamingo." . Anne
Francis has set Buddy Bregman as
musical director and arranger for
her upcoming initial recording for
the Safari label. Johnny Green
making trek plugging "Raintree
County" score from the Metro film
. Paul Martin cut a banjo album
for Tops . . Hal Spector handling
public relations for the Tops label.

Ken Harris orch pacted for Muehlebach, K.C., for seven weeks, Nov. 15. . . Jack Rodriguez orch into Flame Restaurant, Duluth, for two frames, Oct. 28. . . Hazel Scott Trio into London House for four weeks, March 19. . . Roy Acuff awarded scroll by WSM, Nashville, for his 20 years with "Grand Ole Opry."

San Francisco

San Francisco

Ree Brunell opened at the hungry i Monday (21), replacing Ada

Moore, who departed for a Los Angeles date . Art Pepper, Jean

Hoffman and their groups at the
Blackhawk . Jazz Showcase has

cut back to a three-nights-a-week

policy, Fridays through Sundays
. Ernestine Anderson at RayGorum's new Offbeat Room . . .

Guy Cherney headlines show opening tomorrow (Thurs.) at Bimbo's

365 Club . . Anson Weeks, coming

back strong with his Sheraton-Paiace band, recorded a new LP for

Fantasy . . Chris Ibanes signed

three-month pact with Jazz Workshop.

Pittsburgh

THE INTERNATIONAL FAVORITES

CHARLES FUQUA'S INK SPOTS

Currently at

FLAMINGO HOTEL, Las Vegas



48 W. 48th St. New York City PLaza 7-7100

457 N. Caron Dr. Beverly Hills, Calif. Crestview 6-1001

RETAIL SHEET BEST SELLERS

ARIETY
Series of retail sheet music best sellers based on reports obtained-from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI ಕ Music (Kansas City--(Jenkins Music Chleago (Lyon-Healy National Rating Title and Publisher *Tammy (Northern)..... *Around the World (Young)..... *Fascination (Southern)... 85 *Chances Are (Korwin)... *Affair to Remember (Feist). *Honeycomb (Joy).... †Wake Up, Little Suzy (Acuff-R).... *Middle of Island (Mayfair)..... *Heart Reminds Me (Symphony).... 11 6 †Diana (Pamco)... *Love Letters Sand (Bourne)..... *Rainbow (Robbins).....
†That'll Be Day (Nor-Va-Jak)..... *Remember You're Mine (Rush)..... 14A 14 10 .. 9 ..

later, Fats Domino, LaVern Baker, Frankie Lymon, Everly Bros., Chuck Berry, Clyde McPhatter, Crickets, Dritters, Buddy Knox, Eddie Cochran, Paul Anka, Jimmy Bowen and The Diamonds come in for two shows . . . Tyrones return to Copa Nov. 4 for their third booking at Lenny Litman's room since last summer.

†Bon Voyage (Ardmore).....

Philadelphia

Hampton

Continued from page 55 ;

phrey Lyttelton and Johnny Dank-worth bands who also were playing for nothing more than the cause.

Midway through the session, Hampton stopped the music to read a cable conveying best wishes and congratulations. It was signed "Louis 'Satchmo' Armstrong."

"Louis 'Satchmo' Armstrong."
Earlier in the day, Hampton, whose plane was kept circling around London Airport for almost four hours because of thick fog, told a press conference held in the Chapter House of St. Paul's Catheral: "There are some things more important than money. Freedom is one of them. If my music can help to bring it to people now denied its blessing, then I am prepared to fly anywhere to assist such a cause. Color discrimination is a disease. It has got to be cured."

For two-and-a-half hours, Hamp-

For two-and-a-half hours, Hampton and the bands, along with songstress Cleo Laine, gave out with music that whipped the audience who didn't quite manage to fill the 3,000-seater, into roars of appreciation. The program listed a large number of tunes from which the repertoire would be chosen, but Hampton quickly changed that.

There were contract.

There were only a few standard numbers played throughout the

whole evening. The rest were just based on ideas thought up on the spot. With only a couple of hours of rehearsals behind them, the bands managed to stick with the ace of the vibraharp, through his intricate variations and key changes. When they did get lost, he was there to steer them back onto the right path.

Around about 2 a.m., when the music was flowing at its hottest, and the show had run 15 minutes overtime. Hamp ton reluctantly stopped the bands, to allow a clericto announce that the concert had to wind. But nobody moved, and

stopped the bands, to allow a cieric to announce that the concert had, to wind. But nobody moved, and the shoults for more got louder. If anyone wanted to put up an extra \$280, they were told, the show could go on for an extra 30 minutes. Hampton immediately led the orchs into another session. A couple of minutes later, the same, but very excited looking cleric, came back onto the platform and broke up the music to announce that the money had been put up. At 2:20 a.m. the concert came to an end. As Hampton had said earlier: "It's going to be the greatest jam session yet. Musicians need all the notes—the white ones and the black ones too." He proved both points.

Dreyfus-Day

Continued from page 35 m

Dreyfus started as a plano player for T. B. Harms, and for many years there was an international music publishing alliance between the T. B. Harms Co. and Francis. Day & Hunter, until Max and his brother Louis Dreyfus separated the Harms companies, formed their own Chappell-Harms outfits. The Francis, Day & Hunter enterprises went their own way also. Present head, Fred Day, is the son of founder Dayid Day, with whom young Dreyfus first became friendly. Some 15 years after Max and Victoria Dreyfus' wedding anniversary he was best man for the Fred Day's marriage in England. Incidentally, Mrs. Day's World War. I work of sewing shirts for service men inspired the international war song, "Sister's Susie Sewing Shirts for the Soldiers." It was a slogan which Day brought into his music pubbery one day, and prompted R. P. Weston and Hermann E. Darewski (music) to whip up this jingle. (In America it was, some-times transmuted into "sov" vice "shirts" and "sailors" vice "soldiers").

Mrs. Day's nephew changed his

identification both Max and his brother Louis Dreyfus ever in-dulged in was the Victoria Music Co., a publishing subsidiary named for Max's wife.

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Takes no skill or experience to play

Great for dances and parties

THE BOOMBASS CO. 104 Revenswood Ave. Chicago 13, Ittinois



Harry James

Continued from page 56 =

day we've been handled the schedule, and things have run much more smoothly than I would have believed possible, with none of the on-the-road difficulties that sometimes mar a tour in America—and I'd expected things to be much rougher in Europe."

rougner in Europe."

In Berlin, many East Germans attehded the concert. "The favorites here are the same as in the States—they aren't behind in musical tastes at all, and like the same up numbers, like Trumpet Blues' and "2 O'Clock Jump," that go over best in Hollywood, Las Vegas or Texas."

Vegas or Texas."

In fact, even the Russians dig jazz, James found out. While his bus, going through Russian-ton-trolled territory to drive to Berlin, was stopped at a Russian checkpoint on the road, four Russian soldiers gathered around and asked for his autograph.

point on the road, four Russian soldiers gathered around and asked for his autograph.

The James management has added a smart plus to the German tour. Other large American groups, like Stan Kenton, Jazz at the Philharmonic, Louis Armstrong, who have played Germany recently, generally do all the announcing in English, even though the audiences consist of 80% Germans and only 20% American soldiers stationed in the area. James, though, hired top German radio and tv personality John Paris to emcee the show, and closes with vocalist Jilla Webb rending "Auf Wiedersehn" in German—good for a tremendous bit of added applayse.

POSITIONS

THE "LEFT FIELD" HIT OF THE YEAR!

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CYRIL STAPLETON (Leaden)
FREDERICK FEMMELL (Morcury) MILLS MUSIC, INC.

THE THINGS WE DID LAST SUMMER

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Retail Sheet Music Coin Machines **Retail Disks**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points stored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

This Week	Last Week	ARTIST AND LABEL TUNE
1	1	EVERLY BROS. (Cadence)
2	5	ELVIS PRESLEY (Victor) Jailhouse Rock†
3	2	JOHNNY MATHIS (Columbia) Chances Are*
4	3	JIMMY RODGERS (Roulette) Honeycomb*
.5	4	JANE MORGAN (Kapp) Fascination†
6	6	DEBBIE REYNOLDS (Coral) Tammy*
7	7	CRICKETS (Brunswick) That'll Be The Day†
8		RAYS (Cameo) Silhouettes†
9		RICKY NELSON (Imperial) Be Bop Baby†
10		AMES BROS (Victor) Melodie D'Amour†
POSITIONS		TUNES
This Week	Last Week	TÜNE PUBLISHER
1	5.	†WAKE UP LITTLE SUZY Acuff-Rose
.2	4	*CHANCES ARE
3	1	*TAMMY—"Tammy & Bachelor"-F Northern
4	2	†FASCINATION-"Love In The Afternoon"-F Southern
5	7.	†JAILHOUSE ROCK—"Jailhouse Rock"-F Presley
6	3	*HONEYCOMB Joy
7	8	*AROUND THE WORLD—"Around World In 80 Days"-F Young
8	9	†THAT'LL BE THE DAY Southern
9	6	†DIANA Pamco
10		†MELODIE D'AMOUR
		(*ASČAP †BMI F-Films)

Inside Stuff-Music

Crickets, Paul Anka, the Diamonds, Buddy Knox, Jimmy Bowen and the Rhythm Orchids. Eddie Cochran, the Drifters and Paul Williams

Also in Troy, Ted Bayly will present the Marion MacPartland Trio and the Max Roach Quintet at Music Hall Sunday (27) afternoon in the third of a series of jazz concerts in the 1,250-seater, for more than 60 years the scene of longhair musical events. Admission will be \$2. Woody Herman's band will be the fourth attraction, Nov. 24. Duke Ellington's orch played at the opener; Dave Brubeck's quartet, two weeks later. Brubeck's draw was stronger.

Lee Morris, Boston tunesmithing history teacher who is spending his sabbatical year in tin pan alley, inked with E. B. Marks on exclusive contract. His first song under the arrangement, "Billy, Be Sure," recorded by Shaye Cogan on Roulette, was released two weeks ago and breaking fast in Hub. Morris and the chirp both worked at the shuttered Latin Quarter in the Hub, he, writer of shows for Donn Arden, for whom he wrote "Blue Velvet," and Shaye Cogan as production singer. Morris is writing with Beverly Ross, also signed by Marks, and their new tunes now being recorded include such offbeat items as "The Frankenstein Rock" and "Kangaroo Lover.

Robert W. (Bob) Sexton, who has just resigned as general manager and publicity director for the Syracuse Nationals professional basketball team, sponsored Dave Brubeck dates in Syracuse, Rochester, Watertown and Potsdam, N.Y., last week. He originally planned a fifth in Ithaca, but the auditorium became unavailable. Sexton sublet the engagements from George Wein operator of Storyville in Boston and promoter of the Newport (B.L.) Jazz Festival. Wein booked Brubeck's foursome for 16 dates. Ted Bayly played another one-nighter, from Wein, in Troy, Brubeck will return to his home in the Los Angeles area before the end of the month.

Billy Eckstein, vet songsmith-pianist who had 200 songs internationally recorded and published in the '20's and '30's, has a couple of new ones out. "Won't You Meet Me at Lindy's" is a plug for the uptown Montreal spot in whose Elegante Room he now plays piano nightly for listening and dancing. At 69, come Dec. 6, he's also doing his own new rockaboogie, "Runaway Baby," as well as three by a younger Canadian composer. younger Canadian composer.

Tommy Steele, Britain's top rocketeer, who after only one year in show business has been the subject of a biopic, is being followed into the business by his 16-year-old brother Colin Hicks, who also specializes in rær. Hicks, like big brother, plays guitar and sings. He's been inked to a recording contract by the Nixa label of the Pye Group, and begins a six-week tour of Moss Empires on Nov. 4.

French Disk Bestsellers

Paris, Oct. 15. Tu N'a Bon Caractere . Oelyle (You're Not Nice) (Pathe) Que Sera Sera Francois (Philips) Cigarettes, Whiskey ... Cordy (Columbia) BambinoGuetary (Pathe) Le Torrent Lasso
(Voix De Son Matire) Banana Boat Song Belafonte Amour PerduLas: (Lost Love) Voix Maitre O La La Marini (Vogue)
Facteur De Sana Cruz. Genes
(Postman of Santa Cruz) (Pacific)

Sa Jeunesse Aznavour, (His Youth)

(Ducretet-Thomson)

Bourne, Witmark Sue Ohio Cafe Op

Bourne Inc., and M. Witmark & Sons, New York music publishers, socked T. V. Foster's Casablanca Club in nearby Canton, O., with a convright infringement suit filed in Federal Court here last week.

Federal Court here last week.

Copyrighted songs allegedly performed without authorization by the nitery were "Bye Bye Blues" and "Love Letters in Sand," published by Bourne, and "Don't Take Your Love From Me," by Witmark. Publishers are demanding the usual statutory damages, court costs, attorney fees and court order stopping the defendent from playing these ASCAP numbers.

"ASCAP here seeds uppry hourse."

these ASCAP numbers.

"ASCAP has acted very hoggy and greedy," retorted Foster, who claims music royally rates and license fees are unreasonably large. He threatened to recrui' the Stark County Tavern Keepers Assn., which has 365 members in the Canton area, in a campaign to fight ASCAP as well as the test suit.

TOOTER HASSLE STOPS CBC 'SHOWTIME' BOW

Toronto, Oct. 22.

"Showtime," largest variety show of the season on the Canadian Broadcasting Corp. network, was suddenly cancelled for Sunday (20) night opening with a film substituted, because of differences with the musicians union. With Bob Goulet and Gloria Lambert starred as vocalists, latter replacing Shirley Harmer who has moved to the George Gobel show. "Showtime" has been indefinitely postponed. poned.

poned.

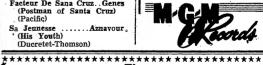
Claim of CBC and the union is that members of Howard Cable's orch must be paid for two missing performances. With Walter Murdoch, Canadian head of the musicians union, saying he could not approve a contract which leaves 24 tooters unpaid for a fortnight for the 26-week series sponsored by General Electric.

OF THE WEEK

ART MOONEY AND HIS ORCH.

ITALY

Let the Rest of the World Go By



KRUPA

QUARTETTE

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Wildwood \$16-Mil Ahead; Cafes' Here We Grow Again' for 1958

Wildwood, N.J., Oct. 22.

The jingle, of, the sess, register mudged out rock of roll as this resort's favorite sound as an all-time record, season was racked up in the island biggross and begraving and provided and the has signed Liberace and darry Lewis to two-week engagements for next summer. Sanother major local chub set to the big name policy in local clubs, coupled with the extensive publicity the resort received as "Las Vegas-by-the-Sea." A season-long drought, multi - million dollar boardwalk improvements and try publicity also figured in the boom. At the end of June, bank de-

boardwalk improvements and tv publicity also figured in the boom. At the end of June, bank deposits were \$50,698,000. Just after Labor Day, bank deposits were \$67,100,000. All bank spokesmen agreed that these were the highest figures in their history, including the World War II boomtimes. The only soft spots were for a brief period in early July and after Labor Day. Business was phenomenal in June and from the second week in July until Labor Day. Labor Day weekend crowds were termed the biggest in 20 years by Mayor Ralph James. In fact, the police department made over 150 arrests to overflow all local jail cells during the weekend period. The cold cash in the vaults has touched off a wave of optimism about the future. Many nitery enlarging jobs and new motels are slated to be completed before next spring. One local building firm alone, (the Morey brothers), already has contracts for six new motels.

Oscar Garrigues, owner of the

motels.

Manor Hotel, indicated that his 1,800-seat supper club will be substantially enlarged before next season. It's no secret that as many persons waited outside the Manor during Liberace's late-season engagement as gained entry to the big room. Liberace show broke the room's attendance record held by the McGuire Sisters. At the same time, at the downbeach Beach liberace in this week, thence to the Royal York Hotel, Toronto, on Nov. 6 for weeks to be followed by the Hotel Drake, Chicago.

Reader accompanies her as special conductor. Both were longtime standards at New York's Hotel Pierre in the Cotillion Room.

| Club of Diamond Beach

In PanPac 2-Niter

Los Angeles, Oct. 22.
Promoter Lee Gordon has set Elvis Presley for his initial Los Angeles dates, a two-night stand Oct. 28-29 at the 6,000-seat Pan Pacific Auditorium. Gordon previously booked Presley through a series of midwestern dates after an agreement for singer to trek to Australia for Gordon had to be cancelled because of other commitments. mitments.

mitments.
Presley will solo for the second half of the show. His manager, Col. Tom Parker, now is setting acts for the first half of the bill.
House will be scaled from \$2.75 to \$3.75 on a hard ticket basis.

Pat Windsor's Dates In Hub, Toronto, Chi

Kitty's Foil

Myron Cohen has worked on the same bill so frequently with Eartha Kitt, he regards her as a compatriot.

Dialect comic now refers to the singer as Mrs. Katz.

Ned Schuyler Dies at 50 From Overdose of Pills; Had Been 'Mentally Ill'

Miami Beach, Oct. 22.

Ned Schuyler, former Beach-comber operator who started the postwar talent battles in the Miami Beach area with the introduction postwar talent battles in the Miami Beach area with the 'ntroduction of triple headliners on one bill, died Sunday (20) of an overdose of sleeping pills. He had been de-scribed as "mentally ill." His age was 50.

scribed as "mentally ill." His age was 50.

Schuyler was one of the heaviest talent splurgers in the history of Florida night club. His highest salary was the \$25,000 paid to Danny Kaye for the first week of his date and \$22,500 for his second week. At one time, the rivalry for names was so intense that he and the late Murray Weinger entered into a pact to operate one cafe between them, the Copa City, then owned by Weinger; and close the Beachcomber. That arrangement lasted for two years and then fell apart. Name wars resumed. He left the nitery field shortly afterward and the Beachcomber operation was taken over by his brother Norman, but it was never the big operation that it was under Ned's regime. Last season, the Heachcomber was revitalized when a partnership of Norman Schuyler, Weinger, Benny Davis and Sam Barkan, latter owners of the building, started the Cotton Club Revue.

Schuyler also entered the personal management field when he

Schuyler also entered the per-Schuyler also entered the personal management field when he took over Josephine Baker. He paid the Negro songstress a regular salary for a stipulated period and gambled on the grosses. He dropped a large wad on this operation, although he made big money on her dates at the Broadway Strand (now the Warner) and later the Roxy.

Schuyler was to have married.

Schuyler was to have married Caroline Cohen, a local girl, this week. He had been married previously and had three children by that union. He was divorced about 15 years ago. Other survivors include brothers Sam and Norman, who jointly owned the Crillon Hotel with him, and his mother.

Vegas Flamingo Taps Cathcart As Producer

Las Vegas, Oct. 22. Las Vegas, Oct. 22.
Jack Cathcart, for many years
conductor for Judy Garland, has
been named producer at the Flamingo Hotel here, succeeding Hal
Belfer, who resigned. Cathcart
who once produced a musical act
for hotels, takes over immediately.
Recently, he conducted and composed the music for several video
specs. He's Miss Garland's brother-in-law. specs. He er-in-law.

er-in-law.

Working with Catheart will be
Douglas Laurence, who will be in
charge of the talent buying for
both the Flamingo Room, the major nitery operation of the hotel,
and the Driftwood Lounge. Jean
Devlyn will do the choreography
for the Flamingo Room.

SO. CAROLINA FAIR STRONG

Hamid Revue In New Grandstand
—Forecast 200,000 Count

Columbia, S.C., Oct.22. State Fair opened here Monday (21) amid prospects of a 200,000 gate. Unveiled opening night was a new \$58,000 grandstand which houses George Hamid's revue and the Jack Kochman auto show on Saturday (26).

Biggest day of the fair is Thursday (24), when the U. of South Carolina meets traditional rival Carolina meets traditional rival Clemson in football at the Columbia school's nearby stadium. The newly-enlarged stadium will seat 42,000 and a capacity crowd is expected from the pre-season ticket sellout. Fair officials expect it to lure close to 60,000 to the grounds that day.

Life With (Clean Fun) Fodder

Popplewell Brothers Carry on Family's Vaude Tradition at Scot Theatre

By GORDON IRVING

Ayr, Scotland, Oct. 22. Vaude is flourishing again in this busy Scot market town, where the indie-owned Gaiety Theatre draws indie-owned Gaiety Theatre draws solid biz despite counterblast of tv. As yet residents are, in the main, denied alternative channel 10 tv programs until technical snags are sorted out at the Black-hill transmitter, but BBC-TV pro-grams are all on tap.

grams are all on tap.

The Popplewell brothers, whose family controls the Gaiety, a dinky, well-furnished vaudery, will stage a revue for the holdiay period, switching program material on Mondays. Jack Anthony, longtime Scot comedian, will star, with support from Andy Stewart, a younger comedian, tenor Andrew MacPherson and teenage thrush Sally Logan. Logan.

Others pacted are Jimmy Fletch-

Swann Appeals Rap from AGVA

vote of the national board of the American Guild of Variety Artists from his functions as a member from his functions as a member of that body and as a representative of the Welfare Trust Fund, has appealed the judgment of the board in a letter sent to the union. Swann, in what he described as "star chamber" proceedings, was convicted by the board of conduct unbecoming a union member in questioning statements made by national administrative secretary Jackie Bright.

Swann. in a letter to the union

Jackie Bright.

Swann, in a letter to the union, charged the board with acting illegally in taking up a matter not on the agenda, and that he was given no opportunity to prepare a defense against "false, wild charges." Swann pointed out that the AGVA constitution provides a method of dealing with charges and these procedures were violated.

Therefore, Swann pointed out that he considers himself to be a member in good standing of the board and therefore expects to be treated as such and be informed of all AGVA matters.

Judy Garland Pacted By Town & Country

Judy Garland has been signed for the Town & Country Club, Brooklyn, for three-and-a-half weeks starting March 21. It'll be weeks starting March 21. It'll be her first nitery date outside of Las Vegas. Miss Garland will return early March from her current European tour which began at the Dominion Theatre, London last

week.

Town & Country has also set Billy Daniels to a tentative deal. However, contract will be effective upon determination of whether Daniels can receive a cabaret performer's permit from the N.Y. Police Dept. Daniels' license was rescinded some time ago because of a Harlem shooting in which he figured.

Now Flu Bug Clips Scotland Show Biz

Glasgow, Oct. 15.

The influenza bug, Aslan variety, hit local show biz for pix, diminishing attendance to a minimum. Vaude shows were all affected by falling attendance, majority of patrons staying away because of infection.

trons staying away because of infection.

The Deep River Boys, heading the show at Empire vaudery during the epidemic, took the brunt of flu scare at the b.o. Audiences at the adjacent Pavilion vaudery were also cut.

sellout. Fair officials expect it to lure close to 60,000 to the grounds that day.

A note of gloom prevails, however, because the contract for this "Big Thursday" game runs out in 1959, and schedules have already sidestepped it the resolution of the sidestepped in the s

er, Hilary Patterson, Bertha Ri-cardo and Eric V. Marsh.

cardo and Eric V. Marsh.

The Popplewell family has booked the unit show "Disc Doubles" for week of Oct. 28. They follow this with a four weeks' season of "The Rikki Fulton Show," consisting of comedian Rikki Fulton, singer Sheila Paton, the Gitsom Sisters, dancers Billy Cameron and Irene Campbell, and Clem Ashlev

and Irene Campbell, and Clem Ashley.

Bookings during 1958 at the Ayr house are likely to include a sea-son headed by singer Robert Wil-son, and a summer show opening in May, headed again by Jack Mil-roy, comedian.

roy, comedian.

Current "Gaiety Whirl of 1957" revue is winding Saturday (26) after a successful run of 22 weeks, with regular change of program material. It has also featured impressionist Margo Henderson, a Scot warbler and mimist, who's pacted for several key tv shows in London before a Tom Arnold pantomime at Glasgow Empire.

Leslie and Eric Populewell have

tomime at Glasgow Empire.

Leslie and Eric Popplewell have a strict rule of "only clean fun fodder" at their coast-town vaudery. They have maintained this rule since days of their late father, Ben Popplewell, an English operator who migrated to Scotland from the south of England.

The brothers also keep up a standard of devoting top attention to personal comfort of customers, many of whom they know by their first names.

The Ayr Gaiety has a longtime reputation for featuring star names in their "nursery" stage. Acts which have played the vaudery include Bud Flanagan, the late Florrie Forde, Harry Lauder, Will Fyffe, Harry Gordon, Robert Wilson, Stan Stennett, Janet Brown, Kim Kendall (tisster of Kay, Mrs. Rex Harrison), Jack Anthony, Jimmy Logan, Dave Willis, Alec Finlay, Derek Roy (Boyer & Ravel, Patricia Bredin, etc.



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CHOOSEY ON THE CHANTOOSEY

Alan Gale & B'lyn T&C Call It a Day After 2 Days; Billy Vine Rushed In

A flareup last Wednesday (16) between Alan Gale and Ben Maksik, operator of Brooklyn's Town & Country Club, resulted in a mutual agreement to rescind Gale's four-week contract after only two nights. The comedian opened Monday (14). Business was reportedly

day (14). Business was reportedly brutal.

The sudden end of the engagement came when Gale asked that he be permitted to do one show nightly instead of the two that he had been doing. Massik refused to consider such a proposition and so the agreement to terminate the engagement was reached, according to inside sources. With mutual ending of the pact, there will be no recourse either to the American Guild of Variety Artists or in the courts. Insiders report that there wasn't enough trade for one show on the night after the opening. Prior to the agreement to canel the deal, there had been some discussions with Gale as to the modus operandi of the Gale show. Maksik had asked Gale to cut down on the running time after the first night. Gale consented and eliminated one number of the dance team, and his surrounding

Maksik had asked Gale to cut down on the running time after the first night. Gale consented and eliminated one number of the dance team, and his surrounding acts had done less time as well. However, Gale's personal routines were nearly as long.

On Wednesday, Maksik put on the show with the supporting acts which include the Rover Boys (4), Will Gaines, Arnold Dover and Midge & Bill Haggett. Billy Vine worked three nights but had to report Monday (21) for a stand at the Holiday House, Pittsburgh.

The acts had been under contract to Gale but Maksik is taking over their contract during this period.

Gale's nitery appearances during the past few years have been in clubs which he operated. Thus, he was able to dictate policy, which in his case was always one-a-night, and there were several days off weekly. This was his policy when he operated the Carnival, at the Capitol Hotel, N. Y. (now a YUCA) and the now defunct La Martinique which he converted to the Celebrity Club. Rather than work in a cafe he didn't control in Chicago, Gale Jeased the Great Northern Theatre for a week, and became his own impresario. Maksik, however, has a two-show policy, and at times does three on weekends. The clash in policy, especially since business was slow for the first two nights, made the split almost inevitable.

Twin Coaches' Troubles Come in Pairs in Pitt; Davis, Mills Bros. Cases

Pittsburgh, Oct. 22.
Sammy Davis Jr. is trying to rearrange his bookings so he can work in another date soon for the Will Mastin Trio at the Twin Coaches, here to compensate the spot for the business it lost last week when Davis was stricken with the flu; Ale had been inked in for nine days, but we able to work.

week when Davis was stricken with the fit. 4th and been inked in for nine days but was able to work only five of them; being bedded with a high fever downtown at the Carlton House for the other four. Twin Coaches had at least 3,000 reservations for, the nights Davis couldn't show up and most of them cancelled out upon learning of his non-appearance because, of illness. Management hoped up to last minute he'd be okay for the two certain turnaway crowds on Saturday night but doctor said no.

Coaches got another bad break in the cancellation of the Mills Bros. They were to have come in Friday (25) for nine days and/several big parties had been set on the strength of their presence. Back ailment of one of the boys forced them to erase the date and Tarriers will come in instead.

VI Taylor, in charge of publicity

VI Taylor, in charge of publicity for the Town Casino, Buffalo, since its opening this season, leaves Nov. I to take charge of public rela-tions for the new George Liberace Enterprise, is Hellawood.

Ralph Blane at 1 Fifth

Ralph Blane, who with Hugh Martin wrote the score for "Best Foot Forward" as well as other musicals, and authored a long line of song hits, started an engagement last night (Tues.) at the Number One Fifth Ave, N.Y. Comedienne Bobo Lewis is on the bill with him. Blane played that spot back in 1939, and while there, first started working with Martin.

Rain Raps Tex. Fair Into 'Mere' 2,500,00 Gate

Dallas, Oct. 22.

State Fair of Texas; in ts 72d annual 16-day run, Oct. 5-20, failed to break last year's record 2,672,253 attendance. In fact, it fell short of 1955's huge 2,611,271 turnout. The 1957 run garnered only 2,540,967 at Sunday's (20) close.

Rainouts for three days, Oct. 13-15, forced Pat Boone's skedded Cotton Bowl show (13) into the Livestock Pavilion and cut attendance to 5,000. Monday (14) Negro Achievement Day's shows, starring Lurlean Hunter, were forced from the al fresco Magnolia Stage into a nearby bitilding.

Again, Tuesday's (15) annual cuffo East Texas Day show in the Cotton Bowl, starring Gordon MacRae and featuring the dancing Apache Belles from Tyler Junior College, along with the school's band and beauty queens from east Téxas cities, was driven by rain into the Livestock Pavilion, where only 3,500 fans attended.

SENNES' 2,000-SEAT LONG BEACH NITERY

LUNG BEACH NIIEKI

Long Beach, Cal., Oct. 22.

"Biggest theatre restaurant in the world," seating 2,000, will be the highlight of a new \$10,000,000 entertainment centre to be constructed in Long Beach. Frank Sennes, who operates the Moulin Rouge in Hollywood, has signed a longterm lease on the theatre restaurant and will operate it on a policy comparable to his Hollywood establishment.

Other units in the development, to be known as Los Altos Square, include a \$2-lane bowling alley and a completely equipped remote to studio.

Ted Lewis' Switch From . L. V. Desert to Tropicana?

L. V. Desert 10 11091cana;

Ted Lewis, playing a two-week engagement at the Horizon Room here, told local newspapermen that his stand this summer at the Desert Inn would be his last for Wilbur Clark's Las Vegas spot. According to Lewis, differences with some of the brass there had decided him against returning to the Desert Inn, where he's been an annual regular for the last several years.

annual regular for the last several years.
According to Lewis, he's now dickering with Monte Proser of the Tropicana and will probably land there his next time in Vegas. Nothing definite has been settled yet, however, with the newest of the L. V. inns.

Lewis is currently laying off to appear on the Patti Page ty show, "The Big Record," tonight (Wed.) and hits the road again next week.

Rosetta Tharpe's Tour

Sister Rosetta Tharpe has been signed for a tour of England starting Nov. 20. She'll troupe with the Chris Barber orch.
Gospel singer will remain abroad four weeks.

Many hotels have been able to reduce their talent budgets considerably ever since femme singers became the major items in the booking of hotel rooms. The bulk of the hotels have been able to obtain total talent budgets on considerably less than \$5,000 weekly, with the majority coming in below

with the majority coming in below \$3,500.

The N.Y. inns have benefited somewhat since the Cotillion Room of the Pierre retired from the booking picture and came in with a fiddle pollcy a la Monsiegneur. Paris. This left N.Y. with only three posh hotel establishments, namely the Waldorf-Astoria, Plaza and St. Regis. Hotels, with the same number of singers for whom four inns were competing, suddenly find themselves in a position to choose attractions and at the same time be in a terrifically improved bargaining position. The hotels weren't able to take full advantage of the situation this year, since the Pierre announced the jettisoning of last year's policy at a time when most talent bills had been filled out. However, should the same situation obtain next season, the inns will be likely far better off because of the elimination of one important buyer.

The situation with only three hotels in the nicture will mean

The situation with only three hotels in the picture will mean that it will be more difficult for new faces to break in on the N.Y. hotel circuit, with hotels most likely preferring proved attractions, since they will have a choice. choice

choice.

At the same time, indications point to the likelihood that out-of-town rooms will follow the lead of. the N.Y. rooms and book the same faces. A name, for example, making good at either the Waldorf or the Plaza, will be able to get a run of other Hilton hotels in the east anyway, and there's the possibility they'll be picked up for routes in the western or midwest divisions of the chains.

Another facet of this picture be-

Another facet of this picture be-ing studied by the agencies lies in the comparison of nitery budgets (Continued on page 64)

B.O. Dries Up In Thirsty Salisbury

Salisbury Beach, Mass., Oct. 22. Salisbury Beach, Mass., Oct. 22.
Since the town voted to go dry, last November, biz has slowed up all around here. First to go were the niteries and drinkeries, some 40 of which couldn't operate. "he loss showed up in a study being made of biz by the Chamber of Commerce.

Dominick Sgro, prexy, said that motels and hotels along the beach have been doing less biz. Sgro said figures show that they dropped some \$100,000 over the preceding year. Motel . Fevenue is off 35% while guest houses and hotels re-

some \$100,000 over the preceding year. Motel revenue is off 35% while guest houses and hotels reported an 80% slash.

"All phases of beach business will be studied during the wintermonths," Sgro said. The 40 spots selling booze closed their doors or were converted into gift shops, restaurants and novelty stores. The biggest of the night spots, the Frolics, 1,200-sater which had played big names in the past, tried to operate for a time with soft drinks and semi-names, but gave up after a few weeks. Businessmen are trying to get the liquor question on the ballot in the March town meeting. The referenda passed last year would keep the town dry through 1958, unless upset by a vote in the town meeting election. The latter course of action would require legislative action—early next year.

A drastic slash in business was reported by beach merchants after the dry vote was enforced. To attract tourists, a weekly fireworks show and aerial acts were sponsored by merchants this summer."

Stred Whitfield, Others

For Blackpool '58 Run

Blackpool, Eng., Oct. 22.

David Whitfield, a leading the high disk singer, will star in summer revue for impresarios (George & Alfred Black at this show biz Mecca next year. It will be his third Blackpool season.

Al Read, English comedian, will head the layout for producer James Producen's Theatre. Ken Dodd, another comedian, is pacted for the Central Pier.

Des O'Connor, upcoming young comedian, is also likely to be featured in a Blackpool, with over a dozen live wade shows running, is a leading entertainment centre during the strength of the streng

HOTELS CAN NOW Jones' 350G Libel Suit Now Focusses 'PICK' THRUSHES On Irving, Bright; AGVA, 4A's Off Hook

AGVA's Santa Claus(e)

AGVA's Santa Claus (e)
Hollywood, Oct. 22.
Moppets may miss out on
their annual Christmas treat of
seeing Santa Claus this year—
that is, unless he's willing to
be unionized.
The American Guild of Variety Artists has opened a drive
to unionize all those who work
as Santas in public, commercial
establishments. Pitch is that
"Old Saint Nick," wherever he
appears, is providing entertainment.
Traditionally, vet actors have

Traditionally, vet actors have played Santa over Yuletide season in commercial emporia in many key cities.

Employee Union's Pay-Pact-Punch Picket of AGVA

TICKEL UI AUVA

The Office Employees International Union, Local 153, found a lot of grievances against the American Guild of Variety Artists and threw a picket line around AGVA's offices in New York.

Grievances came to a head against AGVA last week when Jackie Bright, national administrative secretary, ordered members of Local 153 to sign in and out four times daily. Office workers objected on the ground that it was discriminatory against their members, and walked out.

Union members declare that Bright has thus far falled to come through with a \$2 weekly retroactive raise which was to have gone through last March, and he has stalled inking a new contract. Bright maintains that the sign-in and-out order was put into effect to eliminate abuses. However, union members say that the order was directed at them exclusively. Affected in the walkout are 11 members of the union.

Both the Office Employees International Union and AGVA are affiliated with the AFL-CIO.

AGVA'S 'UNFAIR' TAG ON 2 CAL. BURLESKS

UN Z CAL. BUKLESAN

Los Angeles, Oct. 22.

Stepping up its drive to unionize burlesque houses, the American Guild of Varlety Artists has placed the Hollywood Burlesque Theatre in San Diego and the President Theatre in San Francisco on the unfair list for refusal to sign a minimum wage agreement with welfare clause provisions. AGVA recently took strippers into the ranks and has since been at work signing up the theatres.

At the moment, as far as the Coast is concerned, only the new Follies Theatre in Los Angeles is operating under the terms of a union contract. Pact calls for a \$125 minimum for strippers.

Jones against the American Guild of Variety Artists. The Associated Actors and Artists of America, of Variety Artists. The Associated Actors and Artists of America, plus individual officers along with Jack Irving, former national administrative secretary, and Jackie Bright, current holder of that post and who was then president, took as sharp turn this week, when Federal Judge Oliver D. Hamilin ruled that nelther AGVA, the 4As and other defendants, with the exception of Bright and Irving, were liable in this action. Case is being continued against Irving and Bright, Jones is the union's former eastern regional director. Case is being tried in N. Y. City.

Request was made by defense

Request was made by defense counsel at the conclusion of Jones' testimony. Counsel cited the case of Martin vs. Curran which went up to U. S. Court of Appeals. Ruling there was that the unions were ing there was that the unions were not liable for publication of articles in a union newspaper unless all members approved its publication. Sinog all members of AGVA didn't approve of the allegedly libelous publication in AGVA News, the unions were therefore held not responsible in this case.

responsible in this case.

Case against the other defendants, including board members and several other employees, were dismissed because of lack of evidence. The articles, however, carried the bylines of Bright and Irving.

bylines of Bright and Irving.

Case, which started last week, but postponed because of illness of Jones, his counsel and two jurors, was resumed Monday (21) with Jones on the stand. Following Jones, Harold Swiss, who transcribed minutes for all meetings was put on the stand. He testified that he transcribed everything spoken at the meeting, and attestication of the stand of the s spoken at the meeting, and attest-ed to the authenticity of some of Jones' remarks made at various meetings, in which Jones resigned and at which he made allegedly disparaging remarks against the union and its officers.

Beatty Circus Forced Into Refund Routine As Sales Exceed Capacity Laredo, Te.., Oct. 22.

Laredo, Te., Oct. 22.
A desputy sheriff guarded the Clyde Beatty Circus while agreements were made Friday (18) at a conference with District Attorney E. James Kazen to refund money to ticketholders who were unable to get into the show Thursday night.

Malter Keran, circus manager, agreed to put up \$2,000 and the Laredo Jr. Chamber of Commerce \$1,000, Jaycee manager Harry Galvis said.

vis said.

The Jaycees charged the circus sold tickets at the gate far in excess of seating capacity of 4,300 after being notified that the Jaycees already had sold \$3,300 in advance ticket sales. Reinforcing a large number of city police already on duty at the circus grounds, sheriff's deputies swooped down on the circus boxoffice wagon after the first night performance. On Kazen's instructions, one deputy remained on guard at the only door to the boxoffice until the agreement was reached.

The Jaycees also claimed the cir-

The Jaycees also claimed the circus was not honoring some advance sale tickets but was forcing holders to buy another general admission ticket, plus a reserved seat, and tax tax.

The circus cut its first performance to one hour and staged a second show to accommodate those unable to get in for the first. Many of the patrons were dissatisfied with the one-hour show which had been advertised as a two-and-a-halfhour performance.

Galvis said he was "very disappointed" with the settlement. The Jaycees were to get 10% of general admissions, but were paid only

Havana Cafes in Name Tug o' War As Florida Views With Alarm

The new hotel season in Havanais set to open with a full scale
talent war which will probably
embroil Miami Beach as well. The
Cspri Hotel, slated to open late
November with Jose Greco as the
topliner, has added Gordon MacRae to the bill from Dec. 10 to 15.
coinciding with the probable preem
of Harry Belafonte at the nearby
Riviera. Latter inn has been dickering for the singer, but no firm deal
has been made as yet. The new hotel season is

has been made as yet.

Repercussions of the talent war
between the Riviera and the Capri
are likely to have a profound effect
on southern bookings. Oldline inns
such as the Nacional will also have
to enter the name picture, it's
believed, and ditto the Tropicana,
Montmartre and the Sans Souci.

Montmartre and the Sans Souci.

The Havana niteries have been reported ready to drop quests for names during the tourist season. Their bollef had been that the Norte Americano turista coming to Havana would be more readily interested in well-presented native shows. However, with the excitement engendered by top as well as multiple names, fear is being expressed—that they will be lost unless they get some headliners as well.

The one question mark in the

The one question mark in the Havana hotel picture is the policy at the Hilton-Habana, slated to one later

at the Hilton-Habana, slated to open later.

The pending talent war in Hawana will also have its effect on the Miami Beach season. Flor'dn operators have been complaining that they will have a lot of difficulty in retaining some of the monied vacationers for long periods, since Havana with its casinos is only one hour or so away. With the impossibility of even sneak gambling in both Dade County, in which Miami Beach is located, and nearby Broward County, which used to have gaming tables, Miami Beach is reconciled to the temporary loss of some of the major spenders. However, with names as an added lure in Cuba, apprehension is increased.

creased.

The Capri has also booked Margatita Sierra to follow the run of MacRae, while the Riviera will go all out on names and production with a show encased by Jack Cole

Jack Cole, who had been signed Jack Cole, who had been signed to do the choreography for the Havana-Riviera, will return as a dancer in this show. Eight dancers, a jazz quintet plus six Cuban terpers will back Cole. He has been inactive as a cafe dancer for about six years.

"THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE

THE LATEST — THE GREATEST THE MOST-UP-TO-DATEST

THE MOST-UP-TO-DATEST With States, containing stories, one-liners, poemetres, sons titles, hecklers, audience study, monologs, parodles, double spags, bits, ideas, intros, impressions and impersonations, political, interruptions Thoughts of the Day Humorous Views of the New, etc. State with current issue, States States and State

BILLY GLASON 200 W. 54 St., New York 19

Mgt.: Jerry Levy - Fred Amsel

Chantoosev

= Continued from page 63

with those of the hotels. The cafe purses are going higher, while there seems to be a diminishing of the hotel talent budgets. The number of names that can bring big business into cafes seems to be dwindling because of the encroachments of video. At the same time, the demand for these few names are going up, and with spots such as Brooklyn's Town & Country springing up with capacities large enough to pay acts as much as \$40,000 per week, as it did Jerry Lewis, the rise in prices of names seems to be on the upbeat.

Another difference is that while the supply of femme singers for hotels seems to be on the upbeat, the supply of cafe names seems to be diminishing. In New York, for example, a femme or two is generally in the sup of leaft or a

be diminishing. In New York, for example, a femme or two is generally available out of legit, or a film player gets a hankering for cafe dates as has been evident this year, Among the filmsters who will come in this season are Anna Maria Alberghetti, Marie McDonaid, Jane Powell, while an import (Katynia Ranieri) also increases the supply. In addition, other sources such as disks and video can increase the supply of names for the inns.

The talent picture looks better for the innkeepers than at any time

for the innkeepers than at any time

Saranac Lake

By Happy Benway

Saranac Lake

By Happy Benway

Saranac Lake, Oct. 22.

Edith Gurba, cashier of Stanley
Warner Lane Theatre, Philly, was
floored by Asian flu, licked same
in two weeks and returned to her
jeb. Her husband John is patient
here at the Will Rogers.

Francis Danowski, former Will
Rogers office staffer, in from Riverhead, L. L., to mitt the gang while
on her vacation and checkup routine. Her X-ray was tops.

Richard Frank, Paramount exec
from Indianapolis, after six months
of care and rest drew an all-clear
sheepskin to resume work.

A. L. Franks, doorman of Warner Bros. Cinerama Theatre, Washington, D. C., took one year to beat
the rap and shoots back to work.

Vera Summers, cashier of Glen
Theatre, Glen Rose, Tex., who
graduated here in 1955 and also
graduated here in 1955 and also
graduated as a staffer in our research lab, in for a hello and to
mitt the gang. She recently accepted a position in a Watertown (N.Y.)
hospital.

Alonzo Fisk, whose wife is with
Warners'' Gotham office, went
through the third stage of an operation and is still at the general
hospital.

Louis M. Blanco, whose wife is
connected with Allied Artists, left
for N. Y. for a week's furlough and
to get material for the coming Halloween party as he is the new chairman of "We The Patients" entertainment committee.

Joe (IATSE) McCarthy of the
N. Y. office who made the grade
here in the actors colony class of
'36, hit by a major attack of bursitis and is skedded for the Hot
Springs baths.

Write to those who are ill.

Write to those who are ill.

LYNDA

OPEN GATE CLUB

Rome, Italy

Dir.: WILLIAM MORRIS AGENCY

CAB CALLOWAY

"ST. LOUIS BLUES"

PARAMOUNT -

VING MERLIN

Ice Show Review

. Etoliday on Fer (COLISEUM, FT. WAYNE) Ft. Wayne, Oct. 19. Morris Chalfen presentation directed by George & Ruth Tyson; choreographed and staged by Ches-ter Hale, assisted by Dolores Pallet; ter Hale, zassisted by Dolores Pattet; music, Ben Stabler; costumes Robert Mackintosh. With Murray Galbraith, Dorothy Goos, Jinz Clark, Rudy Richards, Sook & Roman, Frank Sawers, Jean Cheadle, Paul Andre, Tommy Collins, Williams Family, Kai Farrelli, Schaller Bros. (2). At Memorial Coliseum, Ft. Wayne, Oct. 15-20.

With only three major iceshow producers current in the field, "Holiday on Ice" takes on added importance. They have started to play arenas that had to be dropped with the rearrangements of schedules caused by the exit of the "Hollywood Ice Revue" and have graduated to the position where they must be regarded as one of the majors in the field. "Holiday" with this edition.

the majors in the field.

"Holiday," with this edition, takes a different approach than its other two contemporaries in the field. They have stressed action and a youthful accent in its offering, and thus they have a show that's lively, spirited and filled with some engaging numbers. The rapidly gaited proceedings have been directed by George & Ruth Tyson, vets in the iceshow field. Chester Hale, also a longtermer in the trappe productions, has staged and choreographed the proceedings.

ings.

In technical terms, this year's edition of "Holiday on Ice" has been lightly mounted so that movement could be stressed. The costuming for most numbers is designed to provide mobility in picturesque manner. There are two numbers, however, which show a heavy investment of coin. The "Alice in Toyland" number, with Jean Cheadle skating the title role, has a group of plastic animals which move about the ice entertainingly. The finale also has a set of lavish costumes; but most of the garb is designed not to hamper the line's movements.

There are a number of excellent

garb is designed not to namper the line's movements.

There are a number of excellent skaters in the group. Pairing of Jinx Clark and Rudy Richards makes for a graceful tandem that hits a peak in a calypso number. Miss Clark has ample opportunities for display in a wide variety of numbers that indicate an all-around excellence. Richards is similarly a jack of-all-trades on the blades. Another ballerina, Dorothy Goos, also make a favorable impression in two numbers. The major comedy is by Paul Andre, a youthful clown with a tremendous amount of vitality, who already seems a major league talent in this direction. His nautical number done as a solo, and the bricklayer seems a major league talent in this direction. His nautical number done as a solo, and the bricklayer bit with Tommy Collins, are highlights of the show. The adagio bit by vets Sook & Roman, needs some further polisch, but their comedy routine, a burlesque of the ultra-esthetic type of terping, comes off strongly.

Another act of merit is the Wil-

comes off strongly.

Another act of merit is the Willams family in which a four-year old skater, Debbie, works with the finesse of a pro. She's handled excellently in her routines by her parents. The father performs a wide variety of adagio tricks with the youngsters for show-stopping effects.

the youngsters for show-stopping effects.

Murray Galbraith's and Frank Sawer's work in the "Alladin" number also makes for picturesque viewing. The vaude acts are Kai Farrelli, a proficient juggler who can work as well on skates, and the Schaller Bros. (2) who get a lot of comedy out of the trampoline. The music, arranged and conducted by Ben Stabler, is one of the strongpolints of the show.

One of the innovations tried this year is introduction of a curtain which gives the entire proceedings a more theatrical effect. Much is still to be done if they are to continue to work with the drape. For example, the orchestra is frequently obscured. However, it permits more rapid gaiting of the show since subsequent numbers are readied in time to step on the appliance of the preceding act.

"Holday" is mounted more lightly than the bulk of the touring icers, but its entertainment values are heavyweight. Jose.

KUDOS TO AGVA'S DOWNING

San Francisco, Oct. 22.
Testimonial dinner for AGVA's northern California chief, Phil Downing, will be held in Frisco

Inside Stuff—Vaude

Patsy Rees, San Antonio pantomimist-dancer-singer who has appeared in various local tv shows, was selected as S.A. winner in the "Copa Girl" contest held Friday (18) at the King of Clubs there. She was use given a \$150 weekly contract to appear at the Sands Hotel in Las Vegas, opening Nov. 20 as one of 12 other Texas beauties to make up the chorus line. Jack Entratter, producer of the Sands show, was on hand to make the selection. At least one new "Copa Girl" is being selected in each of five Texas cities, El Paso, Austin, Houston. Fort Worth and Dallas. Runnersup and alternates in each city will round out the 16 Texas "Copa Girls." Winners are guaranteed six weeks on the Copa stage with an option to continue.

Fred Russell, as he was known, who died recently in London at 95, was described in Variety's oblitary notice as the world's oldest ventriloquist, the father of British producer Val Parnell and as one of the founders of Britian's Variety Artists Federation. Others who helped found this ploneer entertainers union, predating America's White Rats, were Joe O'Gorman, Wal Pink, Fred Clermart, Joe Eulin, Jean Stratton. They won two crucial victories, the first in 1900, against "blacklisting" practices of managers and the second, in 1909, against the deduction by the music halls of commissions for agents before paying off.

Dorothy Squires, English warbler currently a headline hit at the in-timate Metropole vaudery in Glasgow, will plane to N.Y. next month on song biz. Thrush, who recently did a U.S. stint on the Coast (Moulin Rouge, Hollywood) has some bright possibles for the American mark-et, including several cleffed by herself and her planist Russ Conway, Roger Moore, film actor who's Miss Squires' husband, is making tv films in London. Pair will resume their L. A. residence in February, he being set for a new Columbia pic and she for more nitery and tv dates, including a return to Moulin Rouge.

One of downtown Pittsburgh's most prosperous hot spots, the Rock 'n' Roll Room on Sixth St., has been forced to call it quits because building it occupies is being torn down to make way for a parking garage. Spot had been a consistent loser until the rock 'n' roll policy was launched about a year ago and since then hadn't had a single losing week. Management is scouting around for a new location but so far hasn't been able to come up with anything as sites in the Golden Triangle with sufficient capacity are at a premium and have been ever since the building renaissance started locally.

Ray Duke, manager and drummer for Wyoma Winters who recently closed a two-week stint at the Circus Lounge in the Ottawa House, Ottawa, objects to part of the Oct. 9 VARIETY review of the Winters show. Anent the paragraph beginning "Flaw in the stint is the use of her own drummer and 88er," Duke says the pianist was not with Miss Winters but is the regular keyboarder with the Canadian Law Outstep house group.

Vaude, Cafe Dates

New York

Steve Condos (ex-& Brandow)
now working as a single . . Dick
Shawn inked for Lou Walters'
Casino De Paris, Miami Beach,
starting Jan. 18 . . Jose Greco to
work with Caribe Hilton, San
Juan, Puerto Rico, Nov. 9 to 26 . .
Lee Stevens added to the legal staff
of the William Morris Agency . .
Henny Youngman on a two-weeker
at the Park Lane, Denver . . Vera
Brynner starts at the House of
Vienna Oct. 30 . Trotter Bros.
to the Three Rivers Inn, Syracuse,
Nov. 9.

Hollywood

Philadelphia

Joe E. Lewis at the Latin Casino (21-26). Alan Gale to head Latin show (Nov. 12-23). Cozy Morley into the 2-4 Club, midtown private spot. Jonathan Winters working Celebrity Room for 10 days (Oct. 30-Nov. 9).

Chicago

Pete Seeger leaves midwest for Coast concert tour Nov. 2-26, and also signed for Orchestra Hall concerts here, Oct. 24-25, 1958 . . . Tun Tun into Roberts Show Lounge Dec. 4-20, with Ocie Smith and



GLORIA FRENCH "PRINCESS OF SONG"

DATES OPEN IN NOV. - DEC. - JAN. - FEB. One Nite Shows - Banquets T.V. - Club Dates - Featured Act Mistress of Ceremonies Philadelphia, Pa. Mohawk 4-6576

The DEEP RIVER BOYS Starring HARRY DOUGLASS 9th International Tour

Direction: WILLIAM MORRIS AGENCY



Pers. Mgr.: ED KIRKEBY

<u>a cert atriu a alla alla a arrandati a de arranda</u>

Dec. 1.
Occasion is Downing's fifth anniversary in job 481 91 (91 19:90) Mgt, BILL MITTLER, 1619 Broadway, New York

Hotel Plaza, N. Y. Katyna Ranieri; Ted Straeter and Mark Monte Orchs; \$2-\$2.50 cou-

Katyna Ranieri's American debut in the Hotel Plaza's plush Persian Room is still a question mark as a boffo saloon trush, but there is no gainsaying hercharm and vocal prowess. Next time around she should do even better and may make the grade resoundingly if better tooled to her market.

Possessed of an Italian broad-casting background, from whence RCA Victor disked her in Rome and is now merchandising the plat-ters in the U. S., she is still an un-known quantity, even to the most hip nitery circuit disciples.

hip nitery circuit disciples.

In an ultra-modern gown, credited to Germana Marucelli (whose influence is more Christian Dior, with that unflattering "boxed look"), the attractive Miss Ranieri needlessly handicaps herself by not putting her best sartorial front forward. What's stylish is not always flattering.

Next comes the matter of rener-

ways flattering.

Next comes the matter of repertoire. Apparently the mistress of
sufficient Yankee lingo for her introductories, it evidences that, cosmopolite that she must be, her
command of English for hative
talkie-talkie should be no problem.
About 90% of her stuff is in Italian,
This may be the beginning of a
new pendulum-swing from the Gallic to the Latin. It is true that,
coupled with her attractive intros
explaining the lyrical content of
each, this is not the problem one
may surmise; none the less the
change of pace must come from
the language as well as the tunes.
Repertoire ranges from a Neapoli-

change of pace must come from the language as well as the tunes. Repertoire ranges from a Neapolitan dialect song about the classic jester "Pierrot"; an Italian ballad about "it is never too late to love"; "Accaraezame" (Caress Me), "Arriverderci Roma" (no problem here), "Pulecenella" (song of a clown), "Cachito," a Spanish lullay she introduced in Mexico City and Hawana recently, Cole Porter's "I Love Paris" (only English item), "Le Petit 'Rat" in French this time, about ballerinas, affectionately known as 'rats' in Paris), a ballad in Italian, another about a Neapolitan girl who effects French airs after a first visit to Paris, "Canaglia" (song about a naughty, pretty girl), "Caroli Clo Clo" (gay girl of the 1920s), "Mattinata Florentima" (Morning in-Florence) and "Bueno Notta" (Good Night). All of these are in Italian, and all musical and easy-ou-the-ears. Only thing, in saloons, the customers don't want to go into any enforced Berlitzing-up on their foreign languages, so the chantootsies should make it easier on all concerned.

Miss Ranieri is of prima proportions, and not the souther tyme

Miss Ranieri is of prima propor-tions, and not the soubret type. Her stuff is straight. The predeces-sor Lilo was a hoydenish comedi-enne. At the nearby St, Regis' Maisonette, that class room is also experimenting with straight-prima attraction in Ona Ainsley. This may be a new trend.

may be a new trend.

For Miss Ranieri, Ted Straeter has a difficult musical assist but performs handily. He brought in Betty Glamann as guest harpist and the Straeter String Quartet, comprising Staniey Karplenia, Joseph Gallo, violinists, Bruno Diana, viola, and Joseph Purlo, cellist, get featuring. For dansapation it is Straeter of yore, ditto the Mark Monte Continentals.

As with the neighboring Cottle.

will do capacity blz during this so-called "slow" season.

Miss Kitt's voice, coated dur-ag most of her act with a deceiving most of her act with a deceiving iciness, comes across with a strong type of excitement rare in show biz. Displaying keen showmanship, she can smoothly switch from the coy little girl to the wicked woman, and gets laugh as she outstares individual ringsiders during certain songs. Her repertoire includes "Mad About the Boy," "I'm Just An Old Fashioned Girl," and the trademark, "C'est Ci Bon." A terp number which didn't quite fit into the act was dropped after the dinner show opening night.

Myron Cohen, a big fave in

opening night.

Myron Cohen, a big fave in
Vegas, provides excellent balance
to the bill. The master dialectician
batted a thousand with first-nighters as each of his stories pulled booming yocks.

Renee Molnar and her dancers (7) present a frisky new production number which serves as an attractive curtain-raiser. Duke.

Mocambo, Hollywood

Hollywood, Oct. 16.
Elaine Dunn, Peter Wood, Paul
Hebert Orch (5), Frankie Sands
Trio; \$2 cover.

Six months ago, Elaine Dunn exploded out of a specialty number in the opening show at Las Vegas' new Tropicana Hotel to give promnew Proping an aroter to give promise of becoming a stellar song & dance personality. Now, she's at the Mocambo as a single—and the promise, unfortunately, is almost completely unfulfilled.

more more more as a single—and the promise, unfortunately, is almost completely unfulfilled.

Not that she doesn't still display the talent that won her attention, but the material assembled for this initial nitery effort is both weak and unsuitable. Her half-hour stint fails to catch fire and the accent is mistakenly placed on song rather than dance; the vocalizing should be used to complement her dance work rather than relegating the latter to a poor second place. She's best, for example, on a "Bo-jangles" tribute that rates attention, and a closing number to "Let's Face the Music and Dance displays her terp ability in the semi-longhair division to some effect. Latter, however, revised to a tap routine, would make a much better opener and set a pace that would enable her to develop. Song Rainbows' and a pair of poor special material entries, "Il Predict" and "The Bog," fail to meet the calibre of top nitery entertainment. Blame fails largely on the shoulders of her husband Alan Jeffreys and Maxwell Grant, who who the act, and Earl Barton, who staged it.

Mocambo is offering a double-bill with this layout, opening with

who staged it.

Mocambo is offering a double-bill with this layout, opening with comedian Peter Wood. He does a fast 20, rifling off some good storles that win guffaws before going into a lengthy bit that carries him through some well done dialects and winding with a takeoff on a beerhall community sing. It's generally funny, particularly in his handling of ringsiders, but it needs a better punchline, particularly since Wood uses it as an exit.

Paul Hebert's orch continues to

For Miss Raineir, Ted Straeter, beer additional mough some well other makes the part of the strain of the part of the part of the part of the part of the strain of the part of th

Copacábana, N. Y.

Martha Raye, Steve Lawrence, Four Barons, Sammy Devens, Cindy Tyson, Elaine Deming, Mike Durso & Frank Marti Orchs; production, Doug Coudy; music & lyrics, Durso, Mel Mitchell, Marvin Kahn; cos-tumes, Sal Anthony; \$5:50 mini-mum. mum.

The show at the Jules Fodell hospice is one that's seemingly loaded with surprises. In Martha Raye, who last exhibited in New York at a nitery roughly about 10 years ago, seems to hit her peak with straight singing rather than comedy, while a youngster named Steve Lawrence registers more strongly than any other new male singer has in a long while at any local nitery.

Miss Raye last appeared in N.Y. for a long run at the Harem, an ill-fated venture run jointily by Low Walters and Nat Harris. But she has retained her name status locally with her video appearances. She is still one of the top lady buffoons, but unfortunately, at times, forgets she's a lady. She'll work as hard as any male comic in drawing out the laughs and, if need be, she'll use male prerogatives in getting them. She's an essentially funny girl with a sharp sense of comedy, and one of the few distaffers in the business who can boff an audience with purely physical gags. However, she lets herself go too far at times, and while the laughs roome heavily, they're obtained at a very heavy price for her.

For an encore, Miss Raye goes into straight singing. Here she reveals a hitherto unprobed artistic facet of her career. She gives her tunes loving treatment showing sensitivity and deep feeling, revealing a side that she has rarely exhibited previously in N.Y. cafe appearances. The audience was moved tremendously by her tunes which included "Funny Valentine" and "World on a String," along with "Taking a Chance on Love." The contrasts in this girl are tremendous. She goes from low comedy to heights of sensitivity in one short evening, and comes off with great impact on the audience.

Lawrence, who has appeared on Steve Allen's "Tonight" and other video efforts, is a singer with style, and a performer with a big potential, More of him under New Acts. Four Barons are also described in that column.

The Copa production with Doug Coudy-routines holds excellently. Elaine Fleming is a strong solo dancer on the productive work, while Cindy Tyson and Sammy D

Town Casino, Buffalo

Buffalo, Oct. 16.
Liberace, George Liberace, Jean
Fenn, Sid Krofft, 6 Frelanis, Greta
Frisk, Moe Balsom Orch; entertainment charge \$1.50 midweek, \$2
weekends; \$3.50 minimum midweek, \$4 weekends.

unobtrusive instrumental contributions to the overall effectiveness
of the presentation and Jean Fenn,
costumed in a series of breathtaking gowns, hits home hard with a
discriminating choice of vocal offerings, Sid Krofft is a sleek puppeteer and fits well in these surroundings. Darias adds another
fine touch with his Latin percussion, especially in Liberace's calypso stints. The flash Frelams and
Greta Frisk with heir bicycling
and trapeze novelties are holdovers. The augmented Casino order
under the baton of Gordon Robinson fills out the picture.
Carlo Pinto's offerings of his

Carlo Pinto's offerings of his sual finely-spun piano and organ aterludes for dancing deserve oting.

Burton. usual noting.

Desert Inn, Las Vegas
Las Vegas, Oct. 17.
Johnnie Ray, Joe Maize & His
Cordsmen (3), Wazzan Troupe (8),
Cordolins (4), Cartton Hayes Orch
(15); \$2 minimum.

In his fourth lap as a headliner in the Painted Desert Room, Johnnie Ray brings some new and w.k. songs with him, and the distinctive vocal styling plus some surefire showman's tricks put him across with a wallop. Right off the bat he warms the audience in his favor by shaking hands with ring-siders while singing. Wisely, he's siders while singing. Wisely, he's dropped the femme kissing routine, because last time many husbands and h.f.'s took a dim view of the demonstration, especially when he left some of his makeup on faces and furs. Ray's versatile group of sock songs include "Should I?" Shake a Hand." "Ain't Misbehavin'" "Coquette" "Walkin' In the Rain" and "Such a Night.' Loudest mitting rewards his oldies, "Cry" and "A Little White Cloud That Cried," and he bows off with a spiritual "Walk and Talk With My Lord." a spiritu: My Lord.

My Lord."

Joe Maize & His Cordsmen (3) provide some of the zaniest goings-on seen on the Strip in quite a while. Maize, with such built-in props as a twitching Adam's apple and hair which stands straight up, leads bass man Chubby Dorin and accordionist John Cassinari through some very funny paces. Maize himself plays a specially-built electric guitar, and the group plays such as "El Rancho Grande," "I'll Get By" and a hilarlous "Sabre Dance."

The Wazzan Troupe, seven guys

The Wazzan Troupe, seven guys and a gal, are seen in some spectacular tumbling stunts and gravity-defying pyramiding.

ity-defying pyramiding.

The Cordolins (4) are sedately gowned lookers who play standards like "Falling in Love with Love." Three of the girls are violinists, one is an accordionist, and they weave graceful terping into the act. Carlton Hayes orch does an outstanding job with the many musical cues for this show, which is booked for four trames.

for four frames.

Pasapoga, Madrid

Madrid, Oct. 8.

Delta Rhythm Boys, Malagon
Sisters, Carmen de Santacruz,
Andre Canas Orch (9), Laredo
Orch (13); \$1-\$2.50 minimum.

Statler-Hilton, Dallas

Dallas, Oct. 18. Lilo, Bob Cross Orch (12); \$2.50-\$3 cover.

\$3 coper.

Lilo, whose first nitery stand here 18 months ago, in another nostel, snared mucho afficinados of Gallic rhythms, is back for a fortinght and picks up where she left off. Her 35-minute frenetic foray grabs eye as well as ear appeal, since she opens a French medley atop a pedestal, garbed in a gold leotard. An audience stroll while crooning "Poor People of Parls" finds her passing balloons to tablers, but that's only the beginning. To the lyrics of "With All My Heart" leaping Lilo mingles with male patrons, mussing hair and planting lipstick on noggins. Leg display diminishes as she dons a dirindl for "L'Hymne d'Amour" and a French version of "Hound Dog." Top bits are reprises of her newsboy segment, passing French papers to tabtakers while voicing "La Vie en Rose"; "Mon Homme" to salute the late Mistinguette, and "Louise" for Chevaller—latter abetted by strawhat.

Chevalier—latter abetteu by suan-hat.

Swiftly paced show winds with Lilo, now gowned, volcing "C'est Magnifique" and begging off with her trademarked "I Love Parls." Denied backing by Nick Perito, ill with flu, Lilo gets able assist from Bob Cryss' band, which also packs the large floor for terp turns, Singer winds Oct. 30, with Ame Jeffreys & Robert Sterling due Oct. 31 for two weeks. Bark.

Bellevue Casino, Mont'l Montreal, Oct. 22. Norman & Dean, Senor Corfer, The Cathalas (2), Jack Williams, Claire Young, Casino Lovelies (6), Biz Belair Orch (11), Stan Sperber Trio; produced and staged by David Bines; \$1 admission.

Bix Belair Orch (11), Stan Sperber Trio; produced and staged by David Bines; \$1 admission.

To introduce their new format, partners Harry Holmok and Jack Suz are currently offering the longest and most varied revue ever presented in this 750-seater. With a show running close to 90 minutes, the Casino's new producer, David Bines, has worked in everything from sock sight acts to lavish spectacles that include a new pony line, four male dancers and a mixed quartet of singers.

Mere length, however, is not enough in this room and the layout needs sharp trimming to get back on a par with some of the other revues seen in this spot. The chirp sessions are too long and the music not interesting enough to hold; and Claire Young, although a gifted hoofer, seems overworked.

Outstanding of the featured performers is the work of the Cathalas who use an amazing collection of ladders and gimmicks to put the acrobatic femme half of team through several smash routines. Act is brief but impact solid. Senor Cortez, playing something that is a cross between a banjo and a mandolin (banjolin?), convinces with exuberance and volume as he works the Spanish items with a work's the Spanish items with a stee suave singer and Dean as the comic, duo click with new twists on some fairly familiar material. Dean's offbeat antics and quick thinking put him a cut above the usual comedian in the team setup. Jack Williams, besides teaming up with the singing quartet, does more chores handly, although sometimes weighted down with verbiage, and both distaffers in group are lookers and strong of voice. Bines has devised several dance sequences that have plenty of visual value and the four male terpsters do much to bolster the production efforts. Newt.

New Acts

JANE KEAN with RON FLET-CHER
Soars, Impressions, Dance
30 Mins.
Eden Roe, Minmi Beach
Jane Kean chose a tough room
in the Cate Pompen to break in her
new act with choeographer dancer
Ron Fletcher, but makes it with the
case of a wily performer who has
the adroit staging to frame her
varied talents, This is her first solo
tour without sister Betty, since
their recent split, and she has herself a solid entry for the circuit,
thanks in no small measure to
Fletcher. He is all over the stage,
setting up her intros via terptheme-ins, works with her on a
couple of duetings in smooth
fashion and dittos strongly when
they pair for some hoofery, notably
a comedy angled cha-cha-cha, and
a smooth, clever soft-shoe variation. He could take more solo work
for himself in the rundown.

Miss Kean, working with fast
costume-changes, sets up powerfulity incisive lampoons—and straight
impreshes—of a long assortment
of femme toppers, best of the generally good lot being Eartha Kitt,
Lena Horne, her standard Louella
ind—heaviest palm-raiser—Julie
Andrews in a "My Fair Lady"
nusical's canning, aided stoutly by
Fletcher. With a bit of tightening,
the act is ready for the classeries.
Muslcomedy angles make the due
a bet for the video guest-spot route.

Lavy.

FOUR BARONS

FOUR BARONS Songs, Instrumental 14 Mins.

Songs, Instrumental
14 Mins.
Copacabana, N. Y.
The Four Barons are a versatile singing and musical group who can hit it off well in caries and lounges. They work effectively, especially when accompanying themselves on a wide variety of instruments, with each of them able to handle work in the Local 802 department as well as vocalize.

The lads perhaps attempt too much for an opening spot at the Copacabana. They spread out in too many directions, so that once they start making headway in their songs, they switch to orchestral work. Their cafe act needs some redesigning before they can hit their maximum value. Jose.

WILLIAMS BROS. (2)

WILLIAMS BROS. (2)
Comedy-acro
14 Mins.
Chaudiere, Ottawa
To this continent from their native Sweden in 1995, Williams
Bros. work a clicko stint of comedy
acro. Lifts and balances are w.k.
but setup collects plenty guffaws
with the one boy a tough William
Bendk type, the other a meek,
dopey character, both played deadpan to the hilt. Tramp outfits and
deliberate slow-motion routining
add to impact that exhibits savy
in both showmanship and acro
slots.
Act is nice for any sight medium, flesh or screen. Gorm.

BOBBY DARRIN

BOBBY DARRIN
Songs
12 Mins.
Apollo, N.Y.
Bobby Darrin is young rock 'n'
roller who has to learn that it takes
more than a blaring voice to be a
winner. His style is overpowering
even for a hot tune man and he
needs more experience in delivery.
In a medley of songs he patterns
himself after Fats Domino and the
contrast is quite glaring. White
ainger is not in that class and under
his present styling he won't be
for a while. Darrin seems to lose
some of the amateurianness in his
closing number, "Short Fat Fanny,"
He does well on this one and if he
quit trying to limitate he might fare
better.

Bern.

CLAIRE YOUNG
Dancing
15 Mins,
Rellevue Casino, Montreal
Blande Claire Young is one of the most attractive and talent terpsters to appear in this room for
some time. Dancer is featured in
several of the David Bines production numbers and also does a brace
of solo items that click. She has
a good figure and ballet training
which sets her apart whenever she
is on stage.

In present show format, Miss
Young never seems to offstage and
is particularly effective during the
magazine cover production with
two males from the chorus and
later in the finale during the
magazine cover production with
two males from the chorus and
later in the finale during the
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rovues.

Newt.

Newt.

Bonn Rondo

Newt.

Songs

Soffins.

Songs

So Mins.

Leden Roc, Miami eBach

Don Rondo hits with wham im
pact in this, his first shot at a
both the post of the post of residual benefits, etc.

Then again NBC has a multimilmile shows, are in less use
than last season.

As result it's considered very
probable that, come the lopoffs
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STEVE LAWRENCE
SOMES
25 Mins.

Copacabana, N. Y.
Steve Lawrence, who obtained
N. Y. and national exposure on
Steve Allen's "Tonight" teleshow,
seemingly has a lot of floorshow.
experience, but a dossier hasn't yet
been filed on the lad in this space.
Lawrence is youthful and apparently has a lot of experience since
he's come into the Jules Podell
spot with an act that has a professional mien. He has fortified
himself with some good writing
and arrangements to punctuate his
songs, He has a hep approach to
his tunes, but still stays within this
world, and so lets everyone in on
his act.

Lawrence interlards his offerings
with a lot of humor. For example,
he starts a verse of "Pretty Girl is
Like Melody" and thence into a
highly rhythmic "Lazy River." It's
a musiclan's trick, but is highly
effective here. His rhythmics are
strong. For a Copa crowd, he
yorks wisely in going over standards mainly, so that the customerscan discern his style more readily.
There's one number with some impressions thrown in for further
impact on the crowd.

His potential looks excellent on
the cafe circuit as well as other
singing media.

LSNALANDY

LISA LANDY
Songs
16 Mins.
Chandiere, Ottawa
Lisa Landy's pipes may not be
the golden disk variety but she has
the kind of combination of vocal
and physical equipment plus classy
gowning and staging savvy that
will keep her around the nitery,
stage and video districts for a long
time. It's the sort of canary fare
that will fit into almost any slot
from billitopper to opener.
Femme is built heavy but the
weight is strategically located and
then showcased with one of the
slickest gowns ever seen in local
show biz. She exhibits savvy in
her routhing, making good use of
novelty ("Television is Tough On
Love" is standout), ballad, calypso,
boogie and standard arias, all produced with assurance and impact.

Gorm.

CHANTELS (5)

CHANTELS (6)
Songs
7 Mins.
Apollo, N.Y.
Chantels are r group of five
lovely Negro girls who have great
promise with their present pattern.
The teenagers lack polish as yet
but their pipes blend together well
and they provide a fresiness.
Group fashions "He's Gone" and
"The Plea" into pleaser. Time and
experience should help them.

Bern.

VIVIANE TUBIANA

VIVIANE TUBIANA
Songs
30 Mins.
Ritz Carlton, Montreal
A singer with much experience on the opera stages of Paris, Miss Tubianz is making her first cife try on this side of the Atlantic in the handsome Ritz Cafe. The switch from the boards to the boites is not too hapy a one at present for this diminutive blonde. Although possessing a voice that is obviously well-trained, the somewhat stitled manner and lack of showmanship necessary in an intimery such as this is evident throughout. Her lack of English, however, is hardly a handicap in this billingual room but the occasional attempt at something other than a Gallic song is a bit too phonetic at the moment and lacks conviction.

Appearance is good and the desire to please is ever apparent. An easier relationship between performer and customer and a revised songalog is needed if this thrush is to work any of the better U. S. cafes which her act indicates.

Newt.

ing approach that adds sock to his upbeat tempos. It's in the ballad department that he hits his peak, the auditors paying rapt attention the auditors paying rapt attention to his workovers of his records, the currents and the standards. As is, Rondo's about ready for the top spots. The vaudeo possibilities are obvious.

DEL RÓYS

Some 5
7 Misser:

coordinated.

The foursome only does two songs, "Bermuda Shorts" and "Playing With Love," which are well received. Bock 'n' roll team is okay as it stands but should be on lookout for something original to separate it from other acts in same groove.

VICTOR SOVERALL

Songs 8 Mins. Empire, Glasgow

8 Mins.
Empire, Glasgow

Here's a colored male singer from Trinidad who looks set for a worthwhile career on disks and tv. Smallish physically, he's a personable type who gets solid and reaction as he builds up via honeysmooth set of pipes.

At show caught, introduced by talent-man Carroll Levis, he offered a highly pleasing fillip of melody, including the always favored "Come Back to Sorrento," and could have returned for more As is, his act is pleasant time fodder, and his career as a disk singer the's just inked with HMV in the U.K.) merits attention.

For the record, he's a former engineer given national spotlight when he romped off with \$3,150 prize in recent tv contest emceed by Levis from Blackpool, Eng.
Okay bet for vaude and disk attention.

THE LICCARDOS

13 Mins.

Americana, Miami Beach

Handsome duo have been playing the Continent with this, their first foray into a big, Stateside club. As of impact here, they're a good entry in the dwindling ranks of adept ballroomologists. They have a novel opening bit, the sultry looking femme half chanting a well-phrased torch song to ace accomp on trumpet by the male partner.

When The Liceardos launch into

when The Liccardos launch into the terp patterns, they raise fast reaction with graceful lifts and overhead spins. It's flashy and effective, to end-result in solid palm payoffs.

FDR Theatre

Continued from page 1 :

be built with private funds on ground provided by the Government. However, the House of Representatives voted 2-to-1 a few months ago against erecting the center in the "Foggy Bottom" area of the midtgwn, where the State Dept. is located. So Thompson, who had supported the Foggy Bottom location, introduced legislation for a place on the Mail, a block or so from the National (Mellon). Art Gallery. Recently, the Congressmen has been promised support from several sources.

Thompson is presently pressing for a Mail location. Robert W. Dowling, of City Investing, is a member of the special Presidential Commission, which selected the Foggy Bottom site and which earlier had plans drawn up for a cultural center.

Sarnoff's Edict

- Continued from page 1 =

VARIETY BILLS

WEEK OF OCTOBER 23

Numerals in connection with bills below indicate eponing day of whether full in split week
Letter in parentheses indicates circuit: (1) Independent; (L) Loaw; (M)
(P) Paramount; (R) R(O; (S) Stell); (T) Typelf; (M) Warner dent: (L) Loew: (M) Mossi

NEW YORK CITY

Music Hall (P) 24
Geoffrey Holder
Charles Manna
Rockettes
Raymond Paige Ore Roxy Orch

Rexy (24) Skating Squires

AUSTRALIA

AUS

Well D. 28

Archie bobbins

Margo "Z" Bomb
Boys af Medico
2 Battle
3 B

Bobby Limb
Dawn Lake
Riggoletto Bros.

& Almee
Les Thais Marlowe
Riggoletto Bros.

Is Almee
Les Thais Marlowe
Riggoletto Bros.

Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit ubasc.

And Compan
Pamela Godso
Olivia Dars.

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BRITAIN:

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Ferry Dos
Terry Dos
Three Deuces
Rita Debucs
Three Deuces
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Three Deuces
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G. H. Elliott
Hetry Minn
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Chas. McDevitt Co.
K. A. C. Kann
Terry Dogan
Gerori Nogham
Empire (M) 21
Chas. McDevitt Co.
K. A. C. Kann
J. Elliott
Roy
Terry Dogan
Gerori McMartin
Terry Lenner
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F. A. J. Yulia
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F. A. J. Yulia
F. A. J. Yulia
F. A. J. Three
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Marion Myan
Group, One
Group, One
Laycock & Bee
BRADFORS
Albambers (M) 31
Limny Young
Harriott & Evans
Dave Gray
Rosinas Jocky
T & P Detrick
French & Joy
BRIGHTON
Hisposirome (M) 31
Lady Horn
Hisposirome (M) 11
Lady Horn
Bulls Anthony
Tvanke Dancery
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GLASSOW

Empire (M) 21
Shirley Bassey
Dennis Bros.
Alan Cires
Overbury & Suzette
Overbury & Suzette
Curibas
Ray, Alan

MAMINER

MANLEY
MANLEY
Ronnie Carroll
V & L Aubrey
Gladys Morgan
Fraser Hayes 4
Gilbert
Bela & Mary
Hatton & Peagr
Happy Duncan
Arthur Haynes
Arthur Haynes

Hal Schaeffer
Blue Angel.
Martha Davis & Spouse
Anne Leonarde
Carel Burnett
Pat Rirby
Geomeva Jacques Zarow Alex Alatone

Alex Alstone
Charles Valedes
Mile Raymon
Trie Bivere
Ralph Font Ore
Bt Canay
Candi Cortes

Cabaret Bills

NEW YORK CITY

Bosslynda St. John Jessph Sudy Hefet Plans Katyna Rankeri Ted Straefer O're Mayk Monte Ore Mayk Monte Ore Mayk Monte Ore Mayer Mayer O're Sammy Kayer O're Mabelle Mercer Stella Brooks Hefet Station Hefet Station Hefet Taff Vincent Leger Ore

Vincent Laper Vincent Laper Vincent Laper Vincent Laper Vincent Vincen

Debenairs Gillian Grey Simon McQueen Chic James Bob Kennedy

Bobby Meyers Orc Village Vanguare Anita O'Day Bob Brookmeler 5 Slim Gaillard Walderf-Asteria Anna Maria Alberghetti Emil Coleman Ore Bela Babai Orc

CHICAGO

CHIC

Black Orehit
Shecky Green
Lurican Hunter
Norman Frikm
Joe Bun Angel
"Calypso Cruise"
Phil Sanchez
Lydia Lora
Ted Shovon CO
Roger McCall
Al D'Lacy Oce
Bay Lora
Leon Sash (d)
Cher Fares
Leon Sash (d)
Cher Fares
Lora Karra
Cher Adorabler (d)
Ted Fio Rite Oce 13
Examera (d)
E

CAGO

Fred Napier
Gil Shepard & De
Soto Sisters (3)
Faul Gibbon &
A
Normaly Rothers
The Committee Color
Committee Color

LOS ANGELES

Gateway Singers (S)
Construction
Country Collins
Dorothy Collins
Amin Bros. (2)
Bob Lewis
F. Martin Ore
Crescende
Lill Score Bevue
Dave Pell Octet
Lateriude
Arthur Blake

Mecambe
Elaine Dunn
Fater Wood
Paul Hebert Ore
Moutin Rouse
The Transers
Marthe Brrolle
Billy Wells & 4 Fays
Ffottisk Charlton
Sastley Hetel
Carmen Cavallara
Meg Brown
Ed. Bergman Ore

LAS VEGAS WEGAS Mamle Van Doren Freddie Morgan Dorben Dancers Ray Shaatre Ore Art Moosey Ken Harris Ore Chase & Mitchell Jimmy Grosso Spanisahers Marge & Gower Lampion Jee Lampion Cee Davidson Ore Louis Frima & Keely Smith Sanda Jane & Martin Copa Gicis Antonio Morelli Ore Banda Jane & Martin Copa Gicis Antonio Morelli Ore Banda Jane & Martin Copa Gicis Antonio Morelli Ore Showhast Clork Mills Showhast Clork Mills Showhast Clork Mills Show Hank Henry Toai Mohr Jimmy Cavanaugh Show Jane Carange Martin Copa Mohr Chank Henry Toai Mohr Cavanaugh Showhast Carange Martin Mills Show Martin Carange Martin Mills Show Martin Carange Mohr Jimmy Cavanaugh Show Martin Carange Martin Mills Show Martin M

"Rhythm on los"
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If Ranche Vegae
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Famingo
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Hank Fenny
Sue Thompson,
Brity Ranch
Billy Regis
Charlitz,
Riviera
Latin Quarter Rev
Neile Adams
Neile Adams

RENO

Marolde Club
Mrakerische
Mrakerische
Twin Tunee.
Marran'e
Mat Dennie
Dukes of Diriculad
Bichard Beese Ore
Moliday
Gruck Lessard
Ho Rums
Lawrence & Boyer
Beachcombers
Beachcombers

Mapoe Skyrsom Shooky Lanson Oscar Carter Skylets Ed Pitzpatrick Ora New Golden

Now Solden
Mily Dulke
Nick Esposite
Riverside
Vagabonds
Ramseys
Starlets
Bill Clifford Ora

Natur-Fries IDLavane Mardi Gras
Diosa Cescile
Miker Velerée
Don Casine
Tenia Flores
Tenia Flores
Juan Remeres
Juan Romeres
David Tyler Ore
Luir Varons Ore

MIAMI-MIAMI BEACH

Americana
Andy Williams
Corbett Menica
The Liceardos
Jackie Heller
Lee Martin Ore
Mays Ore Lee Martin Ort Maya Ore Beimerat Billy Mitchell Rosina Aston Senny Kandle Ore Tans Lem Mandy Campo Ore Gloria Blaka Jane Moore Bernie Sagar Jack Barcena Ore Jane Kean
Ren Flotcher
Don Bondo
King & King
Jehnny Costs Trie

Hardine
His Taylor
Harriette
Harriette
Harriette
Horle & Tonia
Syd Stanley Ore
Bob Senniett
Hurri & Ruth
Tonany Ryan
Jehnny Rivers, Ore
Ray Mambo Ore
Ray Mambo Ore Johnny Costs Trie-Mai Malkin Ore-Chice Cuben Boys Festinaticas Larry Storch Geo, Tappa & Co, Marion Colby Jack Stuart Ore Ray Mambo Ore Saxony Weels Galley Charles & Faye Al Stuart Archett Jimmy Grippe Fred Thompson Tommy Angel

Simon McGness
Chic James
Beb Kennedy
Syncopated Waters
Jo Lomberdi Ore
B Barlowe Ore
Le Cupiden
Bobby Short
Town & Country
Arnold Dover HAVANA' Arnold Dover Rover Boys Midge & Bill Hag-gett. Will Gaines Buster Burnell Ned Harvey Ore Vicanese Lantern Monimarire

Modes & Bull HagWill Gaines
Bujer Burnell
Ned Harvey Ore
Clena
C

Oriega Ore Trepica

Treptcents
Alberto Rechi
Blanch Varela
Gladys & Freddy
Riverce
Guazachevee
Gua

Maria Magdalene La Serie Ore

Dominion, London

Wednesday, October 23, 1957

London, London
London, Oct. 47;

Judy Garland with Jimmy
Brooks, Bert Ray, Meurisse Duree,
Gordon Jenkins Male Line (9);
Alan King, Holper & Dolores, Nino,
Albert & Lez Ward, Warren, Devine & Sparkes, Bobby Howell
Orch: Miss Garland's act staged,
and directed by Robert Alton and
Richard Barston; special lyrics and,
arrangements, Roger Edens; entire arrangements, Roger Edens; entire production: supervised by Sidney

Judy Garland, last seen in London six years ago at the Palladium, has returned in devasting triumph to the dolled-up, 3,000-seater Dominion which, except for a couple of special seasons, has for some years special seasons, has for some years been employed as a picture thea-tre. Aptiv billed as "Miss Show Business," she fills the second half of the bill with a brilliantly staged, irresistible production which lasts nearly an hour and leaves the audinearly an nour and leaves the audi-ence screaming eagerly for more. It is a lusty blend of sentiment and comedy and the ample Miss Gar-land's equally ample talent is fleeked with that special which floods a stage and marks an artist as a show biz "great."

as a show biz "great."
Miss Garland again reveals herself as a performer of terrific versatility. She can hush the customers with a tender ballad or a poplyric of almost banal sentimentality, and immediately set it guffawing with her genius for clowning. Her act scores resoundingly by the informal Garland touches which offset the fact that her routine has been tirelessly, astutely devised and rehearsed.

and rehearsed.

Though it is the sparkling Garland personality that dominates the show, she is by no means out there on her own. The singer is slickly abetted by three things—the skillful baton work of Gordon Jenkins, who inspires the able Bobby Howell orchestra. The witty, polished lyrics and special arrangement.

Jenkins, who inspires the able Bobby Howell orchestra. The witty, pollshed lyrics and special arrangements of Metro's Rogers Edens; the all-male line of 10 dancers-cum-singers (only nine on the first night) who, though ostensibly on view merely to fill in while the star changes her largely unfattering dresses, are agite, virile, witty young men with educated feet who are an entertainment in themselves.

An orchestral medley of Garland evergreens bows in the second segment and then the song-&-dance line remind the audience of how, on her last London appearance, she fell on her backside through sheer nerves. It is a sock opening—and from then on her success is assured. She starts with a specially written number called "it's Lovely To Be Back in London;" which skilfully drags in the names of various London suburbs, and follows this with "I Feel & Song Coming On." From then on songs come on with gay enthuslasm. Eight numbers follow, notably such old favorites as "Me and My Gal," "The Trolley Song," "The Man That Got Away" and "Rock-a-bye Baby."

Ii, "Man That Got Away" Miss

the American way of life is not only acutely funny but has a ring of sardonic truth. He is at his best when he dramatizes an American domestic scene which spotlights comestic scene which spotlights the problem of bringing up junior with the doubtful sid of a strew-ish wife. King insists that his act has no beginning and no end and that he's not so sure about the middle: But the audience is in no doubt. Alan King is a winner who-will be welcome back in U.K. at any time.

will be welcome back in U.K. at any time.

Remainder of bill does not measure up to general stellar standard. Holger & Dolores, U.S. dancers, are accomplished without offering overmuch originality. Nino, the wonder dog, earns big applause as the pooch adroitly balances on various-sized moving balls but also runs into some understandable audience resistance against animal acts. Albert & Les Ward work hard, but unrewardingly, in a comedy routine which involves vocal impressions and use of guitar, washboard and auto horns. Warren, Devine & Sparkes, as openers, are zany acrobats whose act is now over-familiar to average vaude audiences. The Dominion Theatre-orchestra, conducted by Bobby Howell, does a neat job in accompanying the supporting acts.

The Judy Garland season, is lasted for four and one half weeks.

panying the supporting acts.

The Judy Garland season is slated for four and one-half weeks. Unlike most vaude bills in Britain it is playing only once nightly, with two matinees. But since top prices are \$3-higher than even the Palladium has demanded—and, as a live show, it ducks the burden of entertainment tax, the Garland project will certainly coln money as well as being a smash personal her slick aides.

Rich.

Scala, London

London, Oct. 14.

"Magic Festival," presented by
Francis White. Produced by Gil
Ledney, with Milbourne Christopher, Robert Harbin, Helaug, Esme
Levante, Albert Burdon & Co.,
Michael & Valerie Bailey, Henry
Francis & John Peake, Geoff Gregson & Doteen, Phil Darben &
Wendy, Johnny & Suma Lamonte,
Harold Taylor & The Carnivalettes,
Sydney Jerome Orch.

This one-week magical fest strings together a number of slick conjurors and illusionists from all over the world. Each of them would be acceptable individually in a vaude bill. But the general effect of three hours' non-stop kidology is wearing. There is a limit to the human capacity for taking slik scarves, artificial flowers and birds appearing from walking canes, sliding boxes.
Unlike an ordinary vaude show

silk scarves, artincial nowers ambirds appearing from walking canes, silding boxes.

Unlike an ordinary vaude show the lucky acts are the ones who get on first. At least, they make their impact and get off before the customers begin to think that they've seen it all before. Milbourne Christopher, one of U.S.'s ace magic men, is an urbane sharacter with a nice line in roper trickery and sleight-of-hand, but there had been bigger and apparently better ropery earlier on. Biggest personal success is scored by Phil Darben (from Oklahoma) and his partner Wendy.

Darben and his vivacious brunet aide do a slick, breezy act which involves tricks by whiplash, lariats and miniature boomerangs, laced together with some dry wit. One of Britain's top sorcerers, Robert Harbin, subbing for flu victim Benson Dulay, came on at short notice. He reveals himself as probably the best technician on the bill. He brings on audience to help his tricks and scores particularly when he "saws in half" an eager young woman from the stalls. But he lacks the personality to match his undoubted magical skill. Esme Levante, daughter of a renowned Australian magical family, is a handsome young woman whose clever tricks are marred by overstudied patter and a fairly ineffective stooge.

The acts represent a fair proporlow this with Twelf A Song come by the off at the content of the c

Apollo, N. Yo.

Réuben Phillips Band. (12). Murray-Kaufman; Del Roys (4). Little
Joe. Chantels (5). Bobby Darrin,
Satins (5). Charlie & Ray, Billy
Ward & His Déminoes (4);
"Odongo" (Col).

House which last week took a breather from rar returns to the hot licks this week in a likeable show sparked by Billy Ward & His Dominoes and the iwoodne of Charlie & Ray Fare riso show cases Little Joe, with gyrations, the Satins. Bill is enceed by WMCA's deejay Murray Kaufman in a pleasing fashion.

pleasing fashion.
After an absence of three years
Ward and his crew return to the
Apollo to hypo show. Along with
Ward, his Dominoes have plenty of
talent and Gene Mumford scores
big with his rendition of "Stardust." Milt Grayson, Ward's baritone, shows fine styling and pipes
with "Over the Rainbow."

with Over the Rainbow."

Talented Ward leads group through "Love Letters in the Sand" and does an Elvis version of "All Shook Up." Ward, who three years ago introduced "60 Minute Band," repeated the number in group. repeated the nu pleasing fashion. number in crowd-

pleasing fashion.
Charlie & Ray are in fine time and blend voices well in "O.K. You Win," "Since I Fell for You" and "Bye Bye Love." Pair capitalizes on nance stuff and kindred antics, including kissing m.c., etc. This does not overshadow their singing ability.

Satins the better-than-average

Satins the better-than-average group of rockers who prove themselves better on the soft stuff than on the hot bars. Their closing number, "In the Still of the Night," is done without blare and proves to be best of their songalog.

Show is ably backed by the Reupen Phillips band which clicks with rendition "Ooden Dew."

rendition "Ooden Dew,"

Little Joe completes the bill and his gyrations please the crowd more than his singing. He has a fair to middling voice but his clutch of the mike and his movements win for him. He gives out with "Peanuts" and "You Send Me." The Chantels, Del Roys and Bobby Darrin are under New Acts.

Bern.

Metropole, Glasgow

Metrepole, tilasgow
Glasgow, Oct. 15.
Dorothy Squires (with Russ Conway), Billy Cameron & Irene
Campbell, Ken Suonn, Ken & Alan
Haynes, Campbell & Rodgerson,
Jimmy Fletcher, Billy Redman,
Mark Denison & Harry Niblock,
Jack Masterton Orch.

Recently in from her stint at the Moulin Rouge, Hollywood, England's verve-ful Dorothy Squires punches home a solid songalog, complete with a brand-new winner of a tune, "Please Try to Remember." Blonde warbler, per always, has the customers registering high on mitt, meter as she bounces the gamut through tunes from "Chasin the Blues" and "Love Letters in Sand" to her planist's "Song of the Valley" and the ever-popular "Never Walk Alone."

With lotsa personality, she reveals much know-how in delivery, and exits to solid palming in this downtown vaudery, where new policy of star names is being successfully pursued by the owners, Alex, Louis & Hymie Frutin. Her 88er, handsome Russ Conway, voung English musician and songwriter who looks a bit like Rock Hudson, has obvious appeal to younger set of outfronters. Hinkles the ivories with skill, and looks set to impress on his upcoming solo stints, this being his last date, meantime, with Miss Squires. Warbler and planist are a good team in new tunes, and "Please Try to Remember," for which she did the lyric, has U. S. potential.

Rest of layout veers to the older-fashloned side, with some local

piano. Billy Cameron & I Campbell are a stylish dance Showbacking from resident h under Jack Masterton's baton.

L'Olympia, Paris

Paris, Oct. 20.

Henri Genes, Platters (5), Michele Arnaud, Elwaldis (3), Vic Hyde, Bonny Sisters (3), Skating Orlandos (5), Julien Bouquet, George Garden Dancers (16); \$2 top.

Though splitting the top billing, the Platters (5) splattered their musical knowhow, verve and high production polish over an entlusi-astic audience to definitely start Yank participation in this flagship house. Known by their disks, this choral group needed no French to make themselves understood.

Group vacillates from ballads through rêr, with all shining and intertwining for their sook 'n' smooth appeal. Hefty coin paid them looks to pay off, and denotes that the savvy stateside musical talent has an audience here. With the first launching of yank musis modes a success here, at looks like the way will be easier for a big lineup following, among whom are Frankle Laine, Harry Belafonte, Count Basie. Count Basie.

Count Basie.

Though Hein'l Genes seems sacrificed after the Platters, he comes on with an okay trouper stint for the Gallic crowds. Expansive song & dance oldtimer has some okay material on dance foibles and some agreeable patter. He remains local, not-being able to raise his low-life looksees to international levels and style.

Michele Arnaud is a crooth-

mid style.

Michele Arnaud is a smooth thrush who does away with frills and gives out with an intelligent songalog that strikes a neat balance to the more outgoing proceedings. Bonny Sisters are three nuscled, well-stacked femmes going through a fine cortortionacro number for good filler status. Skating, Orlardos are a fast moving roller skating quintet with excellent eye appeal and Elwaldis (3) do perch and hand-to-handing with a switch in a girl undering for her partners. her partners.

her partners.
Vic Hyde is a one-man band who
gives a carny note to the show but
brings it off via clever manipulation of various instruments and
sheer good spirits. Julien Bouquet
is a erooner without a soild rep or
style to give him any individuality
as yet. Plenty of work in store.
George Garden Dancers (16) occure a key need to her her work okay precision terp work.

Empire, Glasgow

Carroll Levis & Discoveries, Edmund Goffron, Victor Soverall, Joyce Golding & Tony Stuart, Edorics (3), Alain Diagora & Partner, Tomy Astworth & Lois, Robby Dowds Orch.

'WWW' TY Saga

Continued from page I z time by tv, such as the 1948 political conventions, the Truman inauguration, the Kefauver and the later Army-McCarthy hearings, as well as the major personalities.

NBC hasn't yet received individual clearances on the personalities from other webs, but it's asked permission to use clips of Lucile Ball and Desi Arnaz, Burns & Alball and Desi Arnaz, Burns & Al-len, Jack Benny, Sid Caesar, Berle, Kukla, Fran & Ollie, Ken Murray and others. Also portrayed will be the opening of the transconti-nental cable in 1951.

nental cable in 1951.

Other elements will include kinescopes from Russia talready in NBC's hands). England, France, West Germany and Tokyo; pickups from NBC's Burbank studios in a segment to be called "The Fantasy Fractory," in which the behind-the-scenes production techniques and problems will be examined; rehearsals of "Matinee Theatre" and the General Motors 50th anni spec will be carried, with the concentrations on the production elements of the rehearsals.

Live guests on the show will be

trations on the production elements of the rehearsals.

Live guests on the show will be Berle, Ernie Kovacs and Jack Webb. Berle will do a 5-minute serious turn on the exhaustive needs of the medium and how they are to be met—where will the new comics come from, for example. He'll work out of NBC's Studio 6B, the studio which was built for him when he was "Mr. Television." Kovacs, who's been under contract to all three webs, will talk about "the big break," in his case the half-hour show he did a year ago on NBC. Webb will discuss the impact of television on the motion picture business and the introduction of film to television.

Still another segment will be de-

tion of film to television.

Still another segment will be devoted to pickups from MBC affiliates in San Francisco, Detroit, Columbus (O.), Springfield (Mo.) to demonstrate the scope of local television and its position as a prime source of talent which eventually flows into network tv. Show later will return to some of those cities for visits with local tv critics to see whether in their opinion the medium has lived up to its promise.

Producer Herb Sussan, who conceived the show, says it will stress television's enormous impact and immediacy. An opening segment will comprise a pickup of the Marine Corps Anniversary Retreat ceremony from Washington as an example of television's ability to bring events into the livingroom as they are happening. And for a closing, the foreign-tv footage will stress television's greatest potential, according to Sussan—bringing greater understanding among the peoples of the world as different countries are linked together for regular pickups. Producer Herb Sussan, who con-

Shows on Broadway

The ('ave Dwellers' armen Capalbo and Stanley Chase sentation of play in two acts (one set) william Sarvayan. Stars Barry Jones, genie Leontovich, Wayne Morris, Feaben et al., 1988, 1989

Wayne Morris
Barry Jones
Eugenie Leontovich
Susan Harrison
Ronald Weyand
Gerald Hiken
Vergel Cook
John Alderman
Clifton James
Ivan Dixon
Francine Amdur

Hardly to anybody's surprise, the new William Saroyan play at the tiny Bijou, "The Cave Dwellers," turns out to be very Saroyanesque. Partly realistic, and partly not, this is homilectics rendered as histrionics. It improves as it progresses and ends up rather touchingly sentimental in -its determination to find human beings lovable and gruesome poverty more state of mind than anything else. Helping its chances for whatever run k gets on Broadway is the fact that house and production are combined in the Messrs. Carmen Capalbo and Stanley Chase.

The time is the present and the

albo and Stanley Chase.

The time is the present and the setting is the stage of an old theatre about to be razed for a housing project. In tifts theatre there gathers a motley crew of vaguely unhappy people suggesting dereliets of rugged laissez faire days, since none apparently ever heard of a relief check and there is no sense that they exist in an economy of plenty. Saroyan does not attack the environment. He just caricatures it without seemingly intending to.

ing to.

It is the strange mingling of ghastly poverty and sweet-pathetic folk in a frame of reality from which reality is somehow excluded that makes "The Cave Dwellers" hard going, especially in the stark beginning of the first act, played against the actual brick wall of the stage. Saroyan includes a dream sequence in this act but the whole first act has a dream-like farawayness.

first act has a dream-like farawayness.

Capalbo's staging has been detailed both in zeal and imagination and to him belongs much credit for making this odd offering come alive despite its miasmic uncertainties. As with some Saroyan plays of the past there is incidental music provided offstage by piano, trumpet, clarinet and percussion. Composer is Brazillan Bernardo Segall but Capalbo shares the credit on one tune.

Hollywood veteran Wayne Morris, making his Broadway stage debut, shares the star billing with Barry Jones and Eugenie Leontovich. Morris plays a faded, gentle former puglist whose lifelong phobia—'How could I wim without killing my opponent?'—seems to be Saroyan's message for Act I, and for life, second only to his importance of love message. Morris, in a modulated, relaxed and likeable performance, was well received at the premier Saturday evening.

Barry Jones is technically and

Miss Harrison is another from Hollywood making her Broadway debut in the present instance. She, too. does well. Again the critical kudos may belong as much to the director, for the part could be an awful washout, the character being just that.

Saroyan has written his Act I climax in a spirit of mingled dread and religious symbolism. There is a wild beating and moaning at the door to the stage and a desperate struggle of conscience within whether to open the coor. It turns out to be a pregnant woman, her struggle of conscience within cunstances. The best giggles in the piece and survey and s

bear. Shades of Bethlehem, and we don't mean Pennsylvania.

The bear named Gorky is a wonderful job of stage getup and is played with a fine bearishness by Ronald Weyand. His distraught keeper, Gerald Hiken, carries part of the Saroyan message and his wife, who becomes a mother during intermission, babbles in ecstasy upon the joys of suckling her child. There is symbolism, aplenty, in the second act when Wayne Morris steals milk (to feed the mother, silly) and the milkman comes in hot pursuit. He turns out to be a handsome deafmute milkman (John Alderman) and falls in love at immediate sight of Miss Harrison. And that's the plot; other than kindness and love—not least by a tough foreman of wrecking crews, likeably played by Clifton James.

William Pitkin's design is perhaps most successful because it seems so lacking in design, like a building gone to rot. The non-descript costuming sweed together by Ruth Morley's seamstresses is art in patching. Because of the dividing of the action into sements, and because of the dream sequence, the importance of Lee Watson's lighting is to be saluted. If Saroyan ever condescends to write a plotted play in the realistic idiom he may crash through with a smash. But even after 20 years le still hampers his theatricality with his Jack-in-the-Pulpit obsessions. It says a great deal for his writing and for the direction and acting that "The Cave Dwellers' is ultimately rather engrossing. There are moments when it threatens to be boresomely hazy sermonizing.

Land.

be boresomely hazy ser-Land.

Nature's Way

Nature's Way

Alfred de Liagre Jr. presentation of
comedy in two acts (one set) by Herman
of the Commod of the Com

Herman Wouk, who made a fortune from "The Caine Mutiny," has
a good deal of joking about income
tax in his new comedy, "Nature's
Way." This is quite funny and
under the preposterous predicament of the bero lies the ghastly
true-life possibilities of large income. But the play is not about
income tax. Nor about the drugless
technique of childbirth which gives
the work its title. One trouble
with this farce-like comedy is that
it dashes off in too many directions, is trying to say too many
things on too many subjects.

Broadway is starved for comedy

killing my opponent?"—seems to be Saroyan's message for Act I and for life, second only to his importance of love message. Morris, in a modulated, relaxed and like-able performance, was well received at the premier Saturday evening.

Barry Jones is technically and human persuasive as the old hasbeen clown. Into his mouth, among four or five of the players, Saroyan has put many of his philosophical comments on life and human nature. As is usual with this author, the words are frequently glowing, often affectionate, essentially compassionate of the perverse pride of beggars and misfits. Kindness comes out the winner, though Saroyan is never too explicit in his preachment.

There is a moment when Eugenie Leontovich and Susan Harrison move to the edge of the stage and sit legs dangling over it, when it begins to loom as a civic responsibility for some playwright to dedicate himself to a vehicle for Miss Leontovich. Here is virtuosity in stage presence, timing and sheer flair. It may be that she fluffed one or two lines opening night. That's only a guess. More to the point is her agility when given a track to rum on for a few moments. Miss Leontovich can make the theatre superbly theatrical.

Miss Harrison is another from Hollywood making her Broadway debut in the present instance. She, too, does well. Again the critical kudos may belong as much to the director, for the part could be an awful washout, the character being just that.

Saroyan has written his Act climax in a spirit of mingled dread and religious symbolism. There is a wild beating and moaning at the door to the stage and a desperate struggle of conscience within whether to open the door. It will be a pregnant woman, here it will be a proposed to the producer and the province of the part of the producer director. It will be a province of the producer and

stage, starting with the jolly C.P.A. and his \$100,000 mistake. Wouk has dug back to the old music halls for the nance by-play between the librettist and a waiter in the final scene. Joe Silver as the one in the white jacket and Scott McKay as the one with money do a real Savoy & Brennon.

Barry Newman contributes a delightful character cameo as an all-gone jazz hipcat who comes to play the incidental music at the reading of the prospective musical. Is this the first use on stage of this familiar Manhattan phenomenon—the run-through for investors? This is one of the over-supply of provocative ideas Wouk has toyed with in passting.

is one of the over-supply of provocative ideas Wouk has toyed with in passing.

Among those present at the reading is a just-arrived British critice, and the provided by the

fetched. With the central couple boobs (and the ingenue pregnant throughout) Wouk has created a background romanice between the girl's mother, Audrey Christie, and a Broadway millionaire producer, agreebaly impersonated by Edmon Ryan

Ryan.

Miss Christie handles herself Miss Christie handles herself with her customary authority and tis pleasant to see her work even though against handicaps. Because there are so many characters, so many scattered bits and so many epigrams to be accommodated, all of the characters tend to be neglected in the writing throughout. This is true of Scott McKay, even while provided with a literary poseur vocabulary, possibly taken from life.

There are no records to quote,

poseur vocaousary, possibly taken from life.

There are no records to quote, but surely half a dozen farces in recent years have climaxed with the collapse of a wall or some elaborate prop. Now that Wouk has gotten his collapsed wall (courtesy Donald Oenslager) out of his system, and unlocked the excess baggage from his radio days, he should proceed to get on with his talents, which are notable. Broadway needs him.

Land.

Under Milk Wood

Cilbert Miller, Roger L. Stevens, Henry Speeck presentation of two-ent (one seed the presentation) of the presentation of the presen

Radio is seldom mentioned nowadays as a literary source in America, so one arresting fact about "Under Milk Wood" is its nowadays as a literary source in America, so one arresting fact about "Under Milk Wood" is its having been commissioned by and first performed on the BBC. Here is a special kind of import indeed—literary, offbeat, often distinguished, full of acid and bite, rich in earthy characterization. That such uniqueness in part fights prospective Broadway tenure is perhaps a bit sad. The play is fortunate to be in the Henry Miller, the right fit, and to be reasonably geared as to operating costs. That it could match its London run of six months is not expected.

The radio oxigin (viz., for ear alone) of the work is the measure of its dependence upon word and phrase. Seldom has a stage production demanded closer attention, for to lose the words, because of a movement or cough in the audience, is to lose contact. "Under Milk Wood" is free verse. It is rhetoric. Amidst so much verbalization the staging is almost extraneous visualization.

In his current posthumous vogue the Welsh poet Dylan Thomas is seen to have been language-intoxicated and a bawdy fellow along the way. The foundation here is not plot, not clash, not suspense, not the usual theatrical tricks at all. His vivid play is with words.

Can't Tell The Players In Opera

[EVEN WITH A PROGRAM]

[EVEN WITH A PROGRAM]

Opera reviewers on two of the metropolitan dailies last week misidentified male singers in the N. Y. City Center revival of the Spanish opera, 'La Vida Breve.' Such misidentifications are peculiarly possible with obscure operas or obscure singers and part of the danger is created by management in falling to provide unmistakable labelling, possibly because they are slaves to the original credits, no matter how unsatisfactory.

In the instance of 'La Vida Breve,' an important tenor (Paul Huddleston) was pegged only as 'Worker in the Forge' though there were several other singers there, too. Clearer identification would have been 'The Blacksmith'.

Since opera is still very much "on the make" in the U.S., why not make it as easy as possible for the peasants to feel at home? Tradition is not so sacred that it should perpetuate confusion. At almost any performance of almost any opera members of the audience can be heard conjecturing who's who on the stage.

When grandpa went to the theatre—legit or opera—he found the program credits fairly fulsome in setting forth the interpersonal relationships in the story. It was assumed that people were interested in the story and the characters and the program could help. Nowadays it's considered too uncosmopolitan to explain. If people don't know, let them suffer. Maybe when they don't feel at home, they'll decide to stay at home.

The trouble with professionals frequently is that they decline to condescend. It might help the boxofice, if they did. It couldn't, hurt.

Opera Reviews

Turandot

Opera by Glacomo Puccini with libreite by G Adami and R. Simoni. Conducted by Julius Ridei; staged by Vladimir Rosing, scenery by H. A. Condell; masks and makeup by Michael Arshansky; choreog-raphy by Robert Joffrey. At N.Y. City Center, Oct. 9, 1957; 83-80 top.

Center, Oct. 9, 1957; \$3.80 top.
Turandot Frances Yeend
Liu Adele Addison
John Hecht
John Reardon
Ping David Williams
Pong David Williams
Pong Paul Huddleston
Emperor Loren Driscoll
Mandarin Arthur Newman
Persian Prince Michael Arthansky

Season's opener at the City Center (which now has a new electric sign out front) attended strictly to the business of presenting grand opera. Resultantly Julius Rudel, veteran of 12 years of assistant

veteran of 12 years of assistant conducting and now general director, did not awake to hate himself in the morning, the fate last autumn of Eric Leinsdorf who tried for a tour de force via a topicalized "Orpheus in the Underworld" and skidded into the worst set of pans ever handed opera on 55th Street.

Simply by avolding all hankypanky and would-be intellectual cabaret values, the Rudel regime was bound to get off the launching platform like it was headed somewhere. That the opening "Turandot" production was, with only trifling reservations, artistically firstrate assured happy notices for Rudel both as an official and as a conductor. To make the Center's joy more joyous there's the brandnew grant from the Ford Foundation thanks to which a spring season is in prospect.

"Turandot" was not quite com-

son is in prospect.

"Turandot" was not quibe complete when its composer died. It is not Puccin's most popular work but shows him rising musically beyond his own earlier idlom. There is an almost Wagner-like concentration on story and score and no prearranged setups for the singers to invite or accept ovations. True to this spirit, Rudel whipped up the orchestra and rode down, Valkyrie fashion, an audience (or claque?) attempt to hold up the proceedings opening night for Giuseppe Gismondo, a tenor of much vocal felicity but some immaturity as an actor, who was making his debut.

debut.

The late H. A. Condell's scenery, now eight years old, was spruced up for the revival and the costumes were mostly new. These were satisfactory, Prince Calaf's getup excepted. (Hard to be dashing in that number.) A few little awkwardnesses, as with the banner at the ending and the stage business for Ping, Pang and Pong, do not discount the general competence of Vladimir Rosing's staging of the crowded scenes, given the shallow stage here.

stage here.

Singing was of a sustained excellence. Gismondo earned respect for his voice and Frances Yeend, her blondeness turned brunet for the occasion, reminded the audience that she is deservedly the center's de luxe diva. Adele Addison as the faithful sweetheart who commits suicide wrapped up the first at its ribbons and scored a personal triumph that should enhance her career. Joshua Hecht's Timur perhaps calls for the spotlight of special mention.

"Turandet" will be given three performances during the present repertory season. Though not considering transferring the operation to Toronto—where "My Fur Lady," professionalized Mcgill U. revusical, has grossed \$79,-repertory season. Though not on the first and the statistic program opera averaged it has unity and preside grow the statistic properties.

was very definitely done right by on the present occasion, especially at the Center's bargain prices. Land.

Law Vide Breve

To make a showcase for Jose Iturbi's U.S. debut last Thursday night (17) as an opera conductor, Micheal de Falla's 1905 Spanish opera, "La Vida Breve" (The Brief Life) fitted with the Center's function as (1) doer of the seldom done and (b) the town's equivalent of Opera Comique, which doesn't mean this was at all comical. The plot: gypsy madly loves upper-class snob who jilts her, whereupon the gypsy dies at his feet of a broken heart, spoiling his wedding party.

The de Falla score is rich in melody. It could well be popular with Americans if sufficiently exposed. It helps that there are openings for lively Spanish choreography, provided and led in this instance by Carola Goya and Matteo.

The stilted and dated book is a

Matteo.

The stillted and dated book is a drawback, however. It would perhaps be unfair to put too much blame on the staging (Jean Dalrymple's debut in opera) for there's not much to be done for a story with only one conflict incident. The borrowed (from Barcelona Opera) scenetyr of Manuel Muntanola was helpful, the hired costumes were serviceable though not the right fit for the towering cad (Richard Casilly), but the revival (last done 26 years ago at Met) was only moderately successful at the press opening, following a single preview performance.

Consuelo Rubio (debut) and

a single preview performance.
Consuelo Rubio (debut) sang
well as the gypsy, though the soul
torment was hard to convey by gesture alone. Paul Huddleston, in
leather apron as blacksmith, sang
superlatively well in a small siderole, and Mignon Dunn impressed
as the grandmother.
Preceding was a curtain-raiser

role, and Mignon Dunn impressed as the grandmother.

Preceding was a curtain-raiser ballet of the same composer, "El Amor Brujo" on which there had been a last-minute switch of choreographer. Result was puzzling. Music was exquisite, but the dancers never quite began to dance. Just when it seemed likely there was another exit, One girl's routine was nothing but hand gestures. Typical of haste in production, the dancer called "The Spectre" (Don de Natalle) appeared in chalk-face with his neck showing his own fiesh—lazy-like on the makeup. Gloria Lane, from "The Consul" saint of Bleecker Street," sang the intermittent solo admirably.

Land,

Three Weeks Is Terminus For Vineland Musicals

Paris Dean of Mime at Actors' Studio

Etienne DeCroux Discusses Acting, Dancing And 'Horizontal' Emotion—What's With 'The Method'?

By ROBERT J. LANDRY

New York's much discussed-andsatirized Actors' Studio has imported from Paris the reputed
high priest of the art of mime,
Etienne Decroux. He's given four
lecture-demonstrations to date and
his, presence has given rise to the
buzz in the actor bottes of Broadway that "The Method" is being
expanded. This may be stating it
too broadly, but some sort of an
impact is implicit and some sort
of an experiment is in progress.

Decroux has introduced his concepts of modern mime in many of

or an experiment is in progress.

Decroux has introduced his concepts of modern mime in many of the chief cities of Europe. It is generally thought that he is in Manhattan because of the furore among students of acting caused by his pupil Marcel Marceau and the knowledge that Jean-Louis Barrault and Alvin Epstein also are pupils.

"The Method" is the popular name for the frame of reference at the Actors Studio. It is a way of life on the American stage. The studio which exists on the energies and largesse of Lee Strasberg, Elia Kazan and Cheryl Crawford (plus some benefits) does not accept enrollments, but extends invitations. It is not a school. There are no classes.

rollments, but extends invitations. It is not a school. There are no classes.

The favored analogy is to a laboratory of emotion, with a group of pundits gathered for heavy pondering. This is where Etienne Decroux comes in. He is more than the "dean" of Paris mime; he is also its philosopher.

Speaking only French, Decroux was interviewed by this Variety character through the interpreter services of Dr. Saul Colin of Broadway's Senior Dramatic Workshop, where the visitor is also teaching. (Decroux will later hit some of the universities with dramatic technique curricula — and will be at the Actors' Studio at least four months.)

Decroux is a critic of acting first of all, and at a guess, far tougher than any of the critics now writing for the local public. His comments are larded with Gallie wit. Of dancers he remarks that their art is "vertical" and their interest centered on grace rather than emotion. "The lightness of their

is "vertical" and their interest cen-tered on grace rather than, emo-tion. "The lightness of their bodies sometimes has its echo in their heads." He has them occa-sionally as pupils. "They come to me, but usually they do not remain with me."

Mime as a kind of acting and an (Continued on page 72)

Grist Mill Partnership Capital Raised at Bar Of Sardi's, Says Kennedy

The Grist Mill Playhouse, Andover, N. J., earned about 82% profit on \$10,000 capitalization last summer. That's the estimate of Harold J. Kennedy, who's been operating the strawhatter for the past two seasons. During his first semester at the spot, Kennedy claims the barn netted 57% on a \$8,000 stake.

The financing of the constitution

The financing of the operation is The financing of the operation is on a limited partnership basis restricted to a single season. Those involved in backing Kennedy's indicated to a state of the season were given first crack at putting up fresh money for the 1957 stanza. Kennedy asserts that most of the coin put up for the two seasons was raised at the bar in Sardi's.

raised at the bar in Sardl's.

Backers of the 1957 operation, besides Kennedy, who put up \$1,800, included Julius Ochs Adler, of the N. Y. Times, \$350; Ira Ashley, "staff director for CBS radio, \$200; actor Eric Berry, \$50; Harvey Breit, formerly of the N. Y. Times Sunday Book Review section, \$350; Breit's wife, Patricia, \$100; Broadway company-general manager Carl Fisher, \$800; actor Alanhewitt, \$250; actor Charles Hohman, \$200, and actress Frances A. Kolar, \$750.

Also, N. Y. Herald Tribune

Kolar, \$750.

Also, N. Y. Herald Tribune drama editor Bert McCord, \$200; actress Millicent Martin, \$50; Saki Oura, of Masque Sound Engineering, \$250; Warner E. Perkinson, of the N. Y. Times, \$100; Catherine Preston, wife of actor Robert Preston, \$1,250, and Leopold Proser, brother of nitery operator Monte Proser, \$750,

Guild Shifts Hub Preem Patrons to 5:30 Showing

Patrons to 5:30 Showing

Boston, Oct. 22.
Theatre Guild first-nighters have been shifted to a special twilight performance of "Time Remembered" at the Colonial tomorrow (Wed.). The Helen Hayes-Richard Burton-Richard Strasberg starrer tonight (Tues.) is a virtual advance sellout for its two-week stand.

To make everything come out even and allow the Hub critics and other regular first nighters seats, the Theatre Guild had to transfer its first-night subscribers to the special performance starting at 5:30 p.m.

Figure 'Hunting' May Recoup Nut

On the basis of its recent box-office pickup, "Happy Hunting" now appears a possibility to recoup its \$400,000 production cost. The Ethel Merman starrer has six more weeks to go and remains about \$80,000 in the red. It earned about \$15,000 last week on a gross of nearly \$62,100. It's due to fold Nov. 30, for a run of \$12 performances at the Majestic Theatre, N. Y.

N. Y.

The National Broadcasting Co., which has a \$150,000 stake in the Jo Mielziner production, is reportedly considering a telecast of the show, with Miss Merman repeating her starring performance. However, the network has given no notice to the legit management of a desire to use any of the costumes, props or scenery.

Howard Lindsay and Russel.

Howard Lindsay and Russel Crouse wrote the book for "Happy Hunting," while Matt Dubey pro-vided the lyrics and Harold Karr the music. Abe Burrows directed.

COST HOLDS ELECTION: LARSEN NAMED PREXY

John Larsen, manager of the Sacandaga Park (N.Y.) Summer Theatre, was elected president of the Council of Stock Theatres for a two-year term at a recent meet-York. He succeeds Charles Mooney, of the Cape Playhouse, Dennis Mass.

Others elected to two-year terms as officers in the organization, which represents star operations on the strawhat circuit, were Ron Rawson (John Drew Theatre, East Wessels, U.S.) Hampton, L.I., vice president, and Grace Powers (Lvy "Tower Playhouse, Spring Lake, N.J.), secretary. Re-elected for a two-year stretch as treasurer was S. M. Handelsman, of the Playhouse-in-the-Park, Philadelphia.

the-Park, Philadelphia.

Board members elected for a one-year term were Mooney, John Lane (Ogunquit (Me.) Playhouse), Michael Ellis (Bucks County P.) Playhouse), Elliot Martin (Famous Artists County Playhouse, Fayettelle, N.Y.) and Rowens Stevens (Pocono Playhouse, Mountainhome, Pa.). The organization has scheduled its next meeting for Nov. 4 at the Hotel Sheraton-Astor, N.Y.

Todd's Garden Party A Legit Bally Boost

Mike Todd's "Around the World in 80 Days" clambake at Madison Square Garden, N. Y., last Thurs-day. (17) is figured to have given Broadway legit a cuffo promotion ride. That's indicated by the flock of requests for legit dueats by out-of-town drama-film reviewers in town for the Todd shindig.

Although the affair backfred on Todd, with most of his "chums" feeling like chumps for attending the clipped windding, it's assumed that the visiting scribes will devote some hometown space to the Clarice Taylor, with James Mcshows caught while in New York.

VARIETY Shaftesbury Gone

London, Oct. 22.
London's Shaftesbury Theatre, which was blitzed in 1940, is not to be rebuilt. The site has been requisitioned by London County Council for a fire station.

station.

At a meeting, the Council was asked to reconsider the decision in view of the part the Council has had in the death of the St. Jame's The-

Vancouver Plots then return to the Palace for another season. The present season winds Nov. The play will then be presented in Glasgow, Edinburgh, Oxford and New Brighton. It will return to London on Dec. 2 for a further seven week run. Tattoo Spec As

Arts, scheduled for next July, is shaping up. French mime Marcel Marceau has been tagged for the venture by artistic director Nicholes Goldschmidt who recently returned for a two-week European

Goldschmidt also brought back Brigadier Alisdair Maclean, stager of the Edinburgh Festival's mili-tary tattoo. Maclean is examining the possibility of putting on a similar tattoo for the local festival.

similar tattoo for the local festival. Lister Sinclar's untitled play commemorating this British Columbia province's centennial celebration next year will be directed for production during the festival by British stager Douglas Seale. The lead in the Festival presentation of "Don Glovanni," to be directed by Dr. Gunter Rennert, is scheduled to be played by George London, of the Metropolitan Opera.

SOFT' FOLD LOSS 60G: NBC'S PIC-TV RIGHTS

The Soft Touch " straight comedy jettisoned during rehearsals recently by producers Robert E. Griffith. Harold S. Prince and George Abbott, represents a probable loss of about \$60,000, including option payments, rehearsal and two weeks payments, teneats at ant www.weeks, seenic and costume bills and the-atre advances. At least some of the coin would presumably be re-couped if the play were ultimately done.

done.

The authors, film writer-director Claude Binyon and Mac Edwards, the latter a nom-de-plume for a Coast physician, plan-to attempt a major revision of the script, chiefly involving drastic vitalizing of the second and third acts. Its a farce with a hospifal highjinks motivation. Collabs returned to the Coast to get started on the assignment. ment.

ment.

The National Broadcasting Co., which supplied the entire financing for the show on a pre-production deal, owns the film and tv rights to the script, but the stage rights revert to the co-authors unless Griffith, Prince and Abbott get a satisfactory rewrite of the script and revive the now-abandoned Broadway production. way production.

MBC's pre-production deal called for \$75,000 down payment, plus contingent bonus payments up to \$75,000 additional. Of course, the initial \$75,000 is all that's involved unless the play is ultimately pro-duced on Broadway.

duced on Broadway,

"Soft Touch" constitutes the first
cropper for Griffith and Prince,
whose previous producing ventures
have included "Pajama Game,"
"Damn Yankees" and "New Girl
in Town," all in partnership with
Frederick Brisson, and the recently-opened "West Side Story," in
partnership with Roger L. Stevens.

Marnik's One-Acters

A trio of one-act plays by Burt Marnik, collectively titled "The Twisting Road," will be presented weekends only beginning Nov. 15 at the Local 1-S Auditorium, N. Y. Previews will be held the two weekends preceeding the official preem

Music Tents Are Still Spreading; **6 New Spots Planned Next Summer**

Entertainer' to Provinces. Then Back in London

London, Oct. 22.
John Osborne's play, "The Entertainer," currently starring Sir Laurence Olivier at the Palace Theatre is scheduled to make a four-week out of town tour and then return to the Palace for another season.

vancouver, Oct. 22. The Vancouver Festival of the rts, scheduled for next July, is Guild's Earnest' **Set for London**

"Who's Earnest," tried out by 'he Theatre Guild on television a fortnight ago, has been optioned by the 'producing organization for legit presentation. The property, a musical adaptation by Anne Croswell and Lee Pockriss of Oscar Wilde's "The Importance of Being Earnest," was preemed by the Guild as a hour-long tv entry on "U.S. Steel Hour."

The authors are working on the full-length legit edition, which the Guild plans to present first in London and then on Broadway. It's one of the projects Lawrence Langner, co-administrator of the Guild, will work on while in London. He left for England last Monday (21). Another musical version of the Wilde classic toured the strawhat circuit last summer under the title "Half in Earnest." It was adapted by British authorcomposer Vivian Ellis.

Besides revamping "Earnest" Miss Croswell and Pockriss have completed the book for a musical adaptation of "Huckleberry Finn,"

Miss Croswell and Pockriss have completed the book for a musical adaptation of "Huckleberry Finn," which the Guild will also present on the "Sieel" video stanza Nov. 20. The music and lyries for that entry are being supplied by Frank Luther.

Besides the legit pickup by the Guild, another offshoot of the "Earnest" telecast is that Dorothy Collins, who appeared in the show, has been offered a lead role in the forthcoming Broadway production of "Captain's Paradise."

duction of "Captain's Paradise."
David Alexander, who directed
"Earnest" on television, has also
been tagged for two more "Steel"
shows. Alexander, Miss Collins,
Miss Crosswell and Pockriss are
all managed by Hillard Elkins,
who packaged the "Earnest" tv
presentation.

ALLEY TO LOSE COIN ON SELLOUT 'GARDEN'

Houston, Oct. 22.
Alley Theatre, celebrating its
10th anniversary with a special
four-week offering of "The Chalk
Garden," starring Signe Hasso, is
enjoying boxoffice landslide.

enjoying boxoffice landslide.
But even with every seat in 215seat arena house sold on six-perweek basis, production will mean
red ink in the books, manager Barney Sanders said.
We have gone all out in casting his play as a 10th anniversary
special, and it is costing much
more than usual budget would
allow."

Play opened Oct. 3 with approval of three local critics. Nov. 3 is skedded closing date.

Chorus Rehearsal By TOM WEATHERLY.

I love to watch the coryphees Making with the dimpled knees Stepping patterns on the floor From the rhythms in the score

Each a poem of gossamer grace, With, perhaps, a dirty face; Lively sprites of make-believe Who restore my joie de vivre.

Yes, I love those shapely elves,
Counting grimly to themselves:
Sans the makeup and the light—
Even then they're sheer delight.

When he gets the answers he'll show to the boys on Broadway.

New musical tents are in the off-ing for next year. The prospective canvas-top spread thus far takes in Canada, Mlami, Storrowton, Mass., Colonie, N. Y., and an undesig-nated locale.

nated locale.

Planning to put up a teepee at an undisclosed site are Lee Guber, Frank Ford and Shelly Gross. If the project materializes, it'll mark the fourth tent for the trio, who last summer operated the Valley Forge (Pa.) Music Fair, the Westbury (L.I.) Musical Tent and the Camden County (N.J.) Music Fair.

Camden County (N.J.) Music Fair.
The establishment of a tunetent
on the Eastern States Exposition
grounds in St.rrowton is a possibility for next summer. Response
to feelers for local reaction to
such a move have been favorable
and the Exposition, which is a
non-profit operation, is considering rentling facilities for a canvastop to an outside management.

top to an outside management.

As previously reported in VarIETY, a \$200,000 tent is proposed for Toronto, Canada, and a music tent circuit in Florida resort cities, to be launched with a 1,300-seat canvas-top in Miami, is also in the works. Eddle Rich, who operated a barn at Sacrandaga, N. Y., for three seasons prior to its being razed by fire in 1955, is planning to put up the Colonle tent.

Hit 'Tables' Insures **Continued Operation** Of Locust in Philly

Philadelphia, Oct. 22.
Sock run of "Separate Tables"
concluded Oct. 12 at the Locust
St. Theatre has insured continued St. Theatre has insured continued independent operation of former Shubert-managed playhouse. Although Rockefeller - ANTA - Asia Foundation-sponsored Daneers of India, skedded to open last night (Mon.), has been cancelled, Locust has five new bookings on its roster.

Allentoury, Manya Davis and

has nive new bookings on its roster.
Allentown's Manny Davis, new operator, was heartened by the boff returns of "Tables." Davis got off to a had start with Shelley Winters' Ill-fated "The Saturday Night Kid;" but came back strong with the two-part Rattigan drama. "We did \$10.000 in buringes Sat."

"We did \$10,000 in business Satwe did \$10,000 in business Sat-urday alone with sold out matinee and evening shows," Davis said. "With our capacity of 1,615, a pro-duction can regain a lot of lost ground with a good Friday and Saturday."

ground with a good Friday and Saturday."

Other attractions set for the Locust include "One Foot in the Door," June Havoc starring. Nov. 6; "The Genius and the Goddess," with Nancy Kelly and Alan Webly, Nov. 18; the Ballet Theatre, Nov. 25; "Damn Yankees," in a two-and-a-balf week return engagement, Dec. 26, and Sheppard Kerman's "Cut of the Axe," Jan. 13.

The First Nighters Club, a group organized for the Shubert managed houses which brings patrons into the sparsely attended early week performances, at \$1 per, doesn't apply any longer at the Locust. Dayls wants no part of the First Nighters and instead has signed up agents to seek group business and theatre parties for his house.

Other Dayls innovations include personal control with the hoveffice.

Other Davis innovations include personal contact with the boxoffice on all ticket inquiries; a new and liberal press policy with first and second night lists as in New York; and show buses (an automotive ver-sion of the show trains) to bring in customers from the upstate towns.

Shipley's Paris Mission For N.Y. Critics Circle

Joseph T. Shipley, drama critic The New Leader, N. Y. weekly, is here to spend a week seeing the Paris shows and to confer with the International Drama Critics Society, as the official Prepresentative of the N. Y. Drama Critics Circle, The Circle named Shipley as its rep on the board of the world group, which was formed here about a year ago. What Shipley hopes to find out is how membership cards are issued, how entry to ship cards are issued, how entry to theatres around the world are ef-

Urge Hub Mayor to Use Loew's State As Arts Centre; Shuberts Sell Colon al

Boston, Oct. 22.
A resolution was introduced in Boston City. Council today (Tues.) calling on Mayor John B. Hunes to arrange for the use of Loew's State Theatre, 3,500-seat film

calling on Mayor John B. Hunes to arrange for the use of Loew's State Theatre, 3.500-seat film house, "for such cultural activities as the opera, ballet and musical shows in order that Boston may suffer no loss of cultural advantage or prestige" from the demise of the Boston Opera House. The resolution, filed by Councilor Gabriel F. Piemonte, was based on a proposal present in a column last week by Elliot Norton, drama critic of the Boston Daily Record. The suggestion that the theatre be used as a convention hall and cultural center until the city builds its planned auditorium on the side of the \$100.000.000 Prudential Life Insurance Co. project in the Back Bay.

surance Co. project in the Baux Sign to Show. Norton conceived the idea almost as soon as the sale of the Opera House to Northeastern U. Was arrounced. He conferred with Loew's northeast division manager Charles Kurtzman, who announced, "If the city will rebate the taxes, I think I can arrange to let Boston have the thear without cost."

range to let Boston have the theatre without cost."

It would cost the city about \$50,000 to remodel the theatre to accommodate large musical productions. But, Kurtzman pointed out that on a percentage basis the Royal Balle', which used the theatre for only five days, would have had to pay the city \$30,000 as rent.

Ane Shubert House Left
The Shuberts, who formerly had virtually complete control of the Boston legit situation, are now down to the operation of a single theatre. Sale of the Colonial last week to Scarborough House left the once-dominant firm with only the Shubert Theatre: Only a few years ago they had six legit spots in the Hub.

Last season the Maiestic was

years ago they had six legit spots in the Hub.

Last season the Majestic was leased as a film theatre and was renamed the Saxon. The Wilbur was dropped and reverted to New England Theatres. It's now operating as an ind'e legiter, with former Shubert local manager Michael J. Kavanagh doing the booking.

The Plymouth was leased earlier this season as a picture house, becoming the Gary. The Opera House was sold and is being demolished. The Copley, long dark, was leased as a filmery. And now the Colonial has been sold, at a reported price of \$1.250,000, or about \$400,000 more than the Shuberts paid for it in 1952.

The Shubert Theatre, still under the Shubert banner, has been the key legit house in Boston for many years. It seats 1,717 and is regarder as the choice location for musical shows.

Anna Wiman Has 'Guest' On Tryout for London

London, Oct. 22.

"Be My Guest?" by Canadian newspaperwoman Mary Dukes, acquired by Anna Deere Wiman on a recent visit to the Dominion, opened a try-out in Brighton yesterday (Mon.) under her management

Starring Jane Baxter and Dennis Price, the production will be brought to the West End as soon as a suitable theatre becomes available.

Bits From London

Philip King's "Serious Charge," which played the West End a couple of seasons back, is to have its first French language performance in Brussels, where it will be presented under the title "Grave Accusation." It deals with a fast charge of homosexuality.

John and James Woolf, heads of Romulus & Remus Films, move into the legit field in association with Jack Waller with a joint presentation of "The Egg," translated from the French by Charles Frank and due at the Saville Theatre, London, within the next formight. Nigel Patrick has the lead role and the cast includes Maggie McGraid.

Austin Trevor, and Jack Allen. Frank, in addition to his translating chore, is also staging the comedy.

Scully-Morris Oldie Un For B'way Production

"What Made Alexander Run?," a farce written by VARIETY columnist Frank Scully and Jack Morris 10 years ago, has been optioned for Broadway production next spring by Ray V. Johnson, a television producer

producer.

Another play, George Batson's "Celia," which was tried out at the Bucks County Playhouse, New Hope, Pa., in 1953, has been marked for Broadway production by Johnson and Charles R. Wood, a former Broadway stage manager. Rowland Leigh will direct "Celia" and Donald Oenslager will design the scenery and light the show.

RIVAL VERSIONS OF ANTIQUE 'SHULAMIT

Tel Aviv, Oct. 9.

The Israeli season has made a curious start with two of its repertory theatres premiering the same old operetta, "Shulamit" by Abraham Goldfadden, founder of the first 19th century Jewish theatre group and first author-composer of operettas in the Yiddish vernacular. Born in Poland 1840, Goldfadden took the Yiddish operetta all round the Eastern-European states but

took the Yiddish operetta all round the Eastern-European states but later emigrated to the United States and died in New York 1908. His rather showy-sentimental but theatrically effective plays with music have been revived in various forms periodically both in Israel and other countries. One of the Israel "Ohel" Theatre's greatest hits in the past decade was the revival of Goldfadden's "The Witch," in a new musical dressing by Jerusalem composer Marc Levry. For in a new musical dressing by Jeru-salem composer Marc Levry. For this reason, the Theatre commis-sioned Lavry to refurbish the score also of "Shulamit" and premiered the piece to open the present sea-

the piece to open the present season.

At the same time, Do-Re-Mi director George Val has commissioned pop-song writers Mohar and Vilensky to compose a brand-new score for his own show-treatment of the same work, and premiere took place only three days after the "Ohel" performance. The Do-Re-Mi version has the great advantage of presenting a star in the name part. She is Shoshana Damari, Israel's most popular songstress in the oriental veln. Miss Damari is starred in a lavish production, complete with ballet. It is too early to say which version will prove most successful from public-favor and boxoffice angle.

prove most successful from public-favor and boxoffice angle.

Israel's other theatres continue to play pleces from last season's repertoire, but expect to present new productions this month.

SCHEDULED N.Y. OPENINGS
BROADWAY

Theatres Set)
Sq. Roof of Wonderful, Nat'l (10-30-57), Jamaica, Imperial (10-31-32-57), Roof of Wonderful, Nat'l (10-30-57), Jamaica, Imperial (10-31-32-57), Roof of Wonderful, Nat'l (10-30-57), Roof of Wonderful, Nat'l (10-30-57), Roof of Wonderful, Nat'l (10-32-57), Roof of Wonderful, Nat'l (10-32-57), Roof of Wonderful, Nat'l (10-31-37), Rukls, Fran & Oille (11-21-57), Rukls, Fran & Oille (12-25-57), Music Man, Majestic (12-13-57), Music Man, Majestic (12-13-57), Wosic Man, Majestic (12-13-57), Roof Beaufful, Bway (1-23-38), Sunrise at Campoballe, Cort (1-30-58), Wally (1-27-58), Roof of My Enemy (12-11-57), Genlus & Goddes (12-12-57), Genlus & Goddes (12-12-57

He Gets Around

John McClain, legit critic for the N.Y. Journal-American,

John McClain, legit effice for the N.Y. Journal-American, did some fast stepping last Thursday night (17). In fact, judging by the following day's paper, he was in two different places at the same time.

The aisleasitter was represented by two byline pieces in the Friday (18)-edition of the Journal. One was a review of the Thursday night preem of "Copper and Brass" at the Martin Beck Theatre, N.Y., and the other was a report on the Mike Todd party at Madison Square Garden, N.Y. the same night.

Although the Todd affair

Although the Todd affair was still running after the "Copper" curtain rang down, McClain's coverage of the arena activity took in the early evening when he was obviously at the theatre.

Concert Reviews

Victoria De Los Angeles

Victoria De Ios Angeles

Back in the States for concertizing and Met Opera, the Spanish soprano met at Carnegie Hall last Friday (18) the equivalent of a fan club which literally never ceased to explode with thunderclaps at every exit, entrance and pause. The respect and appreciation manifest was, after the vocalist's artistry itself, one of the fairly stunning phenomena of the present generation of musical upper uppers. She's handled by Sol Hurok.

Given imaginative, sensitive and alert support at the piano by Paul Berl, Miss de los Angeles made it cream-smooth throughout a mixed program of German, Italian, Spanish and French songs. Re-stamping upon the New York audience her preeminence, and one of the decreasing number able to fill a hall this size purely solo, the only wish at variance with the programming might be one of two of dramatic Italian arias for change of pace from a certain lyrical sameness in her selections overall. Or is that rewriting a hit?

Illian Kallir

Lilian Kallir

In the confusion of cancelled concerts, odd and even Thursday subscribers thrown together, opening concert of Philharmonic took place Saturday (12) with a young American soloist Lilian Kallir, a debut.

debut. Miss Kallir gave a performance of Mozart's: G Major concerto which put her limpld tone and fluid technique in the service of the work and with Dimitri Mitropoulos strove stocessfully to

the work and with Dimitri Mitropoulos strove successfully to demonstrate warmth of the music and its elegance.

Brought forth without undue romanticizing or uncalled for displays of virtuosity, audience received the young artist cordially. A successful debut.

Gist.

Touring Shows

(Oct. 21-Nov. 3)

(Oct. 21.Nov. 3)

Auntie Mame (Constance Bennett)—
Hanna, Cleve, (30-2).

Carefree Hearl (tryout) (Jack Carter, Susan Johnson, Melville Cooper)—Hanna, (Oct. 2, 207).

Diary of Anne Frank (Joseph Schildkraut)—Erlanger, Chi. (21-2).

Fair Game (tryout)—Forrest, Philly (21-29) (Reviewed in VARIETY, Oct. 12).

Reviewed in VARIETY, Oct. 120.

Happing Miller, 100.

21.29) Geviewed in VARIETY, Oct. 16, '57).

Happiest Millionaire (Walter Pidgeon)—
Cass, Det. Cil. 201 Gene Horne, Ricardo Jamaica Cil. 201 Gene Horne, Ricardo Jamaica Cil. 201 Gene Horne, Company of the West of Company of Compa

Nude With Viella (tryout) (Noel Coward)
Playhouse, Wilmington (22-26); Forrest,
Philly (23-2); Wilmington (22-26); Forrest,
Philly (23-2); Wilmington (23-26); Prorest,
Agnes Moorehead, Martin Gabel)—Kirn,
Des Moines (21-22); Municipal And, St.
Paul (23-24); Collseum, Soux Falls (25);
Wartburg College, Waverly, 189; (27);
Wartburg College, Wartburg (23); Stephens (2016); William (23); Shall (23); Shall (23); Stephens (2016); College, Catar Rapids, 1a. (1);
Stephens (2016); College, Charles (23); Martin (23); Shall (23);
Keps Lanears (tryout) (Slobham McKenua, Art Carney)—Shubert, New Haven (31-2).

Kenna, Art Carney)—Shubert, New Haven (31-2),

Legit Bits

porarily.

Christopher Sergel, of the family which owns Dramatic Publishing Co. in Chicago, in New Yorkfor the casting of "Winesburg, Ohio." Dorothy McGuire-starrer. Sergel penned the stage adaptation of Sherwood Anderson's old book.

of Sherwood Anderson's old book.

Art Kassul joined Wagon Wheel
in Rockton, Ill. as resident character actor. Stock company plans to
run through January.

Samuel Beckett's "Endgame"
("Fin de Partie") is planned for
off-Broadway production this season by Noel Behn and Jerome
Friedman.

Lo Hardin has resigned as one
of the stage managers of "Happy
Hunting" to take on a similar assignment with "West Side Story."
His "Hunting" successor is Charles
Baker.

Baker.

Robert Guy Barrows' "Bivouac at Lucca," scheduled for initial New York presentation Oct. 29 at the off-Broadway Royal Playhouse, was first produced in March, 1956, at the U. of Arkansas.

at the U of Arkanas.

Cheryl Crawford has added two new properties, "The Wall to Wall Trap" and "The Angel Tree," to be presented with a different particular. The rights to "Trap," which Morton Freedgood is adapting from his novel of the same title, were purchased by Miss Crawford and Joel Schenker, while the rights to "Tree," a play by Speed Lamkin, based on the author's short story, "Comes the Day," were purchased by Miss Crawford and Alan Pakula.

Theatre 200 Inc. a production.

Dy Miss Crawford and Alan Pattina.
Theatre 200, Inc. a production-investment company headed by Edward Specter, will co-produce "Look Homeward, Angel" with Kermit Bloomgarden.

Kermit Bloomgarden.

Anton Coppola has replaced Herbert Greene as musical director of "Most Happy Fella," with Greene having exited that assignment to concentrate on "The Music Man," which he's co-producing with Kermit Bloomgarden and Frank Productions, Inc.

Richard Skinner is company manager of "Nude with Violin," for which Edwin Knill is general manager, Keene Curtis is stage manager and John Dutra assistant. has that assignment.

An exhibition: "Honoring Ruth

has that assignment.

An exhibition, "Honoring Ruth Draper," opened last week at Museum of the City of New York and will continue until Dec. 1.

The 'Yiddish Ensemble Theatre opened its season at the Educational Alliance Playhouse, N. Y., recently with "Round the Family Table," a 'Yiddish comedy-drama by Nuchem S. Stutskoff, Performances are limited to Saturday and Sunday evenings and Sunday aftermoons.

ances are limited to Saturday and Sunday evenings and Sunday afternoons.

Morton Gottlieb will be company manager and Lucia Victor stage manager for "The Rope Dancers."

Charles Strakosh, manager at the Forrest Theatre in Philly for several seasons, to the Ethel Barrymore Theatre in New York. His place is being taken by Murray Weisberg, previously manager of the Walnut. Tommy Strain, superintendent of the Philly Shubert chain and formerly manager of the Locust, now an independent house, is now at the Walnut.

Film producer Jerry Wald is contemplating a Broadway production of a play to be based on "Beloved Infidel," a book being written by Hollywood columnist Shefla Graham and Gerald Frank. The title is taken from a poem by F. Scott Fitzgerald in which he paid ribute to Miss Graham. A film version of the book is also slated for production by Weld in 1989.

Harold J. Bromley and Lawrence Buck are planning a production of Coe Bridges' "The Love Vine," previously tagged "The Moop Vine."

Ira Levin's "Interlock," formerly slated for production by Kermit

coe Brieges' The Moon Vine."

Ira Levin's "Interlock," formerly slated for production by Kermit stage Bloomgarden, is now scheduled for rod Broadway presentation by Richard Myers and Julius Fleischmann.

Three members of the cast of "The Diary of Anne Frank" play-may ing Detroit got Jewish National Fund Certificates of tribute. They are Joseph Schildkraut, Ablgail Kellogg and Lou Jacobi.

Bruce Savan, formerly of the William Morris legit department, has joined the Lenny-Debin agency. He's no longer associated with Yvette Schumer in the planned an off-Broadway production of "Fall," a new drama by Perry Stieglits, for a Nov. 25 preem at the Sullivan Street Playhouse.

Maria Callas is the "world's greatest artist.... she is a darling to still the street of the stre

Walter Taggart out as assistant treasurer at Philly's indie Locust, with Bill Manning, chief treasurer, handling all the b.o. chores temporarily.

Christopher Sergel, of the family which owns Dramatic Publishing Co. in Chicago, in New Yorkfor the casting of "Winesburg, Chio," Dorothy McGuire-starrer. Sergel penned the stage adaptation as "protege" of Miss Maxwell.

Set and Anderson's old hook. Ted Allan, Montreal-born play-

Francis reterred to Miss Maxwell.

Ted Allan, Montreal-born playwright whose "Double Image" (in collaboration with Roger Macdougall) was a West End London success last season, has completed an original screenplay, "The Burning Vineyard," for Harlequin Productions. That's the new indie firm which recently produced "Time Without Pity," starring Michael Redgrave. Allan is doing one more screen work for Harlequin, then taking four months off to finish is new stage play, Meanwhile he has done a rewrite for Herbert Wilcox on "The Queen and Smith," to star Anna Neagle, Anthony Quayle and Zsa Zsa Gabor.

Actress Betsy von Furstenberg

Quayle and Zsa Zsa Gabor.

Actress Betsy von Furstenberg and her husband, Guy Vincent, were tagged with a \$2,000 judgement in N. Y. Supreme Court last week, by Ralph Horgan, a local Ford dealer.

Ben Rosenberg, the first-string company manager for the Playwrights Co., has taken over-that assignment on the firm's "Time Remembered," succeeding Leonard Teld. He was previously with an outside show, "Four Winds."

Producer-theatre owner Roger L.

Field. He was previously with an outside show, "Four Winds."
Producer-theatre owner Roger L., Stevens has been appointed chairman of the Democratic National Committee's Advisory Committee on Methods of Democratic Party on Memora.
Financing.
"Shadow in Armor," by Bruce

"Shadow in Armor," by Bruce
Barton, managing director of the
Wagon Wheel Theatre, Rockton,
Ill., will be preemed at the winter
stock operation for one week beginning Nov. 5.

"Ballad for Beginners," a new
play by Allan Scott, has been optioned for Broadway production by
Lawrence Siegel, with 'Sherwood
Arthur set as stager.

Michael Shurtleff, formerly casting director for William Hammerstein at the N.Y. City Center, has
joined producer Nick May'e as his
assistant in the upcoming Broadway production of "Shadow of My
Enemy."

An adaptation by Bert Greene of
Colette's "My Mother's House,"
costarring Viveca Lindfors and
Mildred Dunnock and staged by
Enemy."

An adaptation by Bert Greene of
Colette's "My Mother's House,"
costarring Viveca Lindfors and
Mildred Dunnock and staged by
Enemy."

An adaptation by Bert Greene of
Colette's "My Mother's House,"
costarring Viveca Lindfors and
Mildred Dunnock and staged by
Denis Vaughan, will be given a
one-performance concert presentation next Sinday (27) night by
Theatre 12 at the Kaufman Concert Hall, N.Y.

Carson McCullers' "The Square
Root of Wonderful" will be published early in December by
Houghton-Miffilm.

Walter O'Hearn, drama critic of
the Montreal Star, is in New York
for a looksee at the new crop of
Broadway shows.

Hilmar Salkee, who was production coordinator at the Arena
Stage, Washington, last season, will
be general manager for the N. Y.
Shakespeare Festival, which, incidentally, has received a \$5,000
grant from the Avalon Foundation.

An off-Broadway production of
Michael Molloy's "Will and the
Way' will be produced off-Broadway by Betty King; to open Dec. 3
at Theatre East, with Bryan Herbert and Margaretta Warwick in
leading roles. Jerry Rockwood will
direct.

The production rights to "Two
on a Journey," adapted by Lucia
Victor from Guillaume Hamoteau's

"Les Voyageurs Eagres," have been
acquired by William Gaxten and
Thomas Kilpafrick.

The seventh season of the Arena
Stage, Washington, got underway
yesterday (Tues.) with a schedule

lemma."

After more than 40 years as an actor, Dennis King, will take on his first directorial assignment, as stager of the upcoming Broadway production of "Cloud Seven," formerly titled "The Brass Section."

Manning Gurlan is contemplating a Broadway production of Joe Masteroff's "The Warm Pentissula" next season.

Masteroff's "The Warm Peninsula" next season.

"An Actress in Love," a drama by former scenarist Alan Shiffers, has been acquired for production by Curtis Roberts,
Marc Brandel's "Rain Before Seven" is off the Jose Quintero-Ted Mann-Leigh Connell production sked.

ten man.

tion sked.

Cyril Ritchard's contract as star

of "Visit to a Small Planet" has
been extended through next June.

Robert Reud is advance man for

the national company of "Auntie-

Mame."

Richard Basehart has been set to star in "The Day the Money (Continued on page 72).

Hub Is Humming; 'Jamaica' \$52,000, 'Rumple' \$30,500, Robinson \$30,000

Hub legit is perky with three nows on the boards again this eek. "Time Remembered" opens week. The Remembered bets at the Colonial tonight (Tues.) for two weeks. The touring "Middle of the Night," which opened the Wil-bur last Monday (14) and nabbed affirmative reviews all around, is in the second stanza of a three weeker. "Jamaica" is in its third and final week at the Shubert and

and man week to the Somers amendation sold out.

"Rumple" exited the Colonial last Saturday (19) for Philadelphia after two weeks of rehearsing and polishing. "Sim Sala Bim." Kalanag magic show, arrives next Tuesday (29) at the Shubert for one week. Emlyn Williams is booked for Sanders Theatre, Cambridge, for three nights, Oct. 31-Nov. 2, in "A Boy Growing Up" readings. Booking of tryout "Rope Dancers" has been switched from the Colonial for the Wilbur, opening Nov. 4 for one week.

Estimates for Last Week
Rumple, Colonial (MC) (2d wk)
(\$5.50-\$6.25; 1,500; \$46,800) (Eddy
Foy, Gretchen Wyler, Stephen
Douglass). Tryout got \$30,500 for
its final week; previous week, \$32,500; departed Saturday (19) for
further tuneup in Philly.
Jamalea, Shubert (MC) (2d wk)
(\$4.95-\$6.25; 1,717; \$52,000) (Lena
Horne, Ricardo Montalban). Went
clean again/for second week and is
sold out through its third and final
week; grossed \$52,000; previous
week, \$48,000 in seven performances.

Middle of the Night, Wilbur (D) (1st wk) (\$4.40.\$4.95; 1,241; \$43.000) (Edward G. Robinson). Opened Monday (14) to good reviews and pickéd up about \$30,000; continues this week.

'Lady' Loverly 307G in Dallas

Dallas, Oct. 22.

"My Fair Lady," costarring Brian
Aherne and Anne Rogers, shot up
to a walloping \$148,131 in 10 performances last week at the 4.301seat State Fair Auditorium here.
That was nearly \$16,300 higher
than the previous week's 10-performance take of \$131,867. Another \$27,066 was piled up on the
musical's first two performances
here, bringing the take for 22 performances at the State Fair to
\$307,064.

\$307,064.

The musical ended its local stand with an additional two performances last Sunday (20) and is current at the Murat Theatre, Indian-

British Shows

(Figures denote opening dates)

Sergeants' \$28.600 in 7 In Split at St. P.-Mpls.

Minneapolis, Oct. 22.
Winning critical and public acclaim, the national company of "No Time for Sergeants" at the 1,800-seat Lyceum at \$4.95 top grossed over \$18,400 out of a \$21,700 potential for three nights and a matina leat Thursday Sarnday one of a \$1.7.

o00 potential for three nights and a matinee last Thursday-Saturday (17-19). It is the first of five promised Theatre Guild subscription offerings, and continues here for seven additional nights and one matinee through next Saturday (25)

matinee unrough here (26).
At the St. Paul Auditorium for two nights and a matinee at the same scale last Tuesday-Wednesday 15-16) the comedy grossed over \$10.100, giving it a total of nearly \$28,600 for the seven-performance week in the Twin Cities.

Baxter \$24,000, 'Game' 16G, Phila.

Philadelphia, Oct. 22.
Production troubles beset the new Carson McCullers' drama, "Square Root of Wonderful," last week's lone opener. Jose Quintero quit as director before the play arrived and a new third act was announced, although first-nighters saw the work as was, Critical reception was disappointing.
Season's fourth musical, "Rumple," came in from Boston last night (Mon) to relight the Shubert for two weeks of tryout. Slated for next Monday (28) are "Nude With Violin," Neel Coward comedy due at the Forrest, and Molly Picon's Tarblonjet Honeymoon," in Yiddish, at the Wahut.

Estimates for Last Week
Fair Game, Forrest (C) (2d wk) (\$4.80; 1,760; \$36.00) (Sam Levene), Comedy tryout grossed a fair \$16,000; previous week, \$8,500 for first four performances; exits town mext Saturday (26).

Squire Root of Wenderful, Wal-ut (CD) (1st wk) (\$4.86; 1,340;

HEART' SHAKY \$17,100; STICKS 2D WK, CLEVE

STICKS 2D WK., CLEVE.

Cleveland, Oct. 22.

"Carefree Heart," having raised a reported \$15,000 in additional financing to forestall its threatened demise here last Saturday (10), is sticking out a scheduled fortnight tryout run at the Hanna Theatre. The musical, currently in its second local frame, played to skimply business in its initial Hanna stanza. The reviews were generally unfavorable.

There's been no definite word on whether the tuner will continue next week and, if so, where. A scheduled booking at the Shubert Theatre, Cincinnati, for the upcoming fram was cancelled. The date earmarked for its how at the ANTA Theatre, N.Y., is Nov. 7.

Estimate for Last Week
Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC) (1st wich (26; 1.515; \$50,000) (Jack Carefree Heart, Hanna (MC

Tunnel' \$18,100, S.F.

San Francisco Oct. 22.
Second week at Randolph Hale's coast version of "Tunnel of Love" did a mappy \$18,100 at the 1,147-seat Aleazar.
That

That was \$1,400 above the open-ing week. Show is scaled to \$4.40.

Concert Notes

Gerald Rithels is designing new ets for the Lyric Opera of Chi-ago's production of "The Marriage f Figaro."

of Figaro."
Yemenite dancer Yerkia Halbi and her group will present a dance program Nov. 2 at Carnegie Recital Hall, N. Y.

For Flu-Gripped Cincy

Diary' Big \$31,100, Pidgeon 22G, Det.

Deiroit, Oct. 22.
"Dlary of Anne Frank" grossed a sock \$\$1,100 in the third and anal inning of its three-week engagement at the 2,050-seat Shubert. Drama, starring Joseph Schildkraut, had a potential capacity of \$36,000 with the house scaled to \$4.
"Happiest Millionaire," starring Walter Pidgeon did a fair \$22,000 at the 1,482-seat Cass in the first of a three-week stay. Potential capacity biz is \$37,000 with the house scaled to \$4.
Shubert now goes dark until Nov. 25, when it relights with "No Time for Sergeants" for four weeks.

'ANNIE' WHAM \$74,100, 'MERTON' \$9,200 IN LA

Los Angeles, Oct. 22.
Local legit has dwindler to a consider the series level this week, following the shuttering of "Merton of the Movies" at the Huntington Hartford. Only "Annie Get Your Gun" at the Philharmonic holds the banner aloft and will continue as the sole entry until Nov. 9.

Annie Get Year Gue, Philharmonic Aud (MC) (2d wk) (\$4.95 \$5.50; 2670; \$80,000) (Mary Martin, John Raitt). Up to \$74,100; previous week, \$72,000; closes Nov. 9. Merion of the Meyles, Hunting-

SMALL SEATERS

(Opening date in parenthesis)
Bad Seed, Valley '57 (10-4-57).
Fool Me Twice, Circle (7-19-57)
Man Most Likely, Gallery (9

19-57). Man of Destiny, Stage Society 10-11-57). Man on a Stick, Pasadena Play-10use (10-5-57). No Exit, Horseshoe Stage (10-

Papama Tops, Civic (5-24-57). Skin of the Teeth, Little Rep

(10-11-57).

Walting for Godot, Dahl Playhouse (10-10-57).

Witness for Prosecution, Players Ring (9-5-57).

Tables' Fairish \$23,000 For Single Week, Balto

Baltimore, Oct. 22.
Terance Rattigan's "Separate
Tables," costarring Eric Portman
and Geraldine Page, grossed a nice
\$23,000 at Ford's Theatre last week.
Business was a bit short of the two
previous entries, but still impressive when matched with figures forprevious years.

Next booking for the house is tentatively set for Nov. 11.

Bus-Truck 'Sgts.' Hefty 31G for 6-Show Split

Lafayette, Ind., Oct. 22.

bus-and-truck touring ediof. "No Time for Sergeants"
up another hefty gross last
with a \$31,000 take on a sixvance four-way sulif. Dateinance four-way sulif. Date-

High School Auditorium, Colbus, Ind. (\$5,000).
The comedy ended the vhere with a \$12,000 take for performances Friday-Saturday 19) at Purdue U. Auditorium.

Douglas-Goddard \$19,400 B'way Booms; 'Nature's' \$23,900 in 7, 'Brass' \$35,700 for 6, 'Milk' \$13,900, Merman \$62,100, Verdon-Ritter 60G

\$60,000 mark.

A flock of entries sold out or played to virtual capacity. Those were "Auntie Mame" "Bells Are Ringing," "Lil Abner," 'Look Back in Anger," "My Fair Lady," "New Girl in Town," "Romanoff and Juliet" and "West Side Story."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-

Other parenthetic desynations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tar, but grosses are net; i.e., exclusive of taxes.

Aunte Mame, Broadhurst (C) (45th wk; 357 p) (\$6.90; 1,214; \$46,500) (Rosalind Russell). Previous week, \$48,100; last week, same.

Relia Are Ringing, Shubart (MC)

vious week, \$48,100; last week, same, Bells Are Ringing, Shubert (MC) (47th wk; 372 p) (\$8.05; 1,453; 356,101) (Judy Holliday). Previous week \$33,500 with Miss Holliday out all week; last week, back to capacity at \$58,700.

Cave Dwellers, Bijou (C) (1 p) (\$62.5-\$5.75; 803; \$21,525) (Barry Jones, Eugenie Leontovich, Wayne, Morris). Opened last Saturday (19) to six favorable reviews (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post) and one unfavorable (Kerr, Herald Tribune). Around \$2,000 for opening performance, with press cutting into take.

Around \$2,000 for opening performance, with press cutting into take.

Copper and Brass, Beck (MC) (1st wk; 4 p) (\$8.05; 1,220; \$53,000) (Nancy Walker). Opened last Thursday (17) to one non-committal review (Chapman, News) and aix negative (Aston, World-Telegram; Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; McClaim, Journal-American; Watts, Post, pearly \$35,700 for first four performances and two previews. Sentiatively slated to close next Saturday (26).

Egghesd, Barrymore (CD) (2d wk; 13 p) (\$5.75; 1,077; \$34,000) (Karl Maiden), Previous week, \$15,300 for first five performances and one preview; last week, almost \$12,000. Closes next Saturday (26).

Happy Hamting, Majestic (MC) (46th wk; 364 p) (\$8.05; 1,625; \$69,989) (Ethel Merman). Closing Nov. 30. Previous week, \$10.03; \$25,000. Previous week, \$1,000; last week, nearly \$62,100. (13d wk; 24 p) (\$4.60-\$3.85; 1,037; \$25,000. Previous week, \$8,500; last week, almost \$8,200. Leong Day's Journey Into Night, Hayes (D) (43d wk; 258 p) (\$5.95; \$26,200). Leong Day's Journey Into Night, Hayes (D) (43d wk; 258 p) (\$5.95; \$26,200). (Mary Ure, Kenneth Haigh). Previous week, \$22,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200. (Mary Ure, Kenneth Haigh). Previous week, \$25,600; last week, almost \$26,200.

most \$26,200.

Most Happy Fells, Imperial (MD) (77th wk; 612 p) (\$7.50; 1,427; \$57,875). Moved last Monday (21) to the Broadway Theatre and closes there Dec. 14 to tour. Previous week, \$35,100; last week, nearly \$43,000.

My Fair Year

\$3,000. My Fair Lady, Hellinger (MC)
(84th wk; 667 p) (\$8,05; 1,551; \$67,686) (Rex Harrison, Julie Andrews).
As always, over \$63,700. Lola Fisher is subbing for Miss Andrews until the latter returns from a two-week vacation next Monday (28).

Nature's Way, Coronet (C) (1st wk; 5 p) (\$5.75; 1,101; \$35,000).
Opened last Wednesday (16) to one layorable review (Chapman, News) and, six unfayorable (Aston, World-Pelegram: Atkinson, Times: Cole-

and six unfavorable (Aston, World, Telegram, Atkinson, Times; Cole-man, Mirror; Kerr, Herald Tri-bune; McClain, Journal-American, Watts, Post; almost \$23,900 for first five performances and two previews.

divay was bullish last week, as soared for most shows, so soared for most shows, our musicals passing the mark.

Tunnel of Love, Royale (C) (35th wk; 285 p) (\$5.75; 1,050; \$34,000) (50 ftm Ewell). Previous week, \$19.50; "My Fair Lady," New Jarra, "My Fair Lady," New Jarra, "Romanoff and "West Side Story," stimates for Last Week (C (Comedy), D (Drama), omedy-Drama), R (Revue), and "West Side Story," stimates for Last Week (C (Comedy), D (Drama), Ownedy-Drama), R (Revue), medy-Drama), R (Revue), wisical-Comedy, MD (Must, Must, Post) and three negative man, (O (Opera), OP (Opera), OP (Opera), OP (Opera), OP (Opera), Operations, operative designations, espectively, to weeks played, of performances through three day, top prices, number and the property of the p

\$22,700.

West Side Stery, Winter Garden
(MD) (4th wk; 28 p) (\$7.50; 1,404;
\$60,467). Previous week, \$61,200;
last week, almost \$60,100, with
commissions cutting into the take. \$60,467). last wee

Miscellaneous
Mary Stuart, Phoenix (D) (2d
wk; 16 p) (\$4.60; 1,150; \$29,392)
(Eva Le Gallienne, Irene Worth).
Previous week, \$17,500 for fart
eight performances; last week, almost \$18,900; (closes Nov. 17.
Clesced Last Week
Boy Growing Up, Longacre
(Reading) (2d wk; 17 p) (\$4.40;
1,101; \$20,000) (Emlyn Williams).
Previous week, \$11,500 for fart
nine performances; last week, almost \$19,500; ended limited twoweek pre-tour stand last Sunday
(20).
Opening This Week

Opening This Week

at \$120,000 (including 20% over call), cost about that to open sans an out-of-town tryout; can break even at around \$22,000 gross and net about \$5,000 at capacity; open tomorrow night (Thurs.).

OFF-BROADWAY
(Opening date in parenthesis)
Career, Actors Playhouse (4-30-57); closes Nov. 10.
Ioennan Cometh, Circle-in-Square (5-3-56).
In Good King Charles' Golden
Days, Downtown (1-24-57).
Land Beyond River, Greenwich
Mews (10-5-57); closes Nov. 3.
Mass of Destiny, Sullivan St. (927-57).
Purple Dust, Cherry Land (12)

Purple Dust, Cherry Lane (12-

27-57).
Synge Trilogy, Theatre East (3-6-57); closes Nov. 24.
Tevya & Daughters, Carnegie (9-16-57); closes Nov. 24.
Threepenny Opera, de Lys (9-25-55).

Closed Last Week
Tartuffe, Theatre Marquee (10-8-8-57).

3-STAR 'TIME' \$44,200 AS SELLOUT IN WASH.

AS SELLOUT IN WASH,

Washington, Oct. 22.

"Time Remembered," virtually sold out prior to the start of a fortnight tryout run at the National Theatre, went over capacity again in its closing frame last week. The Playwrights Co. production played to maximum standing room for all six evening performances, with Theatre Guida subscription figured a major factor.

"Separate Tables," costarring Eric Portnam and Geraldine Page, is current at the National.

Estimate for Last Week
Time Remembered, (National (C) (2d wk) (\$5.50; 1,67; \$43.290)
(Helen Hayes, Richard Burton, Susan Strasberg). SRO at nearly \$44.200; previous week, \$43,300; tryout left town Saturday (19).

Arthur Rubin, a featured per-

Shows on Broadway

Continued from page 68;

Under Milk Wood

times metaphysical, sometimes exquisitely sarcastic. It is a kind of a word-game, demanding much of its audience and a questionmark for Broadway partly on that

account.

Action is in a Welsh fishing village, a program note accurately describing the play as "a midnight to midnight eavesdropping." An "Onlooker" serves to narrate and tie together the vignettes which utilize upper and lower cutouts left and right. There is use made, too, of the orchestra pit. When characters gaze out at the audience they are looking to sea.

The ordinata art. When that are ters gaze out at the audience they are looking to sea.

Donald Houston, first-featured in the 12 who get billing, opens cold, immediately commanding close attention to what the poet has to say. As a sheer feat of memory and rhetoric this is impressive, for he must deliver tens of thousands of words, or so it seems. Such an exhibition is rarely viewed on the boards of the local playhouses. An occasional tendency to look at the boards of the local playhouses. An occasional tendency to look at the eigher tendency to look at the collection of the company is something very definitely to remark and part of the highly resourceful production of Douglas Cleverdon, also BBC.

The village characters are on the quaint side but they come alive,

Douglas Cleverdon, also BBC.

The village characters are on the quaint side but they come alive, however, patchquilt the work sometimes is with scenery, lights and tempo to worry about. Thomas is obsessed with men who love harlots, with the rut-bound humans off workaday life in a village. His comments on human character dip to the vulgar but always ring true. He was not a mellow chap and there is none of the bitter-sweet melancholia that marked "Our Town," the play to which every reviewer in Manhattan has made there is none of the bitter-sweet melancholia that marked "Our Town," the play to which every reviewer in Manhattan has made reference. Thomas finds many of his similes in pigsties and swill. He has also some Walt Whitman fondness for weaving the names of things, and the shapes, into the text.

ner has also some want whithing fondness for weaving the names of things, and the shapes, into the text.

A little gem of caricature is the running vignette of the henpecked husband who dreams gorily of poisoning his spouse. Another fine penetration is of two spinsters, one male, one female, who nightly write each other endearing love letters but clearly have not the slightest intention of ever consummating. Much of the poet's blasting of sham centres on people too prissy for living.

Singling out the players for comment is high impossible in justice. As this is a team of talents. The true star is the author. The leading rhetorician has already been ammed. The top-scoring actress, blana Maddox, promiscuous but not ignoble village wench, hits target by her beguiling rendition of an incidental song.

Francis Compton, recently at this house as the stern justice in "Witness For the Prosecution," departs notably from his string of English butlers and stern officials to depict an old sea captain, now blind and awaiting death, who broods on his lusty youth and his harlot sweetheart whose memory he has present Catherine Dolan. Joan Prows Thomas as the village person.

good job.
Powys Thomas as the village person, Catherine Dolan, Joan Newell and Buddug-Mair Powell, in three roles each, stand forth in the inventorying of performances. So does Alastair Duncan. as Lord Cut-Glass, the village idiot. But the cut-off point of mention in so long a roster is rough justice, and perhaps none at all.
There is much to laugh at. The main fault is the absence of a

KALINOVA

CHARACTER STUDIES OF PEOPLE OF DISTANT LANDS

In monologue and Song ay, October 26, 1957—8:30 P.M BARBIZON PLAZA THEATRE 104 Central Pk. So. NYC Box office phone: Circle 7-7000

leading stage and screen actress of land, Kalinova created her own eatre-in-one, gaining great acclaim Europe, Brazil, Israel and Argentina

single unifying point of view. Certainly it is enriching to the season to have such a poet brought to life. Thomas flashes with wordfire, he splashes with word-prank and it is a prod to the imagination. To the director, to stage designer Raymond Sovey, to Kathryn Miller's costuming, to the company and to the stage manager, Bert Gruver, high marks for professionalism. To the producers here, Gilbert Miller and Rogers Stevens, credit for courage.

Those who will like "Under Milk Wood" may like it effusively. The commercially-conditioned prophet must express a qualm that New York ticket prices and free verse may not mix explosively.

Lând.

Copper and Brass

Copper and Brass

Lyn Auslin & Thomas Noyes (in association with Anderson Lawler) production of musical comedy in two acts (21 numbers). Staged by Marc Daniels: book Ellen Violett, David Crass; music Daniels: book Ellen Violett, David Crass; music Daniels: book Ellen Violett, David Crass; music Daniels: book Ellen Violett, David Crass; and Inghting, William & Jean Eckari; costumes, Alvin Colt; musical direction and Morris; additional dance, Bob Fosse; sets and lighting, William & Jean Eckari; costumes, Alvin Colt; musical direction and Work (and Colt, Martin Ellen, Williams, Maurice Carliste, Sans Nancy Williams, Alice Pearce, Alan Bunce, At Martin Beck Theatre, N.Y., Oct. 17, '51. 85.05 top (11.50 openies, Alar) Bunce, At Martin Beck Theatre, N.Y., Oct. 17, '51. 85.05 top (11.50 openies, Alar) Bunce, At Martin Beck Theatre, March Carlisle, Bob Roman, Sam Greene Katey O'Shea Nancy Walker Commissioner Rouge March

Mancy Walker
Beau Tiden
Alan Bunce
Bruce Mackay
Michele Burke
Evelyn Russell
Benay
Michele Burke
Benay
Michele Roberts
Doreen McLean
Byron Mitchell
Norma Douglas
Peter Conlow
Stanley Papich
Alice Pearce
Clyde Turner
Dick Williams Boy Principal Instructor George Limey ... Elmarie
Elton
Bette

sor's Girl Be Cops Sam Gree Roberts, John Dorrin, Nat Wright, Larry

Woman in the Window
Guard Michael
Dancers: Shawneequa Baker, I
Judith Coy, Anita Dencks, Kate
Ellen Hubel, Cocc Ramirez, Tina
Ella Thompson, Kevim Carlisie,
can, David Gold, Donald

can. David Gold, Donald McKayle, Jack Moore, Stanley Papich, Hardd Pler-son, Willard Nagel. Singers: Dorothyz, Hallady, Joy Lane, Joy Charles, Land Laurie Franks, Joy Charles, Land Laurie, Emarie Wendel, John Dorrin, Sam Greene, Bruce Mackay, Byron Mitchell, Larry Mitchell, Michael Roberts, Bob Roman, Clyde Tur-Michael Roberts, Bob Roman, Clyde Tur-

Joanne Spiller, Elton Warren, Emarse Marier Wester, John Ordin, John Christopher Marier, Marier Michell, Michael Roberts, Bob Roman, Clyde Turnen, Nat Wright, Glorance, "Wasding of the Combo Mambo," "You Walked Out," "Gool Combo Mambo," "Bringing Under Spirit, "What Hand Town Walked Out," "Gool Combo Mambo, "Wargen Walked Walked

"Copper and Brass" is a \$300,-000-plus bust and it deserves to be For that kind of money, who is responsible for equating 1957 with a musical comedy from the oldfash-

sponsible for equating 1957 with a pendence of Israel and the subsequent immigration of the Yemenites from the Southwestern corner iter from the Southwestern corner in the Making. If the Arabian peninsula. She became the teacher, director, chore came the teacher, director, chor

little distinction except for a couple of ballads, and the lyrics of David Craig, Miss Walker's hushand, are nothing special. Craig also is the librettist, with Ellen Violett, and here, too, there is only a minimum of imagination and inventiveness considering the rather novel theme pegged on "New York's Finest."

The settings by William and

The settings by William and Jean Eckart are so superior in mechanical ingenuity they deserve a better vehicle.

chamical ingenuity, they deserve a better vichicle.

Miss Venuta, with "also starring" billing (Joan Blondell exited the role out of town), handles the part of Miss Walker's pony-playing mom in the antiquated manner apparently dictated throughout in the Marc Daniels staging. Although Miss Venuta used to be a belter, neither she nor the other principals have bellringing voices that might otherwise bring the more ambitious song numbers to the fore. Dick Williams, however (in his Broadway debut, and of the silck ex-Kay Thompson & Williams Bros. cafe act), as the musiciannitery owner handles a couple of romantic songs with busky excellence and manages to fill competently such thespic duties as he has.

Norma Douglas and Peter Conlow can be picked off as topmost
in a large "leather jacket" troupe
of singing-dancing students who
click in a series of rousing vocalterp fandangoes. Maurice Levine,
the batonist, doubles on vocal arrangements to give a good account
of himself, as do Anna Sokolow as
the choerographer, John Mortis as
dance arranger, with an assist by
Bob Fosse for a single number, an
extremely vigorous "Baby" Baby."
The costumes by Alvin Colt can

The costumes by Alvin Colt can also be singled out as better than the musical justifies, with the Eck-arts lighting helping to set them off.

off.

Alice Pearce and Alan Bunce, as the school principal and police captain, are given few opportunities to display their particular styles of comedy attack, and the other roles are minor or quick-flash. Of the songs, those which seem to have lukebox potential are "You Walked Out," "Don't Look Now," "Why Her?" "Me and Love" and "Sweet William," the latter an especially good mood tune.

Strange to say, there could be a

good mood tune.

Strange to say, there could be a film in "Copper and Brass" (though with considerable rehashing), since the lady police theme is a comedy cutie. In fact, there may be a picture here with only the pick of the musical numbers retained.

Tran.

Ballet Review

Yemenite Ballet (Dance Theatre of Israel)

Amsterdam, Oct. 9.
The Yemenite Ballet "Inbal" has

started its world tour in Holland, under the auspices of the Interna tional Clearing House for Cultural Exchanges. Group was formed by Sara Levi Tanai, after the inde-pendence of Israel and the subsequent immigration of the Yemen

Inside Stuff—Legit

Jason Robards Jr. apparently jumped the gun in telling the N.Y. Times that he'd been invited to appear in two plays at the Stratford (Ont.) Shakespeare Festival next summer. Michael Langham, Bardfest's artistic director, has revealed that he had written Robards, currently featured on Broadway in "Long Day's Journey Into Night," about coming to Stratford, but had not asked him to do any particular role. He said he considered Robards an actor "considerably neglected."

The Times musted Robards as saving he would put Prices But In the Considerably neglected."

The Times quoted Robards as saying he would play Prince Hal in-"Henry IV, Part I" and a role in another play not yet chosen. The play named, however, will be one of three done next summer, though fes-tival heads hadn't planned to announce it until later.

If Robards is signed, he'll be the second U.S.-born actor to appear at Stratford. Ont., in six seasons (next summer is the sixth). First was Irene Worth, whose appearances have mostly been in London, but who is currently playing title role of "Mary Stuart" at the Phoenix Theatre, N.Y.

(Robards' personal pressagents, the firm of Solters, O'Rourke & Sabinson, announced Monday (21) that the actor "has accepted the offer of director Michael Langham to appear in two of the three productions at next summer's Stratford (Ont.) Shakespeare Festival."

Present Boston season remains unaffected by the sale of the Colonial Theatre by the Shuberts to Scarborough House, New York, for \$1,250,000, it was reported there. The 1,500-seat Colonial was opened in 1900 and has been owned by the Shuberts since 1952. Sale of the theatre was confirmed in New York by John Shubert, who said it was the same group which bought the St. James Theatre in New York. Scarborough House is a company formed by an official of the Minnesota Mining & Mig. Co. of St. Paul, Minn.

The Colonial, under lease, is managed by Louis Cline. The theatre was once-overed by reps of the purchasers last week and a report circulated that the new owners plan to bring a road company of "My Fair Lady" in for extended stay.

The Playbill, official program of Broadway legit theatres, is obvi-The Playout, oricial program of Broadway legit theatres, is obvi-ously much enhanced this season, but the opening night publications (in gold covers) seem to have created one innovation not appreciated by reviewers accustomed to clipping the cast list for inclusion in re-views. It is now a hodge-bodge of uneven arrangement, small font for the character name, larger font for the actor just below, and a lot of work to copy. Name listings are now more conspicuously used as "filler" between ads and there is an apparent reduction in actor biography

What's believed to have been the first stage performance of Harley Granvile-Barker's play. "The Secret Life," was given last Saturday night (19) by a cast of students and faculty members of Williams College, at the Adams Memorial Theatre on the campus at Williamstown, Mass. The late British playwright is believed to have gotten the idea for the work while a resident in Williamstown in 1916. One scene of the play is generally assumed to be the college town and one of the characters is said to have been modeled on a Williams professor of the time. the time.

Three plays in Paris concern either satirically or seriously, the American way of life. All revolve around such obvious American targets as Hollywood, over hygienic aspects, materialism etc. Two are by French authors, Marcel Ayme and Jacques Deval, and one is Clifford Odets, "The Big Knife" (Le Grand Couteau) as adapted by Jean Renoir.

Ronald Mavor, son of the late dramatist James Bridie, is new drama critic of The Scotsman, Edinburgh. By coincidence his first assignment was to review his father's play "Dr. Angelus" at the local Gateway Theatre. He gave it a good notice.

Walter Winchell's column observes, "We have no idea what salary the best critic gets in New York now. When Gilbert Gabriel covered the first nights for the N.Y. Sun he led Variety's Box-Score. His week-ly salary was \$90."

Mime Dean

= Continued from page 69 =

embellishment of speech is, if the French came out right, a "horiemneunsament of speech is, if the French came out right, a "hori-zontal" art. Apparently the Ac-tors' Studio pundits are in full accord with that. Modern acting is interior-motored and far from the old phetric.

accord with that, Modern acting is interior-motored and far from the old rhetoric.

Decroux himself offered no observations on the Actors' Studio. This is Varuery speaking: He seems to be an apostle of "style" and "elegance" and his influence, and his appearance in the U.S. may therefor be one more evidence that "mumbling" and "itching" a la Marion Brando is fading from fashion. Decroux is described as lecturing in black tights and sweater to form the silhouettensomaybe the eclipse of bluejeans is coming?

Asked if there were any fat practioners of mime, the Frenchman seemed startled but he is always thoughtful and finally decided they were rare. He is emphatic in distinguishing mime from pantomine.

out words. Add mime to speech and the modern actor emerges. Decroux mentions speech as capable of evoking some emotions otherwise inaccessible but "speech has the faults of its qualities." In part, mime is an approach to the fuller expression of emotion. Some of his epigrams describe the mime

as:
"A hero without knowing he is."
"A peeping Tom who doesn't show himself."

show himself."

"A surgeon who operates on himself."

Legit Bits

Continued from page 70 =

Continued from page 76

Stopped," scheduled for Broadway production by Stanley Gilkey and the Producers Theatre.

Mindy Carson and Jack Warden will appear in "The Body Beautiful."

The cast for George Brand's upcoming touring production of "Cat on a Hot Tin Roof," which Al Lipton will direct, includes Victor Jory, his wife, Jean Inness, and Olga Bellin and Bill Danlels.

Alvin Epstein, Robert Dryden, Ellis Smith and Gordon Peters have been added to the cast of "Clerambard."

THE THEATER SCRAPBOOK 26-Page booktets of Braseway's has been with Pictures, Reviews, Dai Pour Issuer, Berr Yeat day As The Birth Go, Mister Rober Section of the Send Pirty Cents of each—Me Send Pirty Cents of the THEATER SCRAPBOOK P.O. Box 816, Dept. V4 White Plains; N.Y.

Producers, Agents, Managers INVITED • ALL NEW **VARIETY SHOW**

CARL FISCHER CONCERT HALL 165 W. 57 St., N.Y. C. FRI., NOV. Y at 8,30

Literati

'Margie' Awards

"Margie' Awards

"Margie" awards for the top
books and magazines from the
viewpoint of editorial content and
physical attractiveness were made
for the first time at the convention
of the Pacific Coast Independent
Wholesalers Assn. in Seattle last
week. Winners were "Andersonville," by MacKinley Kantor (New
American Library) for fiction;
"This Is The West," edited by Robert West Howard (New American
Library), for outstanding paperbound book; "Man's Emerging
Mind," by N. J. Berrill (Fawcett)
for non-fiction; "Warrant For X,"
by. Philip McOonald (Dell), for
mystery; "The New Fannie Farmer
Boston Cooking-School Cook Book"
(Bantam) for arts and cracis; and
"How To Tell Time" (Pocket
Books), for the kiddies.

In addifion, New American Li-

Books), for the kiddies.

In addifion, New American Library won awards for its series of religious books. Winners of the magazine - dwards were "Adventures in Science" (Gilberton) in the comic field; Ladies' Home Journal, June issue (Curtis) for public service responsibility; Newsweek, June 3 issue (Weekly Publications), for news magazine service; Sunset, June issue (Lane) for the home; and Motor Boating Annual (Motor Boating) for sports.

More Show Biz Stuff

More Show Biz Stuff
N.Y. Times ad, business and
financial writer William M. Freeman's new book, "The Big Name"
(\$3.75), debuts Printers' Ink into
the book publishing business. It's
savvy inside stuff on the testimonial business, and since huckstering of this nature is as much of
a common denominator as, say, a
current pop song hit, the trademark, ballyhoo, merchendising and
kindred tie-ins have intimate mass
audience identification. Book is a
marked salute to Jules Alberti,
prez of Endorsements Inc., and
spells out, dollars-and-cents' wise,
the commercial name values of
personality endorsements for any
given trademarked commodity. It's
not only an informative but a
lightly readable book, written in
breezy newspaper style. It's also
no small peanuts considering that
the testimonials add up to \$10,000,
000 in annual advertising billings.
Elsa Maxwell has done it again
with her new "how ton' hook in a

the testimonials add up to \$10,000,000 in annual advertising billings.

Elsa Maxwell has done it again with her new "how to" book, in a field where she's the alltime champ in the do-ityourself field—entertaining. Formal title of this Little, Brown publication (\$4.75) is "How to Do It, or The Lively Art of Entertaining." It's a lively book about people in the lively arts, the international set, royalty, et al., and Miss Maxwell is as much at home there as she's currently on Jack Paar's NBC-TY "Tonight" program. Her "RSVP: Elsa Maxwell's Own Story" was a bestseller and this an extension thereof, replete with people, placey personalities; with intimate closeups on the famed and fortunate; and, since the art of good eating is a pereguisite of partying, for once her "name" recipe-givers read like they are really revealing their personal "Sisters (and Hrothers) of the Skillet" routines. What's more, it's real cray cuisine, and the most sated disciples of the fancy grocery circuits will dig some of the off-beat dishes that the sundry politicos, pundits and show biz personalities haye contributed.

"Be My Guest" by Conrad Hilton (Prentice-Hall; \$4.95) is an

cos, pundits and show biz personalities have contributed.

"Be My Guest" by Conrad Hilton (Prentice-Hall; \$4.95) is an ebullient memoir that sounds so much like himself that it's a credit to Elaine St. Johns, who assisted, for capturing Hilton's first-personsingular so authoritatively. The famed hotelier credits John Joseph, his public relations counsellor, with "trapping" him into writing his autobiography, especially in face of two existing biogs on "The Man Who Bought the Waldorf," but it reflects so much personal bounce that it has a special character of its own. The Hilton sags, of course, is one of the 20th success stories in the best Horatio Alger tradition. As Hilton reveals in his preface, with credits to Olive Wakeman.and Ruth Hilman, his executive amanuenses, they must have had those "boxes upon boxes executive amanuenses, they must have had those "boxes upon boxes of material" very well organized, for their boss to wade through, because the 370-page book contains a lot. Not the least is Hilton's predilection for dancing and "no work after six,"

his staunchness for the church, and of course his business acumen.
William Attaway's "Calypso Song Book," gaily illustrated by Bill Charmatz, selected and edited by Lyle Kenyon Engel (McGraw-Hill; \$2.95), is what the title states, an exposition of the recent Caribbean song vogue. The tunes, mostly originals and also including a number of traditional folk songs and titles, are copyrighted by Calypso Music, if intended for public performance.

Abel.

Pete Martin's Interviews
Satevepost roving editor Pete
Martin's series on "I Call On . . ",
interviews with Hollywood names,
will be published in book form as
soon as enough of them accumulate. His last was one with Clark
Gable.
Showman's daughter, Mrs. Diane
Disney Miller, first wrote "The
Story of Walt Disney" in a SEserial "as told to Pete Martin," and
Henry Holt is just publishing it.
Bob Hope's "Have Tux, Will
Travel," Bing Crosby's "Call Me
Lucky" and others of s'millar genre,
have been past Pete Martin collaborations.

Ask Me Now: Baruch
Bernard Baruch's autobiography
for Henry Holt & Co. is a \$5 hot
seller, with some 70,000 of the 90,
000 copies in print already sold; a
Pocket Books' reprint deal slated
for a year from now (reportedly at
a fancy figure) and King Features
planning to serialize 30,000 words
of the 100,000-word work over a
period of three weeks, starting
shortly.

period of three weeks, starting shortly.

The Elder Statesman's reason for writing his memoirs now (there is another work about him due in November) is succinctly spelled out as follows: "If there are any questions I want to be around to answer them, and not have people ask my relatives if this was or wasn't thus and so."

2 New S & S Veepees

M. Lincoln Schuster, president and editor-in-chief, and Leon Shimkin, chairman of the board of Simon & Schuster, announced election of Peter Schwed and Henry W. Simon as veepees. Schwed, who has been director of subsidiary rights and a senior editor, will act as administrative editor. Simon, who has a'so been a senior editor, becomes deputy editor-in-chief. editor-in-chief,

editor-in-chief.

'Orpheus in America'

''Orpheus in America' (Indiana U.; \$3.95), is a new translation of Jacques Offenbach's diary of his U. S. journey, made in 1876. Book is the work of Lander MacClintock, Indiana U. professor and author of tomes on dramatic subjects. Not only is much good material on Offenbach's music included, but also rare reflections of contemporary American life. Volume, is graced with several sketches by Constantin Alajalov, and with plates representing 19th Century places and practices.

Book has undeniable charm and is fine addition to any show biz library, whether or not specializing in musical history.

in musical history. Down.

Writers' Guild Anthology
First Writers' Guild of America
collection of award-winning scripts
is being published this week by
Random House under title of
Prize Plays of Television and Radio-1956." A dozen scripts were
picked from a total of 287 submitted by Guildiesen haft-hour
scripts by Kenneth Kolb, Leonard
Stern & Sydney Zelinka and one
by Hal Kanter, Haward Leeds,
Harry Winkler and Everett Greenbaum. One hour-or-better shows,
Rod Serling's "Requiem for a
Heavyweight" and J. Harvey
Howells "Goodbye, Gray Fiannel"
are also included. So is George
Roy Hill and John Whedon's "A
Night to Refmember." "The Man
Robinson Haight's "The Visitor"
(from "Lassie" series), and several
radio scripts. (from "Lassie radio scripts.

New Plays Published
Carson McCullers' new play,
"The Square Root of Wonderful,"
will be published by Houghton
Mifflin early in '58. The Anne
Baxter starring play, due at the
National Theatre on Broadway Oct.

A TO Z OF CONTINENTAL PRODUCTION

CONTINENTAL FILM REVIEW

E ONLY MONTHLY OF ITS KIND IN ENGLISH MONTHS I DOLLAR 48 — AIR MAIL 2 DOLLARS 75 MONTHS 3 DOLLARS 15 — AIR MAIL 5 DOLLARS 45

71 Stoke Newington Rd. London N. 16

30, is being produced by Saint Subber and Figaro Inc. (Joe Mankewcz-NBC). Miss McCullers' last Broadway play, "The Member of the Wedding," was also brought out in book form by HM.

Samuel Beckett's BBC-produced play, "All That Fall," which the Irish-born author wrote in English (unlike his "Waiting for Godot" which he wrote in French and later translated into his native tongue, English), is being published by Grove Press this fall. His English translation of another French-play of his own writing, "The End Game," first produced in Paris last year, is also on the Grove roster, as is "The Unnameable," last volume of his postwar trilogy originally written in French. First two yolumes, "Molloy" and "Malone Dies," were published in America in '55 and '56.

CHATTER

(Miss) Lee Wright resigned from Simon & Schuster.

Frank Scully has completed "Leg Show," tome based on Barney Gerard's story of burlesque.

Bantan Books bought the re-print rights to "Prisoners of Com-bine D" (Holt), first novel by Len Giovanitti.

Giovanitti.

Literati trade rumor links Richard L. S'mon (ex. & Schuster) and
Dan (ex. Life) Longwell in a book
publishing venture.

Bio on John Philip Sousa has
been put to cover by Exposition—
Banner. Kenneth Berger wrote it,
"The March King and His Band."

William Flynn named chief of Newsweek's !Frisco bureau. He's ex-reporter for the Frisco Chroni-cle and Examiner, United Press

Newsweek's 'Frisco hureau. He's ex-reporter for the Frisco Chronicle and Examiner, United Press and Reuters.

George Goodman, author of his second novel, "A Time For Paris," soon due via Doubleday, is a staffer on Barron's Weekly, the Walf St. financial magazine.

Pocket Books will do the paperhack reprint of Holt's three-year-old "Champagne Before Breakfast" by N.Y. Horald Tribune syndicated columnist Hy Gardner, who is revising it and updating it.

Social tea was held in Philly last Saturday (19) for scribe James T. Farrell and spouse, commemorating acquisition of his collection by U. of Pa. Farrell was also a speaker at the affair given by Friends of U. of Pa. Library.

Vet legit pressagent F. Beverly Keiley and Circus clown Emmett Kelly, who collaborated on the latter's autobiog, "Clown," are hudding on another book Meanwhile Kelley is working as advance rep for the touring production of "Middle of the Night."

Mayfair Books, Inc., authorized to conduct a publishing business in N. Y. Psycho International Inc. authorized to conduct a publishing and advertising business in N. Y.

Roy Thomson, Canadian newspaper owner, and boss of Scotsman Publications, Edinburgh, and Scot indie ty, has gifted a mansion house in Edinburgh to the Boys Club movement. It was handed over in presence of Britain's Princess Royal, aunt of the English monarch.

Religious writer and publicit Roland Gammon, just back from leading his third annual interfaith

SCULLY'S SCRAPBOOK

****** By Frank Scully **

One of the drawbacks of airplanes as opposed to luggers is that be-

One of the drawbacks of airplanes as opposed to luggers is that before you can write about faraway places with sweet sounding names, you're home. What's more, everybody knows you're home and you can't go on writing as if you weren't.

One solution is to write the name of the town on the top of the page and fill in the rest later. That way at least you can't be charged with faking the whole column.

Twenty-five years ago I used to do a column for Variety called The European Runaround. I wrote it mostly from Nice, France, but one day Sime said it was a funny thing that while the columns were dated Vienna, Berlin, Paris, Rome, London and so on, they always seemed to be mailed from Nice.

Doned Datelines

day Sime said it was a funny thing that while the columns were dated Vienna, Berlin, Paris, Rome, London and so on, they always seemed to be mailed from Nice.

Doped Datelines

The explanation of this was simple In those days everybody came to the Riviera and while there they were relaxed and talkative, more so than they would have been if I actually had trapped them in the capitals where they operated. Since the stories dealt with the places indicated by the datelines, I cut to the chase and put them there.

Since perjury, however, has become the No. 1 crime in America, even venial sins of this character may get a guy from one to five years, and all the jails are not as comfortable as that Federal Country Club at Danbury, Conn. So I may as well confess that this is not being written in Ireland or even New Hampshire but Little Old New York where Broadway on a Sunday morning is more dirty and disorderly than Minsky's idea of burlesque.

They wash down the pavements but not the sidewalks. Why not wash them down, Bob? Cleanliness may be next to godliness, but not as far as the Sidewalks of New York are concerned. It's a nice schmaltzy song and maybe everybody could sweep to it. The comparison will simply have to be odious but in capitals abroad they wash down the sidewalks as well as the streets.

Well, they do in Oslo, Copenhagen, Rome, Nice and Dublin, Ireland that is, not New Hampshire. I don't know a thing about Dublin, N.H. The capital of Eire was jammed with British scientist, 2,000 of tiem. What they were doing there may not come out for a century. One rumor (mine) was that they were planting Strontium 90 in all the hotels to settle the Irish Question once and for all.

Maxwell Sweeney, our boy in Dublin, who also airs his pearl-shaped tones over the nation's radio, found us a room in a hotel that was half up and half down. It was on Parnell Square, after a picture of the same name I guess, and was staffed wholly by women. Except for Sweeney (who has a Mac in front of his name, which he hides for some reaso

Iris conee on him but he acted as it we were ohering him Strontum 50. We had some, even so, and it was better than they make in San Francisco.

I started throwing names at him. Dalky ... Rathfarnum. These were places where Shaw had once lived. He said he'd take us there.

Joyce Dreary Tower

We drove through drizzle, sunshine, downpours that made even Mr. Sweeney pull up to the roadside and ultimately came upon a beach which had a small round tower. "Where James Joyce once lived," our guide explained. Though it was the first time I had ever been to Ireland, I remembered the place from pictures.

On the way out we drove past St. Patrick's cathedral where Jonathan Swift was once dean. "His desk is still there," he said. "Want to see it?"

"No," I said. "Not till the British give the church back to the Irish." "They wouldn't take it," he said.

We came to a beach resort. "How do you pronounce that?" I asked. It was spelled Dun Laoghaire.

"O'Leary," he said.
"Did you ever see a picture called 'The Hills of Ireland'?" I asked. "Harry Dugan made it. He opened it in Boston in the Fine Arts Theatre, a house that had been sluttered for five years and had three small flights of stairs at the entrance."

"A fine way to test a picture," Sweeney said.

Exhibbers The Heavies Again
"It grossed \$6,000 in its first week. And then he ran into Holy Week. The Irish won't go to a picture, even about Ireland, during Holy Week. It seemed it was cheaper for the people to wait than for Dugan. His beef was that the people he met while producing the picture were of a fairly high level but the characters he met in the field of distribution and most of all in exhibition were unbelievable."

"Not to me," said Mr. Sweeney.

"They'd inform him that everything was taken care of but really nothing was attended to. He had to watch the projection, collect the tickets, and even clean out the restrooms. He said the exhibition end of the biz was the sickest and saddest of all."

"I can well believe it," said Mr. Sweeney. "But that was in America, o

Club movement. It was handed over in presence of Britain's Princess Royal, aunt of the English monarch.

Religious writer and publicist Roland Gammon, just back frought in the English monarch.

Religious writer and publicist Roland Gammon, just back frought in the English monarch.

Religious writer and publicist Roland Gammon, just back frought in the English monarch is a series of the English monarch is an expectate that Bishop Dieblius in Rerlin, University and preparation for a series of magazine pieces on contemporary religion.

Hollywood columnist Shellah Graham due in New York next week to huddle with Holt's Bill Buckley on her memoirs, "The Education of a Woman" (in collaboration with Gerold Frank, who also worked on the Lillian Roth and Diana Barrymore autobiogs). Sie flavors that title over Beloved Infedel, which was the title off above the contraction with Gerold Frank, who also worked on the Lillian Roth and Diana Barrymore autobiogs). Sie flavors that title over Beloved Infedel, which was the title off above the contraction with Gerold Frank, who also worked on the Lillian Roth and Diana Barrymore autobiogs). Sie flavors that title over Beloved Infedel, which was the title off above the contraction with Gerold Frank, who also worked on the Lillian Roth and Diana Barrymore autobiogs). Sie flavors that title over Beloved Infedel, which was the title off exported to the contraction with Gerold Frank, who also worked on the Lillian Roth and Diana Barrymore autobiogs). Sie flavors that title over Beloved Infedel, which was the title off exported to the contract of the Massachusetts Institute of Parametrical Properties of Jan. 16, '57, will be included in a new edition of "Readings in Economics," edited by professors Robert L. Bishop, Paul Samuelson and John Coleman, of the Massachusetts Institute of Technology. The book, the original edition of which was published in 1932, is due for release by McGraw-Hill during 1933.

Third publication in a series of McGraw-Hill during 1936.

Third publication in a ser "Is there a warm restaurant where we can take you to dinner?" I asked.

A Peat Fire—That's Home

He said nothing but walked us into the little brick house. There we met his wife and three girls. We also met a glowing peat fire in the fireplace. It was the most welcome sight in all Ireland. And I can add a England, France and Norway and not be committing any perjury.

Soon we were being ushered into the dining room. There was spread the highest tea ever I saw. It was a meal set for kings. And why not? Weren't the Mac Sweeneys and the O'Sculys descended from them? After dinner we returned to the peat fire and kicked the whole world around for an hour or two. We had a grand time. He woudn't hear of our taking a cab home. He drove us through some more rain and there in Parnell Square we said. goodbye to one grand Irishman. Some Geometry For Travelers

The next day we left for Scotland. I had remembered that the square of the hypotenuse is equal to the sum of the square of the other two sides, so it was no longer, if you were a square, to fly from Dublin to glasgow than from London to Glasgow. The only hitch was that we had a 21-hour layover in Glasgow and then had to 'take a bus and ride sight of Glasgow but except for the mist and rain we had a good time, we walked the crowded streets and came upon a picture house called the Cramston. The best seats cost 50c and they had a lift to take you to them.

The program was a double feature — "Atomic City" and "Beau James." I had seen "City" which is experience of the comment of the surface of the surf

Broadway

Vet publicist Capt. George H. Maines celebrating his 70th birth-day in his native Filnt, Mich.

Bistro sficianados from Paris her ald a new "Sputnik cocktail which, in actuality, for all its top cal headline billing, is just a vodk

martini.

Sir Arthur W. Jarratt, managing director of British Lion Films, and playwright-author Kyle Crichton sailing for Europe today (Wed.) on the Queen Elizabeth.

saming for Europe boday (weel, of the Queen Elizabeth,

] Deborah Kerr and David Niven came in on the Queen Elizabeth yesterday "L'ues.) after three months in France at work in Otto Premirger's "Bonjour Tristesse."

George E. Wenskus elected assistant manager of the Times Square office of Chemical Corn Exchange Bank. He has specialized in the bank's extensive theatrica husiness.

Deborah Kerr. David Niven, vio inists Yehedi Menuhin, concert pianist Ruciolph Firkucny and Si Fabian. Stanley Warner presy, back from Europe yesterday (Tues.) on the Queen Elizabeth. Fernandel. French film comic who appeared in Mike Todd's Carden "party," returned to Paris Saturday (19). Also sailing were Jerry Bergman & Mimi, novelty team. Floyd & Marianna, dance duo, and orvanist Marcel Dupre.

New York's Cinema Lodge of Bhai Brith will climax its current fund-rais'ng campaign on behalf of Bha Erith agencies through the sale of \$25 contribution share certificates. One of the purchasers will be awarded at 1957 four-door Cadilac at a luncheon to be held at Toots Shor's Tuesday (29).

Ann and Art Buchwald back to their Par's base this weekend, He placed his new novel with Harpers, which Alain Bernard (Paris) is coagenting with Irving Paul Lazar for pictures. Another American longtime resident abroad, Michael Stern, Fawcetts' roving correspondent, also plans to return to his Rome h.q. next week.

Radio heams, said (by the pressagent) to have emanated from Sputnik, are reported to have been employed by RCA to activate a new Artkan. Strauss electris spectacular for King's Ransom atop a two-story bullding on W. 57th St. Sign was lighted on Thursday (17), the time it was calculated the Sputnik would pass over Gotham.

Evelyn and Bill Hardy's 25th anni. Former boniface of Bill's Gay 90s now in the realty business since he and Harry Tannen sold out to the props. of the 3 Crowns Restaurant who are now operating the nitery. Tannen meantime has taken over Charles' French Restaurant in Greenwich Village and his son, Sheldon (Sunny) Tannen, is one of the 21 Club execs.

London music publisher Fred Day (Francis, Day & Hunter) and h's wife hit a heavy head-wind when they came into New York on the Queen Mary some weeks ago and, having long pre-booked tickets for "My Fair Lady," he urged the skipper to "Get Me To The Dock On Time." He did. For a time it looked like the QM would be 24 hours behind schedule.

Philadelphia

Plush Pompeii Room at Chateau Crillon, open only a few days, went on auction block last week. Ben Greenblatt to be 88'er at the British Embassy for dinner to be given in honor of Queen Eliza-beth.

beth.

Sophie Tucker made appearance at Sam Silber's new Embassy Club opening prior to teeing off Latin Casino bookirg, starting Oct. 14.

Royal Ballet, taking advantage of the Phill y orch's week of concerts in Worcester, Mass., booked into Academy of Music for full week.

Charley Strakosch, manager of Forrest Theatre, goes to the Ambassador, N.Y. Murray Weisberg, of the Walnut takes over at the Forrest.

Lune" (The Jewelers of Moonlight) because of illness.

Film season starting big with solid receipts, and visitors to the Auto Salon helping to boost it to one of the top early season takes since the war.

Auto Salon helping to boost it to one of the top early season takes since the war.

Jean Anouilh's 20-year-old play, "Rendezvous A Senlis," finally getting mounted in London as "Dinner With the Family," It may be in for future U.S. production, too.

Jean Debrix, of JRD Films, and Pierre Gerin, of LPC Films, signed a pact with the Comedie-Francaise to film all classics of the Gallic theatre in color and widescreen.

New and modern firstrun film house, Studio Publicis, opening on Champs-Elysees this week with "My Man Godfrey" (U). Two more firstrunners are being built on the Champs now by Gaumont and M. Rigal. They will be 1,200 and 900-seat houses respectively.

Cleveland

By Glenn C. Pullen (MAin 1-4500)

Kay, George and Jan Paderew-ski, musical family trio, playing one-month date at Riviera Room be ore reopening their own restau-rant in Florida.

rant in Florida.

Robert Wright and George Forrest, composers of musical "Carefree Heart," and director H. C.
Potter in town to work on Broadway-bound show during run at the

Jerome Lawrence, former Cleve-lander and co-author of "Auntie Mame," did a dozen radio-tv per-sonals during brief visit to plug play's new national company headed by Constance Bennett which starts tour at Hanna Oct. 30. play

which starts tour at Hanna Oct. 30.

Alan Mink, son of Max Mink,
managing director of Palace-Cinerama, appointed to WPIC staff in
Sharon, Pa, as news commentator
and deejay. Formerly had own
show at Ohio State University and
worked for WERE during summer.

Lots of nitery action here with Miami Beachcombers at Tudor Arms, Nelson Eddy and Gale Sher-wood at Statler Terrace Room, Johnny Haymer at Zephyr Room, Felo and Bruno at Billy's Club and Bill Doggett's unit at Modern Jazz Room

Room.

Headed by a former senator, a real estate tycoon and a newspaper publisher, a group of Herman Pirchner's friends are helping him raise over \$60,000 to pay liens on his shuttered Alpine Village. on his shuttered Alpine Village If debts are cleared, club may re open before Christmas.

Minneapolis

By Les Rees (2123 Fremont Ave. So.; Tel. FR 7-2609)

American Ballet here for one erformance.

Met Opera tenor Richard Tucker here for concert.

here for concert.

Minneapolis Symphony opens local season Nov. 1.

"Oklahoma" to be Minnesota U, homecoming show Oct. 25.

Black Watch Regimental Band here this week for concert.
St. Paul Civic Opera Co. opened season with "Great Waltz"

St. Paul Civic Theatre opened season with "The Front Page."

Victor Borge booked for St. Paul Auditorium one-nighter Nov. 3.

Second, annual Northwest Boat & Marine Trade Show at Auditorium here.

& Marine Trade Show at Auditorium here.

From Ba Iroom had Nick Noble & Ralph Marterie, Gene Vincent, Woody Herman and Jimmy Dorsey band for one-nighters.

Ralph Maw, long-time Metro branch manager here and who recently resigned, now associated with his two sons in Twin Cities' jazz concerts promotions.

Pittsburgh

By Hal V. Cohen

bassador, N.Y. Murray Weisberg, of the Walnut takes over at the Forrest.

Paris

By Gene Moskowitz
(28 Rue Huchette Odeon 4944)
Next Cannes Film Fest date already set for May 2-18 in 1958.
Metro picked up Gallic pic "Adventures of Arsene Lupin" for distr'b in South America.
Charles Trenet heading the show at new Cabaret Moulin Rouge, right next door to the old one.
Lars Schmidt's production. "Diary of Anne Frank," at Theatre Montparnasse-Gaston Baty, a smash hit.
The Platters in for sock crix at Olympia Musichall and proving a draw on their top sales of disks here this season.
Brigitte Bardot holding up finishing of "Les Bijoutiers De Clair Du

London

(Temple Bar 5041/9952)
Pedro Teitelbaum, head of Imperial Films Internacional, guest of honor at Savoy cocktallery over last weekend.
Mary Kerridge, who played a Queen in Sir Laurence Olivier's "Richard III," dons a Royal crown again in Tommy Steele's "The Duice Wore Jeans."

again in Tommy Steele's "The Duice Wore Jeans."
Columbia acquired UK distrib of Mehboob Productions "Mother India." which was three years in the making and is skedded for London preem later this year.
Every member of audience for Judy Garland's opening night at the Dominion received a copy of her latest Capitol 45 rpm waxing, "It's Lovely to be Back in London." Lat'rt visitors to London include Jack Wrather and his wife Bonita Granv.lle, Professor Robert Gessner, lecturer on pictures at N. Y. University, Joanne Dru and Maria Schell."

Granville, Professor Aubert Gesner, iccturer on pictures at N. Y.
University, Joanne Dru and Maria
Scheel!

Maj Britt returned to Sweden
ov'r the weekend after short holidan here during which she had
tall:sa about a possible London
show. She's starred in several Emprofessor and started in several Emprofessor and the started in several Emter and the started in several Emprofessor and the started in several Emprofessor and the started in several Emprofessor and the started in several Em
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Rome

Rome

By Robert F. Hawkins

(Archimede 145; tel. 800211)"Love in Afternoon" (AA) topping all Italo gross figures for current season in its local release under the title "Arianna."

Ernest Borgnine may do "King
of Poggioreale" in Italy early next
year, if current plans mature. Pic
has long been shelved for want of
right actor.

Alida Valli slated for "La Via
del Sole." Italo-Spanish co-production to be directed by. GlaucoPellegrini for Vertix Films and
Unici of Madrid.

Steve Reeves off to Paris after
an extended local stay during
which he shot "The Trials of
Hercules" for an Italian company.
Silva Koscina is co-starred.

Georgia Mall, star of "The Quiet
American," delayed her Stateside
jaunt because of an appendix operation. Ple's director, Joseph L.
Mankiewicz, preceded her across.
Gianna Maria Canale goes into
"The Who.e Truth" for Romulus
after her current work in "The
Sillent Enamy." Stewart Granger
and George Sanders will co-star.

Cecil B. DeMille here for, sendoff of "10 Commandments" (Par),
which gets its European preem in
Rome, followed by Milan. Producer next heads for Berlin and
other Continental centers.

Gina Lollobrigida and Vittorlo
DeSica repping Italy at London
Film Festival organized by British
Film Institute and London Times.
They halted work on "Anna of
Brooklyn" to make the jaunt.

Foris Ammannati, head of the
Venice Film Festival, named editor of "Cinema Europeo," mag
sponsored by the members of the
now-forming European Film Pool,
embracing Germany, France and
Italy.

"A Farewell to Arms" second
unit is still looking for an apgro-

sponsored by the members of the now-forming European Film Pool, embracing Germany, France and Italy.

"A Farewell to Arms" second unit is still looking for an appropriate place to shoot a retreat scene involving several hundred extras. River spot was chosen, but water jevel dropped, and shot was nixed.

Frankfurt

By Hazel Gulld

(24 Rheinstrasse; 776751)

German film industry honoring Elisabeth Bergner who just marked her 60th birthday.

German actor Carl Moehner tapped by Carol Reed for a leading ro'e in his new film, "Stella," with Sophia Loren.

Marlon Brando bleaching his role in "The Young Lions," now filming in Germany for its Audrey Hepburn-Gary Cooper pic, "Love in Afternoon."

"Ariane" is the title United Artists is using in Germany for its Audrey Hepburn-Gary Cooper pic, "Love in Afternoon."

"Ariane" is the title United Artists is using in Germany for its Audrey Hepburn-Gary Cooper pic, "Love in Afternoon."

Paul Hoffmann producing the first German production of Anoullih's "Waltz of the Toreadors" this

fall at the Berlin Schlosspark Theatre. Lilli Palmer and Romy Schnei-der set for leads in "Maedchen in Uniform" (Girls in Uniform), which Onitorm" (Girls in Unitorm), which Geza von Radvany will direct for CCC Films later this year. For 75th anni of death of Richard

Wagner, his grandson, Wolfgang Wagner will present "Tristan and Isold" in Venice on Feb. 13, 1958, since part of opera was composed

since part of opera was composed there.
First Arthur Murray dance studio in Continental Europe opening next month in Frankfurt, under management of Ethel Fistere, who has five Murray studios in Washington, D. C.
"Orpheus Descending," first production of the Tennessee Williams play done in Germany, and directed by Leo Mittler at the Duesseldorf Schauspielhaus, rated 60 curtain calls opening night.
Singer Kenneth Spencer and George Tapps and his dancers set for roles in a new German film, "Gruss und Kuss vom Tegernsee" (Greetings and Kisses from Tegern. Sea), which Rudolf Schuendler is directing for Constantin release.

Boston

By Guy Livingston (344 Little Bldg; Hancock 6-8386) Sammy Dale's band into the Statler.

Dennis Day current at Blin-

Dennis Day current at Blin-strub's.
Cindy & Lindy current at the
Frolic, Revere.
Bill Slater, former UA p.a., in
town for Bonds for Israel.
Milko Taka, Japanese star of
"Sayonara," in for press rounds.
Graham Bean and his Royal
Calypsonians heading new show at
Bradford Hotel's Carousel Room.
George Shearing current at
George Wein's Storyville. Sarah
Vaughan opens on Oct. 30 for two
weeks.

Vaughan opens on Oct. 30 for two weeks.

Tom O'Neil., prexy of RKO Teleradio Pictures, in to chair quarterly board of directors session of Brand Names Foundation at Somerset Hotel Wednesday (23).

Louis Richmond, of the Kenmore Theatre, hosted James MacArthur, his mother, Helen Hayes, and Susan Strasper at press party for the MacArthur film, "Yo ung Stranger" at the Ritz while MacArthur, Harvard student, is appearing in film, his mother, Helen Hayes, is starring in "Time Remembered" at the Colonial.

Las Vegas

By Forrest Duke
(DUdley 2-6100)
Rudy Vallee tops show when new
Sans Souch Hotel opens Oct. 23.
Seymour Heller in town to catch
client Johnny Desmond's show at
the Thunderbird.
Susan Avery, Flaming showgal,
got word she landed second femme
lead in Ellsworth Productions'
"Five Minutes To Live."
Betty Reilly and Harry Owens
greeted Monte Gardner at his"Girls-a-Poppin" strippery.
Lenny Kent, starring at Rivlera
lounge with Jaci Fontaine, sez he's
Morty Gunty's No. I fan. He toured
in "Mr. Wonderful" with comedian
Gunty, a Vegas favorite, and is
touting bookers to bring him back
to the Strip soon.

Berlin

By Hans Hoehn (760264) "Around the World in 80 Days' (UA) gala-preemed Oct. 17 at Cap-

itol.
Old-timer Ivan Petrovich drew
a role in Berolina's "Spring in

Hollywood

Milton Blackstone in Cedars for

Milton Blackstone in Cedars for a checkup.
Andy Russell back in town after a South American tour.
Shelley Winters talking to the Mocambo about a nitery debut early next year.
Ray Klein, co-owner of the Purple Onion, bought the concessions at Mexico City's Plaza del Torra.
Robert Young launched program of Episcopal Theatre Guild, of which he is prexy, introducing initial performance of "Passing of Third Floor Back" which the group will tour.

Third Floor Back" which the group will tour.

Mayer & O'Brien public relations agency appointed Dick Washburne, Los Angeles newspaperman and public relations man, new manager for its Hollywood office. He has directed public relations programs for the City of Los Angeles; the Western Fairs Assn., the National Assn., of Manufacturers and U.S. Treasury Dept. Bonds Division in Southern California.

Chicago

Fred Carlin's Chicago Jazz Octet now playing Sunday afternoon Jam sessions at SRO Club.
Marshall Migatz, former summer theatre producer here, joined Columbia Artists as an agent.
Ja Gilman and Joey Borsellino reopened the northside Jazz Scene, formerly operated by Max Miller. Elliot Mizelle ankled his general manager post of the Ambassador Hotels to join Hotel Corp. of America.

Elliot Mizelle ankled his general manager post of the Ambassador Hotels to join Hotel Corp. of America.

Miffin Brantford, one of the original Ink Spots, holding forth at Lou Forrest's eatery a three-piece jazz combo.

Singer Carol Richards here for weeklong guest stint on NBC-TV's "Howard Miller Show" starting next Monday (28).

Lee Lind keyboarding at new La Cantina bar of the Italian Village, first time the Loop restaurant has used entertainment in its 30, year history.

Soprano Anna Maria Kuhn flown in from Philadelphia last week to spell Renata Tebaldi in Lyric Opera's "Otello" when Miss Tebaldi was sidelined with the flu. Etta Moten, chirper on WMAQ, and her husband Claude A. Barnett attended Vice-President Nixon's luncheon for Queen Elizabeth and Frince Philip in Washington last Friday (18).

World Playhouse is running essay contest tle-in with Encylopedia Britannica on projected 1959 film festival here. Theatre owner Abe Teitel has series of foreign films going and requests written opinions from patrons on this preluce to the festival and their interest in it. Results of the survey will be made known to Mayor Daley and his staff. Prizes include dictionaries, atlasses and annual passes to the theatre and will be awarded each week.

Ireland

By Maxwell Sweeney
(22 Farney pk: Dibblin 684506)
Tenor Hubert Valentine in from
U.S. on vacation.
Comedians Cecil Sheridan and
"Mickser" Reid shiled for U.S.
Brendan Smith again assigned as
Dublin International Theatre Festival director of 1958.
Muriel Pavlov to London after
lensing location sequences for
"Rooney" (Rank production) here,
Irish Actor Equity secretary
Dermot Doolan named to Dublin
International Theatre Fest Council,
Rank's Irish Cinemas group reported net profits of \$120,620 for
1956-57 against \$100,836 for preceding year.
Louis Elliman, Irish Odeon topper, elected prexy of Cinema and
Theatre Benevolent Society of Ireland for fifth year.
"End as a Man" (Coll drew
"Objectionable" rating from National Film Institute's reviewing
panel. "Street of Sinners" (UA)
rated "objectionable-in-part."
Ronald Ibbs's Dublin Players
sailed for N.Y. on fifth U.S. tour;
newcomers to company include
Shivaun O'Casey, daughter of playnight Sean O'Casey, and Maurice
Good, from Dublin Globe Theatre.

Vienna

By Emil W. Maass
(Grosse Schiffgasse 1A; Tel.
356156)
Opera Ball, the capital's top
social event of the season, set for
next Feb. 13.
"Calypso" officially accepted by
Austrian Dancing School Assn. as
added entry for forthcoming
season.
Composer Hans May inked by
Ernst Neubach production. May,
who wrote many hits, had to emigrate in 1938 and became British
subject.

OBITUARIES

JACK BUCHANAN

Jack Buchanan, 64, British musicomedy star, died Oct. 20 in a
London nursing home where he
was being treated for spinal arthritis.

Buchanan's show biz career, spanning approximately 45 years, ran hie gamut from British music halls to television. Although a British performer, he made numerous appearances on Broadway and also appeared in several Hollywood films. Besides being a top song-and-dance man, he was active in legit as an author, producer, director and theatre owner.

He started in the theatre with the Glasgow Amateur Operatic Society and later appeared in London in the chorus of "Grass Widows." After understudying several music hall stars, Buchanan scored his s. Buchanan's show biz career, span

After understudying several music hall stars, Buchanan scored his first major success in Andre Charlot's Thubbly' at the Comedy Theatre, London, in 1917. He subsequently entered the managerial field with "The Battling Buller," in which he also starred.

He made his New York debut in "Charlot's Revue of 1924," appearing with Beatrice, Lillie and the late Gertrude Lawrenco. Two years later he was back in New York in the 1926 edition of the same revue, which he also produced. His first American film was "Monte Carlo"

the early 1930's, he was assistant manager of Loew's Palace, in Washington, D.C., later managing Loew's Capitol in that city. Sub-sequently, he managed theatres wilmington, Dela., and Norfolk, Va

Va.

As manager of the State Theare, in Norfolk, he received a commendation from the Government
for running midnight and early
morning shows for swing shift war
workers during World War II. In
the past skx or seven years, he had
been in the life insurance business.

been in the life insurance business,

ROBERT T. MURPHY

Robert T. Murphy, 61, manager
of the Century Theatre, Buffalo,
died there Oct. 15 after a threeweek illness. He had been in show
business for more than 40 years
having served as poster clerk,
booker and salesman for various
film companies.

In 1926 Murphy became associated with Shea Theatres. He was
house manager for various Shea
(Par-Loew) houses and booker and
buyer for all the Shea Theatres until 1941. Since then he had been
at the Century.

He leaves three brothers and a
sister.

LEONARD I. WOLF Leonard I. (Lenny) Wolf, 34,

IN LOVING MEMORY Sam Liebert

Author of "SHYLOCK VERSUS SHAKESPEARE"

Oct. 24, 1945

ANNA LIEBERT and FAMILY

with Jeanette McDonald. He had previously appeared in a British silent picture.

previously appeared in a British silent picture.

He was co-author of "Stand Up and Sing," produced in London in 1930 and prior to that had appeared both in London and N. Y. In "Wake Up and Dream," During World War II, he entrained troops and continued to operate his London theatre, the Garrick. Following the war, he was hack in the U. S. where he appeared in the road company of "Harvey" and also as one of Frank Fay's successors in the Broadway production of the comedy. He later co-produced and appeared in Sacha Guiry's "Don't Listen, Ladies" on Broadway in 1949.

He had also been a director of the D'Oyly Carte Opera Co. for several years. Films in which he appeared both in Hollywood and England include "The Band Wagon," "A Man of Mayfair," "Good Night Vienna," "Yes, Mr. Brown," Josephine and Men" and "The French They Are a Funny Race."

His wife survives.

RALPH BENATZKY

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His wife survives.

RALPH BENATZKY
Ralph Benatsky, '73, prominent

SIR KENNETH BARNES

SIR CALL BARNES

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SIR KENNETH BARNES

SIR CALL BARNES

SIR C

publicist who handled disk promotion for numerous platter personalities, died of a heart attack, Oct. 21 in New York. Among his clients were Bing Crosby, Raymond Scott and Dorothy Collins.

Wolf started in the disk business I8 years ago with Decca. He was with the label for 12 years as eastern disk jockey promotion manager. He left Decca to become general manager of Audivox Records, a firm launched by Scott. Wolf later went into business for himself as an indie publicist. His wife and two children survive.

vive.

SIR KENNETH BARNES

L B Wilson

October 28th, 1954

Continental composer and playwright, died in a Zurich nursing home Oct. 17 after a long illness. He was a prolific composer of operettas and songs, several of his works being produced in the U.S. Standout works of his presented in the U.S. were "The White Horse Inn," "Love In The Snow" and "Axel At The Gates of Heaven." Other American productions included "Meet My Sister," "The Apaches" and "Casanova." In all, Benatzky wrote over 92 published works comprising operettas, revues and musical comedies.

Benatzky also wrote scores for films. During his trips to the U.S. in the 1940s, he also conducted his own works in special concert programs. Born in Moravia (then part of the Austrian Empire), he retained his Austrian citizenship throughout his career and was classified as a Viennese composer.

NED SCHUYLER

Ned Schuyler, 50, former operator of the Beachcomber, Miami Beach, and personal manager, died Oct. 20 of an overdose of sleeping pills. Details in Vaude.

ROGER R. DRISSEL

Roger Roscoe Drissel, 52, formerly a film theatre manager in Washington, Virginia and Delaware, died Oct. 15 in Alexandria, Va., after a short illness. Drissel, a native of Philadelyhia, moved to Washington as a boy. In

Entertainments National Service Assn. He was knighted in 1938.

CHARLES R. GUTHRIE

CHARLES R. GUTHRIE
Charles R. Guthrie, 45, a founder
of Video Independent Theatres and
secretary-treasurer since the firm's
organization in 1949, died Oct. 9
in Amarillo, Tex., following an
emergency appendectomy. He had
been on a biz trip to Hobbs, N. M.,
and was returning to the circuit's
Oklahoma City headquarters when
bad flying weather forced a landine in Amarillo.

ing in Amarillo.

Guthrie joined Video's predecessor firm, Griffith Theatres, as office manager in 1942.

Surviving are his wife and daughter.

SAMUEL NASSER

SAMUEL NASSER

Samuel Nasser, 87, last of three brothers who established a pioneer chain of Northern California theatres, died Oct. 16 in San Francisco. A native of Lebanon, he came to the U.S. as a youth with his brothers, Abraham and Albert. They started one of San Francisco's first nickelodeons and their business grew to a chain of a dozen Northern California theatres and a Hollywood studio.

Wife and five children survive.

Heaven," "Little Old New York"
"Burlesque" and other shows. He
was stage manager for John Golden
and Arthur Hopkins for many
years, His last appearance was in
"The Magnificent Yankee."
Survived by wife and son Paul

Survived by wife and son Paul Jr., an actor.

BILLY WATDRON

William (Billy) V. Waldron, 61, longtime Boston booker, glied Oct. 17 in Waltham, Mass., giter, a long illness. A former actor, he was the son of Charles Waldron, founder of the old Waldron's Casino. He maintained offices in the Little Bldg., Boston, for years, booking nitery and vaude acts.

Surviving are his wife, son, and a daughter.

Surviving a daughter.

CHARLES TAYLOR

Charles (Chick) Taylor, 72, an exhibitor for nearly 50 years, died Oct. 13 in Cleveland after a two-year illness. Entering the theatre biz in 1911 in Michigan City, Ind., he soon moved to Cleveland where he operated the Shaw-Hayden for 50 years and later managed the Fairview Drive-in, the Avalon and Center-Mayfield Theatres.

His wife and sister survive.

F. McGREW WILLIS

F. McGREW WILLIS
F. McGrew Willis, 67, former screen writer, died in Menlo Park, Cal., Oct, 13 after a lengthy illness, He was best known for his screenplays of "Charlie's Aunt," "Up in Mabel's Room" and "Getting Gertie's Garter." He retired in 1940. Surviving are his wife, two sons and two daughters.

RICHARD F. LEWIS Jr.
Richard Field Lewis Jr., 50,
owner of a chain of seven radio
stations in Virginia, West Virginia
and Pennsylvania, died Oct. 18 in
Washington, D.C. A native of Oakland, Cal., he resided in Winchester, Va., where he operated WRFLEM

His wife and three sons survive.

MAX H. ROSNER

MAX H. ROSNER

Max H. Rosner, former theatre
owner and manager, died Oct. 13
in Cleveland. Coming from Austria 35 years ago, he once owned
the Erie Theatre and ran the Embassy and Commodore.
Surviving are his wife, two sons
and a sister.

JOSEPH RUTKER

Joseph Rutker, 62, former head of Paramount News in San Fran-cisco, died Oct. 22 in S.F. He had been retired for the past several

years. Wife and a daughter survive.

Wife of Ernest Sturm, Los Angeles County district supervisor for Fox West Coast Theatres, doct. 15 in San Diego after a long illness. Three children also survive. vive.

Gordon Urguhart, 34, former radio tv announcer and actor in Chicago and New York, died re-cently in Los Angeles. Wife, ac-tress Peggy Middleton, three broth-ers and sisters survive.

Nelson Beardsley, 66, prominent in carnival and fair circles, died Oct. 17 in Albany. Surviving are his wife, an dtwo sons.

Sam Chasen, 48, boxoffice treasurer for the Civic Opera House in Chicago, died Oct. 17 in that city. Wife and two daughters survive.

Wagner feels that the general at-mosphere of theatres—plus bro-ken seats, no ushers and faulty sound and projection — makes theatre-going "unacceptable" to a theatre-going "unacceptable" to a large segment of the public. "Putting great pictures that represent investments of millions of dollars and years of effort in these big theatres that are nothing more than mausoleums is no different than buying a diamond at Tiffany's and having it put in a paper bag," Wanger declared.

Why Not Sidelines?

Wanger said his intention was not to be destructive, but that he saw no reason why these large theatres with their great areas of space "could not be utilized for space "could not be utilized for merchandising purposes." By this, he meant the installation of taste-fully furnished booths or arcades where comestics, records, books and other products could be sold. and other products could be sold.
"If this type of merchandising became successful," he said, "perhaps every picture would not have
to be a blockbuster. Then the industry could afford to take chances
with experimental films."

Wanger also called for greater interest by the Government in the motion picture industry. "We must find a way to get greater recognition from the Government," he declared, "because American films are so important in the international market."

tional market."

The veteran producer deplored the complaints about the lack of suitable film material. "There's plenty around in books and originals," he said. "All the industry needs is the guts to make some of them." He called attention to change in the concept of glamor. "With modern cosmetics, almost any girl can look glamorous," he said. "Therefore, we cannot knock over the public with physical animals alone. We have to give them something more." something more.'

wanger also complained about all the talk about cutting costs and throwing out waste in the picture industry. "It's just a question of semantics," he said. "This business doesn't even have any money for research and it's the one business that needs it most."

Wanger, now associated with Joe Mankiewicz's Figaro Production, came to N.Y. to discuss plans for his next production — "Barbara," his next production — "Barl which will star Susan Hay Film is based on a series of paper stories concerning a femme who participated in a San Fran-cisco murder and was sentenced to the gas chamber.

Royalty's Party

white satin and lace ball gown, won approval for her routine of tour tunes, appearing to garner special royal reaction to "I'm in Love With a Wonderful Guy." Both Miss Powell and the Champions had been recruited by George Murphy, and all three, along with Pat Nerny, chantoosey's husband, received the coveted formal invitations to dinner.

Sam Chasen, 48, boxoffice treasurer for the Civic Opera House in Chicago, died Oct. 17 in that city. Wife and two daughters survive.

Mother, 78, of actor Barton MacLane, died Oct. 17 in thollywood.

Frank Bishop, 54, projectionist, died Oct. 13 in Chicago.

Film Biz 'Hysterics'

Film Biz Hysterics'

Film Biz 'Hysterics'

Film Biz 'Hysterics'

Film Biz 'Hysterics'

Film Biz 'Hysterics'

Film B

MARRIAGES

Veronica Limbacher to Patrick Campbell, Pittsburgh, Oct. 12. He's technical director of Pitt Play-house; bride formerly worker house; bride formerly worker in community theatre boxoffice.

Olga Wolf to Ralf Lewando, New York, Oct. 14. Both are vocal coaches; he was formerly music critic of Pittsburgh Press:

Anna David to Jack Schaefer, Pittsburgh, Oct. 11. He's on Penn Theatre staff. Ruth Creely to David Abell, Pittsburgh, Oct. 11. Bride's on 20th-Fox staff in Pitt.

20th-Fox staff in Pitt.
Shirley Blanc to Stanley Romaine, New York, Oct. 20. Bride is a tv and legit actress; he's eastern fit manager of Chain Store Age.
Eleanor Wilkinson to Bill Tippens, Chicago, Oct. 12. Bride's assistant publicist for Palmer House Hotel there.

Joan O'Brien to Jack Meyers, Hollywood, Oct. 20. Bride's an actress; he's a CBS producer-di-

rector.

Sandra Cowen to Robert McElwaine, Washington, Oct. 18. Bride, daughter of Myron Cowen, former U.S. Ambassador to Belgium and Philippines, is an alumna of Neighborhood Playhouse and played summer stock; he's member of Hollywood publicity firm, Loeff & McElwaine.

Elwaine.

Mary Learson to Stephen W.
Sharmat Elkton, Md., Oct. 9. Bride
is an off-Broadway producer; he's
associate producer of the Broadway presentation of "Monique."

BIRTHS

Mr. and Mrs. Melvin Breines, son, New York, Oct. 19. Father is typographer for Variety.

Mr. and Mrs. George Marienthal, son, Chicago, Oct. 14. Father is coowner of London House and Mr. Kelly's niteries there.

Mr. and Mrs. Buddy Charles, daughter, Chicago, Oct. 14. Father is a singer.

Mr. and Mrs. Donald Mart, son, Hollywood, Oct. 13. Father is a writer; mother is dancer Roberta Laune.

Mr. and Mrs. Lee Philips, daughter, Hollywood, Oct. 9. Father is an actor.

Mr. and Mrs. David Harmon, daughter, Hollywood, Oct. 11. Father is a screen writer.

Mr. and Mrs. Tony McLean, son, Manhattan Beach, Cal., Oct. 13. Father is a Paramount studio publicist.

Mr. and Mrs. Ray Lehman,

Manhattan Beach, Cal., Oct. 13. Father is a Paramount studio publicist.

Mr. and Mrs. Ray Lehman, daughter, Pittsburgh, Oct. 14. Father's an announcer at WWSW.

Mr. and Mrs. Stan Ediss, Son, Pittsburgh, Oct. 15. Father was formerly a KDKA producer and is now on sales staff of WEIR, Weirton, W. Va.

Mr. and Mrs. Guy McElwaine, daughter, Culver City, Cal., Oct. 16. Father is a Metro publicist.

Mr. and Mrs. Bullo Tajo, daughter, Santa Monica, Cal., Oct. 16. Father is opera star recently in "Fanny;" mother is former opera singer Florence Quartararo.

Mr. and Mrs. Jay Gordon, son, Artesia, Cal., Oct. 15. Father is supervisor of film production at Autonetics Division of North American Aviation.

Mr. and Mrs. David Karr, daughter, New York, Oct. 3. Father is prez of Market Relations Network and corporate public relations counsel for Loew's Inc.

Mr. and Mrs. David Karr, daughter, Soner and Order Sinc.

Mr. and Mrs. Doye O'Dell, daughter, Gendale, Cal., Oct. 17. Father is a recording artist.

Mr. and Mrs. Doye O'Dell, daughter, Oct. 14. Rockville Center, LL. Father is an NBC program exec.

Mr. and Mrs. Dave King, daugher, London Eng. recently Father



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'CHELSEA AT NINE'

New sixty minutes show every Tuesday by

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The People. Sunday 13th October 1957

GRANADA TV NETWORK 36 Golden Square London W.1.

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Vol. 208 No. 9

NEW YORK, WEDNESDAY, OCTOBER 30, 1957

PRICE 25 CENTS

Met Preems Season With 'Onegin,' Ermine, Vodka, Russe Diplomats

In the present age of inflation, stay-at-home, do-dryourself, democracy and television, Manhattan almost literally has only one truly plush "premiere" each season, namely the opening each fail of the Metropolitan Opera House. At this year's event, last Monday night (28), the hordes of women reporters to mark the ermines and the tiaras and the special guards to protect them, were standard for the occasion, but a novelty was the presence of Russian diplomats come to hear "Eugene Onegin" sung in English.

To indulge in a bit of premature floatagia, this was possibly the fifth-to-last season of the Met at the present dirty-yellow brick edifice smack in the garment district. The house was sold out at \$35 per parquet pew and scalped up to \$90. A lorgnette flung in any direction might hit a duke, count, haronet or an elder statesman in mink-collared overcoat. The boxoffice take for the evening was \$74,777.50.

This figures \$775 under lest fall's premiere. It's explained, despite the sellout, as due to the larger number of tickets deadheaded. Under the Bing regime, each (Continued on page 80) In the present age of inflation,

Gordon McLendon's On-the-Air Editorial -16 Times in 1 Day

Dallas, Oct. 29. When Gordon McLendon does on the air editorial, he doesn't ke

McLendon, prez of the Texas Tri-angle stations, called for the ap-pointment of J. Edgar Hoover to head a crash program for the U. S. in the guided missile field.

Rushing Character

Rushing Character
Hollywood, Oct. 29.
Deborah Kerr has nixed the
starring tole in Jerry Wald's
"Sound and Fury" for 20th because "I don't particularly
want to play the part of a reformed prostitute who has a
19-year-old daughter. I don't
like that type of role, not yet."
Miss Kerr will probably star
in "Blessing" at Metro which
will wind her commitments to
the Culver City lot where she
was once under contract.

Groucho & Guedel \$1,000,000 Richer In Cap Gains OK

Washington, Oct. 29.
The Tax Court of the United States held last week that the \$1,000,000 received by Groucho Marx and John B. Guedel from the sale of their partnership interests in "You Bet Your Life" to NBC in 1950 is taxable as a capital gain.

The ruling, a victory for Marx and Guedel, was contained in an opinion by Judge Stephen Rice who held that the case was essentionally the same as one was decided by the Court years ago in favor of Jack B

(Continued on page 78)

Terrorvision Station': An Act of Providence

in the guided missile field.

The two-page riddorial was broadeast 16 times yesterday (28) over the Texas. Triangle stations for KLIF, Dalias; KTSA, San Antonio, and KILT, Houston Labelled as an editorial before and after the broadcast, McLendon called the Broadcast, McLendon called the Trovision Station" on Halloween the Broadcast, McLendon called the Thurs. (31) with four thrillers programs.

The station topper urged listeness to write or wire President Eisenhower isking that Hoover begiven sweeping command of the ligient was broadcast 12 times furning the day and four times during the evening hours.

An Act of Providence Providence, Oct. 29.

The deliuge of "Shock 'n' Rock" feature packages that are hitting two exches a new high in Providence when WJAR-TV becomes the "Terrovision" station on Halloween the Thurs. (31) with four thrillers programmed during the day.

First show is National Telefilm Associates 20th-Fox "Chamber of Horrors" on station's morning show followed by "Isle of the Dead" with Borts Karloff in the afternoon. Early show at 5 pm. Introduces Bela Lugost in "Human Monster" and the "Terrovision" programming reaches its climas at 11:15 pm. with Warner's "The Beast With Five Fingers."

By GEORGE ROSEN

By GEORGE ROSEN

Shifting of emphasis to Coast originations on television dramas, including the live shows, may have serious repercussions in its effect on legit stage performers. It's considered entirely possible that, out of sheer desperation, a good segment of the Broadway "population" may have no alternative but to join the westward-ho ranks and make Hollywood their major base of operation.

Over the past decade, the legitimate theatre thesp has come to put more and more reliance on tv assignments, notably in the area of live dramatic vehicles, in getting him over the financial hump in what otherwise would be at best, a precarious existence. Even if he were engaged in a Broadway play, that "doubling up" into video dramatics (as previously radio) madeall the difference in keeping pace with high-cost-of-living standards, and even without a Broadway en-

(Continued on page 66)

Brussels Fair's Jazz-Ma-Tazz Via **Global Combos**

Brussels, Oct. 29.

Jazz will play a prominent role in the musical activities connected with the Brussels World Fair scheduled for April 17 to Oct. 17, 1958. The Belgians, who are extremely jazz conscious, have seen to it that the American-originated beat gets widespread exposure as part of the cultural activities of the fair.

With each country being allof-

the fair.

With each country being allotted special days to present their own cultural activities, the U. S., in addition to the Philadelphia Symphony Orchestra and the American Ballet Co., will offer the bands of either Count Basie, Lionel Hampton or Duke Ellington.

Up to Networks to Develop New **Breed of Funnymen: Steve Allen**

N.Z.'s P.S. on Sputnik

Ottawa, Oct. 29.
"See you tonight, Satellite"
is the latest teen-talk in Auck-land, N. Z., Canadian Press re-

Reply: "In the void, Asteroid."

Sexpot Bardot From France Is N.Y. B.O. Wow

Record gross for a week's run of a foreign film in this country was claimed last week when the French "And God Greated Woman" hit \$24,717 at the 568-seat Paris Theatre, N. Y., in its first week's run

Theate, N. I., in the mist recurrent.

Film, in color and CinemaScope and starring Brigitte Bardot, was. produced by Raoul Levy and is distributed by Kingsley International in both dubbed and subtitled ver-

m both dubbed and subtiled version.

Noting the smash take, importers this week said they fully expected the gross to have its effects on the French in that it bears out the theory of some, i.e., that the really successful imports must be cued more towards sex than art. "We'll probably get a cycle of 'sex' pictures now," was one comment. It's pointed out, at the same time that sexploitational content alone doesn't necessarily make for b.o., to which some not-so-successful entries this past summer can aftest.

Dot Label's Goldisks For Tunesmiths, Too

With each country being allotted special days to present their own cultural activities, the U.S. in addition to the Philadelphia Symphony Orchestra and the American Ballet Co., will offer the bands of either Count Basie, Lionel Hampton or Duke Elling ton.

Hollywood, Oct. 29.

For the first time in the music biz, tunesmiths are getting gold disks in recognition of 1,000,000 disks in recognition of 1,000,000 artists, may become an author the part of the overall jazz program. Three separate days have been set aside especially for jazz. One day will be devoted to Belgian jazz musicians and another will be designated as international jazz day excluding the U.S. A third day has been set aside wholly for American jazz.

FOR TRHESMITS, TOO

Hollywood, Oct. 29.

For the first time in the music biz, tunesmiths are getting gold disks in recognition of 1,000,000 and extensive listening is these days. It the past 150 romore years, the income of U.S. Negroes has gone up three times what it was per brown at the past 150 romore years, the income of U.S. Negroes has gone up three times what it was per brown as to Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of Randy Wood's decision to give gold platic plants of Parlie of

There won't be any comedians before long—in any field of entertainment—unless something is done to correct the situation quick. Steve Allen served up that opinion, along with a possible cure, to some 350 broadcasters and ad agency exces last week at a New York luncheon given by Pulse Inc., the research firm.

Allen recommended a "farm system" for comedians whereby networks would provide their owned stations to develop a new breed of funnyman. Speech was based on a bylined article Allen has composed for the December issue of Atlantia Monthly.

Three or four semesters in radio, away from the pressure of ratings, could give young comedians and new comedy scribes an opportunity to get set before being moved into the bigtime tv firing lines, according to Allen.

Allen, in both his partially adlibbed talk for Pulse and in his forthcoming mag article, dissected comedy in all fields, and the outlook he put forth was mighty dim. Comedians who are still in bis despite a downward trend in the demand for their services "are subject to increasingly heavy attack from critics, audiences, rating-services and from the vaguely deformed.

(Continued on page 66)

Biggest Potential Yet In Indie Radio's Bid For Negro Audiences

Nearly 18,000,000 Negroes are making Negro-market independent radio the biggest it has ever been in at least 25 urban areas across the country. Income levels of Negro families are reportedly growing rapidly, and the combined factors of population and economic strength led to a special copyright report to over 800 radio stations by Radio Advertising Bureau, which gives some indication of how extensive listening is these days.

In the past 15 or more years, the

ROSS' TWENTY FIFTH ANNIVERSARY

[Pages 36 to 45]

Day of the t. By BOB CHANDLER sek in 1931, a new legiter of "the Americana Revue" was a mong the hoperful lined up the east was youngeter many Ross, not long out of Vale; was the practice at the time, the cast competed for the best made in the process of the time the cast competed for the best made in the process of the time the cast competed for the best made in the process of the time was to ling ound with a relatively new that consumer of the same of the cast competed for the best made in the process of the time was foling ound with a relatively new that the same of the cast competed for the best many than the process of the cast competed for the best many than the process of the cast competed for the best many than the process of the cast competed for the best many than the process of the cast competed for the best many than the process of the cast competed for the best made in the process of the cast of the cast competed for the best many than the process of the cast of the process of the cast of the cast competed for the best many than the process of the cast of the process of the process of the cast of the process of the cast of the process of th Lanny Ross Has Been 'Going Steady' With Radio for 25 Years: 'This Is

154 West 46th Street

Army-to-Ballet Payoff For Jay Hoffman, 24; 1,200 Buddies Show Up

Frankfurt, Oct. 29.

America's youngest impresario in Europe, aged 24, scored a clean sweep on his second production here and scooped up some impressive b.o. records to boot. Jay K. Hoffman ended his Army service on Oct. 4 this year the'd been record librarian with American Forces Network). On Oct. 12 he turned impresario to sponsor the Ballet Theatre of Maurice Bejart de Paris at the four's Grosses Haus Theatre.

Former private first class started his career as an impression Former private first cless started his career as an impresario with his life savings of \$750. His presentation of the ballet was a complete sellout despite the fact that the performance started at 10:30 at night, after the regular play produced at the city-owned stage had been performed. Despite the late hour, 1,200 American G.I.'s—not exactly known for their love for ballet—showed up.

Hoffman plans to present the

Hoffman plans to present the Dancers of India in Germany next year, and he also has plans for dramatic reading tour by well known European stars doing a repertory of U. S. and European literature.

Entries: Perlberg

By ABEL GREEN

Producer William Perlberg, who was the official Government delegate to the Venice Film Festival last August, is making his oral report tomorrow (Thurs.) in Washington to Turner Shelton, head of the motion picture division of the U.S. Information Service and to other officials within USIS. Perlberg, who has been openly critical of the film festival pattern, particularly from the Hollywood viewpoint, will reduce to writing his final recommendations following a New York powwow with Ralph D. Hetzel, executive vicepresident of the Motion Picture Export Assn. Producer came east with his partner George Seaton—the latter is on a parallel film industry (Continued on page 80)

BACK BY U.S. DX-CASTS

Former top figures in Polish how business are being used by Joice of America for a new dramavoice of America for a new drama-tic program broadcast, to Poland. The program will ensist of ex-cerpts from American plays to be offered from time to time in con-nection with the daily newscasts to Poland.

The dramatizations are now possible, explains U. S. Information Agency, because Poland stopped jamming "Voice" shows last win-

ter.

Among the figures who will be appearing on the dramatic programs are Maria Modzelewska, known as "The Polish Helen Hayes"; Henry Rosmarynowski, former manager of the Polish Theatre in Paris, who now works with U. S. radio and television networks, and Helen Zelwerowicz-Orchon, whose father founded Poland's first Dramatic Academy.

Judy, Basie, Lanza, Lyon In Palladium 'Command'

London, Oct. 29. Four American entertainers have Four American entertainers have been invited to appear at the Royal Command Performance slated for the Palladium here Nov. 18. Judy Garland, presently at the Dominion Theatre, bandleader Count Basie, singer Mario Lanza, and Ben Lyon, who had been in American films prior to becoming a stage entertainer in Britain and who is now a 20th-Fox production exec, have received the nod to appear before Queen Elizabeth II.

Bill will comprise 38-acts includ-

Bill will comprise 38 acts including ballet dancers, singers as well as rock 'n' rollers.

The Modern Medicine Man

This is the era of the personality salesman" observes Yaleman "This is the era of the personality salesman" observes Yaleman Lanny Ross who, as is detailed in the story herewith, has been "going steady with radio for 25 years." He speculates, "Imagine Jessica Dragonette doing a commercial today!" But Ross has no illusions about it. In short, he has the realistic concept that, in this latterday era of the electronic medicine showman, the public not only doesn't look askance at the pitch for the sponsor's product but, in fact, fully expects it.

This may be a far cry from the Indian snake-oil and the "magic cure" belts peddled off the backs of trucks by the color-ful, itinerant medicine shows that played the prairie and not-so-ful and circuits in the not-so-distant past. Once again, the more things change etc. But, primarily, in this era of electronic huckstering the performer who recognizes the shifts in the trends is the one who will last. Lanny Ross' staying powers for a quarter-of-a-century, and still a potent force in this "oldfashioned thing called radio," is.a tribute to the "personality salesman" which he so vividily personlifes. which he so vividly personifies.

Viennese Music—Now Past—But **Schmaltz Enchants A-Scientists**

St. Francis as 'Showman'

Boston, Oct. 29.

If St. Francis of Assissi) were alive today he would "use the press, radio, television, movies, and all channels which provoke, promote, or perfect the thought of the people, the exercise of their minds. "." Archbishop Richard J. Cushing told a meeting of the Franciscan Third Order Congress in Boston at Hotel Statler Friday (25).

He added: "St. Francis used

He added: "St. Francis used all the channels of communication which were open to his generation; he preached to the people, he composed the verses of his poetry, he sang the songs of the troubadours."

Bombs Bad For Cuba's Film Biz

and particularly the bombing of film theatres is playing havoc with the film biz in that country.

According to advices received by the Motion Picture Export Assn., attendance throughout the entire island has taken a serious slump, and it promises to stay that way until after the elections next year, when terrorists activities may abate.

CRANTS A-OCIENTISTS

Vienna, Oct. 29.
Scientists, politicians and showmen alike have been commenting here on the axiom, proved anew, that "music unites the hearts and minds of all mankind." This was vidily evidenced during Robert Stolz's "A Night in Vienna" concent when the Assembly Hall, where the Atomic Energy Conference has been meeting, and which is regarded as extra territorial, was converted into a concert hall. The tables at which the delegates have been sitting in grim confabs on fission served same delegates sitting there at night, this time with the ladies in formal attire. Representatives from over 50 nations gave full indication that music, especially the waltz genre, crosses all boundaries and appeals universally.

It was the idea of Dr. Ludwig Gruber, president of the Conference and Austria's ambassador to the U.S., that the delegates to the atomic conference, the diplomatic corps and members of the government be treated to a Stolz night. Lehar, Kalman, Straus are gone. Last week saw the passing of Dr. Ralph Benatsky in a Swiss nursing home. Robert Stolz is the last of the Viennese waltz kings surviving. His specially composed "United Nations March" got numerous requests for special recordings.

Italian Film Industry In Uproar Over Tele Program About Pix Biz

may abate.

Rebels allegedly under Fidel
Castro have been placing bombs
in theatres and have gone off, ininjuring patrons. President Fulgencio Batista's government forces
have been doing their best to prevent these outbreaks and, as parvent these outbreaks and, as partof this activity, have been friskling patrons entering theatres.

This, naturally, hasn't helped
build attendance either.

A togical Manuell Industry crititism of the television program,
"Quest Nostro Cinema" (Our
Film Industry) which, though designed to strengthen and promote
the local film, was said to have a
build attendance either.

(Continued on page 80)

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ABEL GREEN, Editor Volume 208

120 Number 9

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UNITED ARTISTS TURNS EXHI

LOUIS B. MAYER

Another pioneer is gone. The ranks of the giants of the picture business, the colorful, adventuresome traibblazers of a then infant industry, succumb to the actuarial statistics. In the perspective of time the film industry they forged created an impact never equalled-and that includes television.

You can be the king of the Nielsens but you're a secret in a Sayoy Grill or the Ritz Bar compared to some yesteryear Laurel & Hardy or Leo Carrillo. Such is the magic of cellulold. Such has been the import of America's best known export—Holly-

And it was the L. B. Mayers with their stable of stars which created the global boxoffice impact. No cracks about L. B.'s "arrogance" detracts from his pioneering. His role was unique.

It was in his era, with his "three or four Notre Dame teams of stars, producers and directors" that money was no object because money always brought back bigger dividends. Louis B. Mayer once said to a Varery man, "Don't you know that I call Culver City "the Valley of Metro Retakes' and, if it's not right, I shoot it and re-shoot it, until it's right for the boxoffice?" (This was after a criticism of a Marion Davies picture which had greatly upset W. R. Hearst).

It was Louis B. Mayer whose name was part of the name of the most potent film production and distribution powerhouse in the history of the motion picture business. All of which dwarfs his latterday hurt pride and anger against successor manage-ments. The glory that was Metro-Goldwyn-Mayer under Louis B. Mayer can never be erased from the record.

Mayer Dies 'In Exile' From Films

Once 'King of Hollywood' and a Power In National Politics Succumbs To Leukemia

Louis B. (for Burt) Mayer, symbol of Hollywood In its heyday and one of the founders of Metro-Goldwyn-Mayer, died in Hollywood yesterday (Tues.) of leukemia. He was 72. He had been ill for several months. Death came at the UCLA Medical Center.

Medical Center.

Mayer, immigrant boy whose keen business sense, imagination and eye for talent, helped develop the world's biggest motion picture studio, was perhaps the most important single figure in the industry's growing pains days. He invented and developed the star system, bringing to Metro (and occasionally to personal contract to himself) a roster of boxoffice luminaries whose names still figure importantly in film annals.

He also brought to Metro Irving

He also brought to Metro Irving Thalberg, still regarded as the in-

He also brought to Metro Irving Thalberg, still regarded as the industry's most creative producer. It was in this skill at developing personalities and executives that Mayer excelled; that and his shrewd talent for negotiation and dealing with people.

Anecdotes of his business dealings are many; they're as famous as tales of how he was able to turn on the charm and tears alternately in order to get what he wanted in a-deal.

Born in Minsk, Russia, he was brought to St. John, New Brunswick, at the age of three, and was in business at eight, lugging a little red wagon loaded with junk behind him. The junk business led him into ship salvage, which forced expansion of his activities to Boston where he saw and became enthraled with flickering images at nickelodeons.

A newspaper ad in 1907 offering a small Haverhill, Mass., theatre for sale launched him on his motion picture career. He bought the rundown house, refurnished it installed an organ, one of the first in theatres. It was a move typical of the subsequent Mayer incentive to try something new in an effort to keep abreast, or even ahead, of changing public tastes in entertainment.

Against all precedent, Mayer flux the deal with the rundowl his new cellultry with the

changing public tastes in entertainment.

Against all precedent, Mayer launched his new activity with the hand-tinted "Passion Play," opening the film on Christmas Day. Success of the show, with Mayer concentrating on clean, salable entertainment, gradually forced a revolution in the motion picture industry, pushing it out of ranks of a freak attraction into its eventual position as one of major industries of the world.

Gradually Mayer added to his theatre holdings, eventually developing a chain of theatres, a move which subsequently forced him into his greatest career as, a

production executive. Dissatisfied with the product he was getting, he began booking leading stage attractions and other adjuncts. He created his own repertory company and finally decided he needed to be in better position to acquire product. So he formed the American Feature Film Co., located in Boston, which served houses in six New England states besides his own. With this affected, he became the biggest film booker in country. Simultaneously, his judgment on films began-to be recognized. His audacious buying of pix was always justified. It became automatic that Mayer could measure to within the small percentage point the final gross of films. Thus, his bid on "Birth cof-a Nation," which his competition considered would be ruinous for him, actually sharply appraised the true worth of the picture and made him a fortune before he was 30.

"Nation" also convinced him the public was ready for seture films.

fortune before he was 30.

"Nation" also convinced him the public was ready for feature films. With a group of showmen he organized Metro Films in 1915. At first, he remained east, keeping only a long distance eye on production. But after two years, dissatisfied both with the quantity and quality of productions, he trekked west, set up Louis B. Mayer Productions, and began a production career that continued actively for almost a quarter of a century until, after a series of disagreements, he walked out of his offices at Metro-Goldwyn-Mayer never to return.

Short and stocky, a man who

offices at Metro-Goldwyn-Mayer never to return.

Short and stocky, a man who never for a minute forgot the power of his position and acted accordingly, Mayer was a bundle of emotion. His temper was invariably uncertain and he rarely bothered controlling it. He was not noted for consideration or concern re the impact of his behavior. Once, in an argument in his office, he ran around his desk and pumched a producer in the nose. His relations with the press weren't improved by the episode of his marriage in 1948, when he "ducked," the reporters. Some extremely unflattering stories were written about him in consequence.

He was positive in his opinions.

ASTOR, VICTORIA

In another major deviation from the normal course of industry operations, United Artists has entered the theatre business. The cered the theatre business. The film financing and distribution company, which in past not en-gaged in exhibition, has taken over operation of the Astor and Victoria Theatres, Broadway first-runs.

runs.

It's a "management deal"—
meaning not an outright buy as
such but a quasi leasing arrangement with the owners, City Investing Co. Max Fellerman, who
has been running the two situations for City's Robert W. Dowling
and Ilya Lopert, will continue in
the same capaci y but now working under the supervision of William J. Heineman, UA's distribution v.p. tion v.p.

Arrangement ealls for no immediate cash payment although City will collect cer ain sums from UA, presumably tieing in with grosses and earnings, in future installments.

stallments.

UA move is seen as additional evidence of what the future holds, this in the opinion of many being a scramble among film companies (unless antitrust decree-checked) for exhibition outlets and among big exhib groups (also unless barred by court orders) for their own product supply. Having been strictly on the distribution side in past, UA is not subject to any of (Continued on page 25)

(Continued on page 25)

KARL TUNBERG, PRODUCER

Metro Ups Staff Writer for 'The Blessing' by Nancy Mitford

Hollywood, Oct. 29.

Karl Tunberg, a screenwriter at Metro for the past seven years, has been upped to producer status for

been upped to producer status for "The Blessing," on which he is currently finishing the screenplay. Property will go into production next spring.

A love story, it's based on a novel by British authoress Nancy Mitford, who sold it to the late Alexander Korda. Metro subsequently acquired it from the Korda estate, and assigned Tunberg to screenplay.

TAKES OVER N.Y.'S Tomlinson's Line of Strategy Due As Vogel Faces Loew's New Board; **Question: Who's Briskin Loyal To?**

JOHN BALABAN LEFT **ESTATE OF \$1,000,000**

Chicago, Oct. 29.

John Balaban's estate, estimated at \$1,000,000, was inventoried and approved by Assistant Probate Court Judge Alva L. Bates in Chicago last week. Estate consists of \$77,000 in cash, \$300,000 in bonds and about 30 stock issues.

Also approved is award of \$35,000 to Balaban's widow, Mrs. Bertha Balaban, Balaban, former head of Balaban & Katz theatre circuit here, left the bulk of his estate in trust for his wife and

Only 104 Writers On Studio Rolls

Hollywood, Oct. 29. Total figure of screenwriter em ployment at the major film studios has been slipping the last several months, so that it's down to 104. Columbia and Universal each has

Columbia and Universal each has the lowest number of writers at their lots in a number of years.

Metro still ranks first insofar as employment of screenwriters is concerned, with 29 working there, 16 of them under contract. Its number of termpact writers is far more than any other major also.

Second is 20th Frox, with 21 writers, four of them pactees, and another four not now at the lot, but with commitments. Universal is down from 29 the first of the year to 20, none of them pactees, and Columbia has 12, as against 17 the direct of this year. Four of the dozen are contract writers.

Warner Bros. is one of the few studios to increase its number of writers, with 14, as against seven the first of the year. And five of those are pactees. Paramount has eight, none of them pactees.

Joseph R. Vogel, president of Loew's Inc., faces his new board of directors for the first time today (Wed.). Fortified with a 13 to 6 majority as a result of his major but "modified rapture" victory at the recent special stockholders meeting, Vogel will present a program designed to improve the earning position of the faltering giant which has been beset with internal and external anguish for almost and external anguish for almost

two years.

Today's session will also mark
Vogel's first face-to-face with the
hostile Joseph Tomlinson faction
on the board since the stormy
Coast studio board meeting in July.
At this session, five directors—
Tomlinson, Stanley Meyer, Ray
Lawson, Louis Johnson and K. T.
Keller—sought to remove Vogel
as president of the company.
Vogel also will face Samuel J.

as president of the company.

Vogel also will face Samuel J.
Briskin, who was elected to the
board through the combined efforts of the two Wall Street banking houses associated with the
Loew's situation—Lehman Broand Lazard Freres—and Tomlinson. Though Briskin was elected
with the aid of Tomlinson's proxy
(Continued on page 21)

Actors Salaries Defended; Worth Them, Sez Goetz

Hollywood, Oct. 29.

"Actors are worth every cent they can get," producer William Goetz declared here in deriding the concurrent contentions that actors' salaries—and the demands of actors' agents—were ruining the rilm business. It can't be ruined, he added, because "it's here to stay."

A high-priced star, he pointed out, adds more to the potential gross of a film than a lack-lustre star and the investment is more than justifed. In the case of his own, "Sayonara," for example, Goetz is paying Marion Brando 10% of the gross. It's cheaper, he figures, than paying an actor with a lesser draw a smaller salary.

Goetz figures that if he is able to return Brando \$1,500,000 to \$2,000,000 under the deal—and he thinks this is a distinct possibility—the film will have grossed that much more money.

Goetz has made a similar per-

—the film will have grossed that much more money.
Goetz has made a similar percentage deal on his next film, "Me and the Colonel," the filmization of the play "Jacobowsky and the Colonel. Danny Kaye will star for what Goetz called "a very high figure" but declined to confirm that this is also a flat 10% of the gross

National Boxoffice Survey

Biz Improving; '80 Days' Still First, 'Joker' 2d, 'Mad Ball' 3d, 'Eve' 4th, 'Wonders' 5th

Some new, strong product plus (M-G) and "Until They Sail" (M-G) are the runner-up pix in that order. Besides "Mad Ball" and "Joker," sectors is giving the national boxoffice picture a slight hypo this session. Cold weather and snow in certain localities also was viewed as a plus factor. But most of all, it was the arrival of big product that boosted trade.

"Around World in 80 Days" (UA) again is pacing the field by a hefty margin. "Joker Is Wild" (Par) is capturing second place again with considerably more money via addi-tional playdates.

Third money is going to a new-comer, "Operation Mad Ball" (Col), although out in circulation for the first time. It likely will be heard from further. "Three Faces of Eve" (20th) is climbing up from far back in the field to land in fourth spot.

him in consequence.

He was positive in his opinions brooking no arguments from his aides. He was not always an accurate prophet since he predicted that television would never make trouble.

During Herbert Hoover's time the influence of the Metro chief in national politics, especially as concerns. California, was determining. A Variety man once sat in Mayer's presence and overheard (Continued on page 21)

Besides "Mad Ball" and "Joker," a bunch of other new pix loom promising. "Pal Joey" (Col) looks potentially a blockbuster, being terrific in Chl, N. Y. and L. A., the three keys where preemed. It hit a record for first three days on hit L. A. engagement. "My Man Godfrey" (U) is perking up a bit, being best in Pitt and not so bad on second week in L. A.
"Time Limit" (IIA) great in

"Time Limit" (UA), great in N. Y., looms fine in Washington and Denver, and sharp in Buffalo, "Tin Star" (Par), also new, is sock in N. Y.

"Helen Morgan Story" (WB) shapes nice in N. Y. and Omaha. "Sun Also Rises" (20th) is trim in Toronto

"Sun Also Anses (Assan, Toronto.

"Ict Pilot" (IJ), okay in 'Washington on extended-run, is good in N. Y. "10 Commandments" (Par) is socko in N. Y. and teed off fast on first multiple-run in L. A.

"Les Girls" (M-G) continues its longrun at N. Y. Music Hall with a great fourth week total. "Cyclops" (IJ) is rated tidy in Chi.
"Raintree County" (M-G), sturdy in Louisville on extended-run looks smash in Chi. "Mr. Rock and Roll" (Par) is okay in Cincy.

(Complete Boxoffice Reports on Pages 8-9)

Schary Releases Via UA: First Based on Novel Of Bob Thomas, AP's Film Man

Dore Schary, former production chief at Metro, whose segue into independent production has been anticipated, has entered a deal to make three pictures on his own in association with United Artists. UA will provide the financing and, of course, take over distribution rights

or rights.

Definitely set is the first, "The Gravy Train," based on an unpublished novel by Bob Thomas, Hollywood correspondent for the Associated Press. It's scheduled for release in the summer of 1958, with Schary and Thomas to collaborate on the screenplay.

First on Schary's schedule is a legiter, this being "Sunrise at Campobello," slated to open Jan. 30 in New York. This focuses on Franklin D. Roosevelt's three-year bout with polio.

SOVIET OPEN LETTER TO MIKE TODD: 'LET US CO-PRODUCE U.S. CIVIL WAR'

Yuri Krotkov, a Soviet playwright in the Moscow Literatur-naya Gazeta for Oct. 3 addresses an "open letter" to Mike Todd. It's excerpted here in Variety, in case Todd missed it.

Todd missed it.

"I don't know who is to blame,"
writes Krotkov of the failure of
Todd's earlier talks with Soviet
film officials to result in any concrete co-production scheme. "But
that is not the main thing. No big
venture ever started without difficulties and even some disappointments."

A proposal is put forward by the Russian dramatist. Why not a film about Russian relations with Abraham Lincoln during the American War Between the States? Krotkov reports having spent five years researching this phase of history.

"As you know," the is addressing.

reports having spent five years researching this phase of history.

"As you know" the is addressing Todd) "the Russian Czar, Alexander II, supported the Lincoln Administration. He did not share the aggressive sentiments of Lord Palmerston and Napoleon III with respect to the North. Though he did not recognize the Southern Confederacy as a belligerent and tried in every way to make peace between the North and the South, whereby he undoubtedly undermined the position of the North, nevertheless this stand of the Czarist government was of no small importantance and at a time of complicated international affairs did help Lincoln to avoid a war with Britain and France that would have been disastrous for the North, Of course, this position of Alexander II was prompted by a selfish desire to retain an advantageous balance of power and go on counterposing a poverful U.S.A. to a power-hungry Britain."

Russian open letter continues:

"You will of course receil sin

Russian open letter continues:

Russian open letter continues:
"You will of course recall, sir, from your knowledge of history, that in September and October of 1863 two Russian naval squadrons, commanded by Rear Admirals Lesovsky and Popov, came to America. True, the real motive for that was likely Anglo-Russian war over Poland and Alexander It's craving to keep Russian ships as privateers against the enemy merchant marine in the Pacific. However, the people of the U.S.A. correctly looked upon the arrival of these squadrons as evidence of the friendly feelings of the Russians. squadrons as evidence of the friendly feelings of the Russians. It was not by chance that 87 sailors from one of the ships of one of the Russian squadrons went ashore and volunteered in the Northern arms with a ships of the Russian squadrons went ashore and volunteered in one of the Russian squadrons went ashore and volunteered in the Northern army, where they heroically fought shoulder to shoulder with the Americans. It is interesting to note that Baron Eduard Steckle, Russia's Minister to the U.S.A., personally asked Secretary of State Seward to locate the deserters and return them. I would also like to mention the fact that the commander of the Illinois volunteer regiment was a Russian officer, Turchaninov.

"Is not this fact a fitting reply to the daring of the 300 Kentuckians who volunteered during the Crimean campaign to go to Russia to fight on its side?

"Or, sir, take the San Francisco affair.

"At the end of 1863 it was rumored that Confederate cruisers, the formidable Alabama and Sumter were preparing to attack San Francisco. The local residents asked Rear Admiral Popov, whose squadron lay at anchor in the harbor, to protect them.

dents asked Rear Admiral Popov, whose squadron lay at anchor in the harbor, to protect them. Without even consulting Petersburg—Popov was a sailor of a resolute stamp who was always in conflict with the czarist government—he ordered his officers and seamen to take their fightling stations and attack the enemy. The Alabama and Sumter did not turn up. The rumor proved to be false. But Popov was put on the carpet by Petersburg. However, San Franciscans recalled the Russian rear admiral and his squadron with deep affection.

MERV LE ROY'S THREE FOR 20TH IN 5 YEARS

Hollywood, Oct. 29.

Longterm pact to produce three features over a five-year period for 20th-Fox has been sighed by Mervyn LeRoy Productions.

New ticket will go into effect as soon as LeRoy finishes his next film for Warner Bros., "The FBI Story." LeRoy will produce and direct his three 20th pix, Producer-director still has five pix to do for WB on his non-exclusive pact after "FBI Story," and will continue operating at the Burbank plant as well as at 20th.

Arnold Grant negotiated the LeRoy-20th deal for the producer.

Loew's Divorce **Maybe Finalized** By Jan. 15 Hearing

New York Federal Court yester-day (Tues.) was told that much progress has been made in the way of splitting the Loew's produc-tion distribution and domestic theatre companies and dividing an indebtedness of \$30,000,000 between the two surviving operations -but final and formal conclusions

Tenor of the hearing, which was presided over by Judge Edmund Palmieri, was that solutions re this Palmieri, was that solutions re this final major divorcement in the picture business, should be reached by the end of the year. Learning this, Palmieri set what promises to be the wrapup court session tentatively at Jan. 15.

Some time ago it was decided that the theatre operation would

that the theatre operation would take over responsibility for \$5,000, 000 of the borrowings and the (Continued on page 21)

Melville's 'Billy Budd' In Screenplay Form

Robert Rossen, who's completed his screenplay of "Billy Budd," sailed last week on the Queen Elizabeth for England to finalize production plans for the venture. Script is based on the play by Louis G. Coxe and Robert Chapman from the Herman Melville story.

story.
In a stay of several weeks Ros-In a stay or several weeks Mos-sen will arrange for a studio, line up a cast and producing staff and will huddle with John Palmer, his Brit1sh production manager. "Budd," which concerns an inci-dent in the British Navy, will be made under the Eady Plan.

Bill Hawks Seeks Legal Rights to 'Hide & Seek': Alleges Option Renege

Alleges uption Kenege

Los Angeles, Oct. 29.

Suit to establish is rights to a
unique" eroperty entitled "Hide
and Seek", was filed in Superior
Court here by producer William
Hawks against Hugh Barr Miller
Jr., all major studios, Tony Owens
and Eugene McGrath.
Hawks said he entered into an
agreement with Miller, author of
the story, last year under which
Hawks would have an option on all
rights for \$20,000. Before he could
exercise the option, Hawks contended, Miller rescinded the agreement and refused to sell.

ment and refused to sell.

Suit claimed the property now is
worth \$100,000 and asked that Miller be forced to go ahead with the
original agreement or be enjoined
from making a sale without recognizing that Hawks has an \$80,000
interest in the property by virtue
of the cancelled deal.

L. A. to N. Y.

James Cagney James Cagney
Red Doff
Melvin Frank
David Golding
Charles Lederer
June Lockhart June Locknart
Sara Marshall
James H. Nicholson
Ingo Preminger
Bob Rains
Aaron Rosenberg

N. Y. to L. A. William Bendix Stuart L. Daniels Ben Henry

Leslie Barrie Cecil Beaton Maurice Chevalier Cary Grant Ed Lachman Andre Mertens

Europe to N. Y.

Caroline Burke James Carreras Roger Doucet Charles Einfeld Henry Fonda Donald Gray Gypsy Rose Roy Rowlan

ment and refused to sell.

George Seaton Herbert T. Silverberg Paul Stewart Joseph R. Vogel Ed Wynn

Mary James
Ken Later
Goddard Lieberson
William Perlberg
Mark Roberts
N. Y. to Europe

David Rose
Joseph H. Seidelman
Michael Stern

Alan Schneider Preston Sturges

'Adapt Own Works' Never!—Michener

Others Do It Better-He'd Open a Play With Butler Talking to Maid

By DAVE JAMPEL

Tokyo, Oct. 22.

"Once I sell a property I don't care what happens to it," said James A. Michener, a writer whose works have probably been the most successful commercially in all medians. A many and the great way a many and the great said of the care and the great way and the great said of the care and the c dia of any American author ever (or internationally too with the possible exception of Bernard

stations and attack the enemy. The Alabama and Sumter did not turn up. The rumor proved to be false. But Popov was put on the carpet by Petersburg. However. San Franciscans recalled the Russian rear admiral and his squadron with deep affection.

"I would also like to note that progressive Russian intellectuals progressive Russian intellectuals were also on Lincoln's side. Particularly energetic was the great Russian democrat and writer N. It could have no bright new ideas Russian democrat and writer N. It would have no bright new ideas Russian democrat and writer N. It would have no bright new ideas (Continued on page 16)

"Madame has returned from Berlinder with the maid speaking to the butter and the maid saying.

muda and fell in love with a hand muda and fell in love with a nano-some young pearl diver.' I would never come up with the proper staging devices. It would never occur to me."

Michener stated, "I feel that on

25, 250. New York Sound Track

Location shooting in and around New York started Saturday (26) on "End of the World," starring Harry Belafonte. Entire cast of the film will consist of three characters who are the only people left in the world after an atomic blast in the year 1962. Pleture will be directed by Ranald MacDougall from his own screenplay. Film marks debut of Belafonte's own production company, Harbel Productions, which will be producing the film jointly with Soi C. Spiegel for Metro release.

which will be producing the film jointly with Sol C. Spiegel for Metro release...

Barney Balaban back at his desk after a week's hiatus. He underwent minor surgery—removal of a throat cyst... Rouben Mameulian in town and spending the balance of the week at the Samuel Goldwyn offices auditioning for the upcoming "Porgy and Bess," which he's to direct... If a Lopert argues the strength of local theatre business in the art situations, where smash grosses still persist in the face of erratic business at the first-runs.

of erratic business at the first-runs.

Charles Einfeld (20th-Fox ad-pub v.p.) and wife returning from European trip Monday (4). Einfeld huddled on the Continent with 20th reps re plans for "Farewell to Arms" and "Peyton Place" . . . Tons of yaper on which the first edition of "The Movies" (by Arthur L. Mayer and Richard Griffiths) was printed had to be junked when it was discovered that the stock was defective. Simon & Schuster still publishing the work Nov. 15 . . . 20th-Fox and Metro at one time discussed pooling their newsreel facilities. Merger proposal fell through. Now Metro and Universal are talking along similar lines. All the newsreels are running in the red. 20th continues to shoot material for its Cinema-Scope demonstration newsreel. It shot the Queen's visit—in color!

"Poetron Place" preview at the Fox Oakland Theatre on the Coast,

Scope demonstration newsreel. It shot the Queen's visit—in color!

"Peyton Place" preview at the Fox Oakland Theatre on the Coast, a 3,800-seat house, brought a record 2,500 preview cards, producer Jerry Wald reports. When the normal supply of preview cards ran out, patrons wrote their opinions on envelopes and candy wrappers. Wald said about 500 cards would have been about normal, As a result of the reaction, players Barry Coe and David Nelson (son of Ozzle and Harriet Nelson) are getting more prominent billing. ... Museum of Modern Art had the S. R. O. sign out for most of its showings during the German Film Week ended today (Wed.). Some walked out of the film "The Golden Plague," which revolves around the U.S. occupation of Germany ... Film Estimate Board of National Organizations (the Green Sheet) nonors Marjorie Granger Dawson, former community relations head of the MPAA, at a Plaza Hotel luncheon tomorrow (Thurs.)

Kirk Douglas does a face-to-face with Mike Wallace on the latter's tv'er Saturday (2) . . . Leonard Goldenson re United Paramount's production activities: "If we created the wrath of the distributors by go-

tw'er Saturday (2) . . . Leonard Goldenson re Upited Paramount's production activities: "If we created the wrath of the distributors by going into the picture business, that's good."

Bill Gold is poster art director of Warner Bros. and not assistant art director as listed in Variery in connection with the story of WB's decision to eliminate its 32-man art department. Gold has been with Warners for 16 years and has been poster art director for 10 . . . Howard Dietz, Ned E. Depinet, Si Seadler, Charles Alicoate, Jake Starr, Chet Bahn, William J. German and Dan Terrell have been pamed the dinner committee for the Motion Picture Pioneers' 19th annual dinner which will honor Loew's prexy Joseph E. Vogel. Louis Nizer, received a special Yeshiva U. award Thursday (24) at a testimonial dinner in his honor at the 'Hotel Sheraton-Astor, N.Y. Following his return from Paris, where he completed final negotiations with Ingrid Bergman to star in "I Thank a Fool" for Metro, producer Sol C. Siegel assigned John Patrick to write the screenplay from the Audrey Erskine-Lindop novel . . . Gabe Sumner and John Friedkin will supervise the national publicity campaign on the "Across the Everglades," the first indie production of Budd and Stuart Schulberg . . . Actor John Cassevetes turns producer with "Our Virgin Island," which he is currently shooting on the remote island of Guana in the Virgin Islands group . . . Playwright-screenwriter Leslie Stevens on the Coast to confer with producers Marty Jurow and Dick Shepard on "The World's Greatest Showman," the film biography of Phineas T. Barnum which Stevens is scripting.

Jerry Wald changed one word in his "Peyton Place" to please the

producers Marty Jurow and Dick Shepard on "The World's Greatest Showman," the film biography of Phineas T. Barnum which Stevens is scripting.

Jerry Wald changed one word in his "Peyton Place" to please the Legion of Decency. It was when the girl comes to the doctor, asking for an abortion. He says: "I can't do anything for you now." Legion asked that the "now" be removed since it implied he might have performed an operation earlier . Richard Brandt of Trans-Lux vacationed in Virginia . The Ralph Hetxels (MPEA)) have moved into town (Manhattan House) . German director Helmut Kautner inquiring why his "The Last Bridge" was cut by some 600 feet prior to fits release in the U.S. Union Films (Peter Horner) says 'twas done: just to speed up the action, but Kautner suspects some scenes with political overtones were clipped 'for reason' . Voice of America covered the German film week opening . Mike Todd office axed two publicists, some secretaries and the switchboard operator. Todd himself has gone to Hawaii where "80 Days" preems . . Emile J. Lustig has settled with Richard Oswald re his rights to "Hauptmann von Koepenick" in the English-spaking territories. Oswald claimed the rights on the basis, of the 1932 production of the Carl Zuckmayer story. He now gets a participation in the revenue from the new German version in the English-language territories along with a small refund from the 1932 version . Rank Organization put out two versions of a short on Queen Elizabeth II. One was just on the Queen. The other included footage of the Queen attending the Pursuit of the Graf Spee' command performance in London. 'Pursuit' is the Rank outfit's current big release . . Sam Spierel Japan-bound. He'll do "The Chase" for Col on location in Texas.

After Mike Todd's Madison Square Garden soiree had been history some days, Minneapolis-St. Paul newspapermen were still hammering away at the "80 Days' producer and his party. Cedre Adams, spect-

After Mike Toda's Madison Square Garden soirce nan neen instory some days, Minneapolis-St. Paul newspapermen were still hammering away at the "80 Days" producer and his party. Cedric Adams, speculated how much Todd might have hurt himself and also took CBS to task for televising the stunt. Pioneer Press-Dispatch's Bill Dieht, a guest at the party, had a third story in which he called the shindig a "crazy, mixed-up affair" and a "total betrayal by the host of his 18,-000 'muest'."

some young pearl diver.' I would never come up with the proper staging devices. It would never come up with the proper staging devices. It would never coccur to me."

Michener stated, "I feel that on the day when Joshua Logan or Oscar Hammerstein or Richard Toscar Hammerstein or Richard Toscar Hammerstein or Richard Suggestions, the American stage is dead."

Exploring his apparent indifference to adaptations of his writings, Michener said, "They're making comovie of 'South Pacific' now. I wrote that 13 years ago. If touch a conceivably be interested in what was happening to something I did 13 years ago, it would be a case of rectarded development. The time lag is really very great, even from the writing to the publishing of a book. You absolutely lose a feeling for what you wrote."

In addition to "South Pacific" In addition to "South Pacific" In addition to "South Pacific" (20th), films have been made of Michener's "Sayonara" (WB) (Continued on page 17)

NO CHRISTMAS SPIRIT IN SIGHT

Madrid Filmites Feel MPEA Delayed Too Long (5 Weeks) in Accepting Spain Peace Offer; Plan Withdrawn

There is a definite feeling among Youngstein Coordinates film observers here that the Motion Picture Export Assn. sat on its hands just long enough during the last five weeks to fritter away the best opportunity for a peaceful settlement between film interests here and U. S. distributors that has appeared in over two years of turbu-lent discord. Over a month ago (Sept. 19), a special meeting of the Spanish distributor exec board in Barcelona voted 10-1 in favor of peace proposals initiated by Enrique Aguilar, Universal man-ager here and chalrman of the U.S. distribution toppers in Spain.

ager here and chaims of the O.S. distribution toppers in Spain. At that time, there was an appreciable industry sentiment behind the Agullar peace parchment which reached its crest two weeks ago when an important producer delegation asked the government to recind the 4-1 decree requiring, all distribs in Spain to release one locally-made film feature for every four imported. Producers, exhibitors and a local distrib faction were then acting in concert and groupwise to win a new agreement with MPEA. Approval by MPEA of the Aguilar accord immediately after the distrib exec vote here was all that was needed to restore (Continued on page 16)

Steady-Climber, Top Exec Charles J. Feldman of U Dies in Gotham at 58

Charles J. Feldman, v.p. and general sales manager of Universal who would have been 58 on Friday (25), died of a heart attack at his home in New York on Wednesday

Born in Providence, R. I., Oct. 25. 1899, Feldman was a most respected sales chief. His stewardship of the Universal sales organization was a major assist to the company's present position in the

industry.

Feldman had just concluded a sales conference in N.Y. at which plans for U's 1957-58 selling season had been finalized when he was stricken. In addition, for the eighth year in a row, U had designated its upcoming sales drive in honor of Feldman.

of Feldman.

In addition to overseering U's domestic sales activites, including the recent introduction of successful saturation bookings of U's films in neighborhood areas, Feldman was one of the leaders in industry issues and past chairman of the distributors committee of the Motion Picture Assn. of America.

this commute of the Motion Picture Assn. of America.

He started as a salesman for United Artists in Omaha in 1927, and the following year joined Universal as branch manager in Sioux Falls. He served as branch manager at U's Denver, San Francisco and Salt Lake City exchanges, and became branch manager in Los Angelès in 1934. In 1943 he was promoted to western district manager and three years later became western division sales manager, and in 1951 the general sales manager, and complete the sales manager. Bicceeding W. A. Scully, who then retired, In 1953 Feldman got veep stripes.

Feldman was active on behalf of

Feldman was active on behalf of the Will Rogers Memorial Hospital at Saranac Lake, N.Y. He was also a member of the Motion Picture

Funears. Future Funear services were held in N. Y. on Friday. Interment was at Forest Lawn Cemetery, Los Angeles. Universal's homeofice in N.Y., its N. Y. exchange. United World Films and the Universal Newsfeel closed at 1 p.m. on Friday.

For Israel 10th Anni

ror israel loth Anni
Max E. Youngstein, United
Artists v.p., has become the film
industry coordinator on the American Committee for Israel's 10th
anniversary celebration, which begins next April and continues
through December.

As such he'll direct the participation of all picture, trade
branches in marking the 10th year
since the country's founding.

Panavision Lens Makers Set To **Shoot Features**

Panavision Inc., manufacturers of anamorphic camera lenses and printing lenses for various wide-screen processes, has formed its own indie production outfit, Panavision Films, and expects to roll cameras on its first picture next

Robert E. Gottschalk, prexy of Panavision, which developed the Metro 65m widescreen process, said in Gotham Monday (28) that the company not only would produce, but also planned to rent or sell pro-jectors to the theatres to allow them

but also planned to rent or sell projectors to the theatres to allow them to play films shot in the Panavision 65 process. This is the same process in which Metro's "Raintree County" was lenced (though it's being exhibited in standard 35m reduced from the wide negative.)
Gottschalk said his company either would sell modified projectors to exhibs, or else would rent them, with the theatres allowed to apply rental against eventual purchase. Panavision will insist on a three-to-one ratio screen as a minimum. Houses already equipped for 70m (like the Todd circuit) will have to install the proper screen and the Panavision lens which includes a slight squeeze.

"We won't install our process in

"We won't install our process in any theatre unless there's a screen that has a minnum of 80 feet in width," Gottschalk said. Package, including Ashcraft lamps which require no special cooling system despite the additional light source, would cost \$10,000 to buy and (Continued on page 24)

VIDEO CORNERS YULE-KID FARE

American film companies, ever on the prowl for their, lost audience," have their top pictures set for public offering during the Christmas holidays and it's hard to come by a single entry that would reflect either the spiritual connotations of the period or the fact that the school kids will be on holiday in abundance and shopping for suitable entertainment. able entertainment.

Consider this in contrast with television whose latter-December programming is loaded with Christmas Carol and Amahl and the Night Visitors-type of shows which ob-Visitors-type of s viously are fitting.

Ditto radio, particularly of the past when this medium, without the competition of tv's visuals, got across its excellent dramatic programming.

gramming.

Hollywood obviously doesn't have the flexibility of broadcasters with their week-to-week changes and preemptions. But nonetheless it's a fact that even within the film trade itself grumbling has been heard about the sophistication and/or heavy romance content of the upcoming Yule product.

upcoming Yule product.

Warners' big one at year's end
will be "Sayonara," which, while
high touted by advance viewers, is
rated "adult" in terms of its concern with inter-racial love. Due
from 20th-Fox are "A Farewell to
Arms" (from the Ernest Hemingway novel) and "Peyton Place," the
widely-publicized tale of assorted
immoralities in a small New England town. land town.

land town.

On the Metro slate is "Don't Go
Near the Water," which is a lighthearted comedy but which has as
one of its characters a loose-tongued sailor who repeatedly mouths
a four-lettered obscenity. The
audio is drowned out each time by a
boat whistle on the soundtrack.

It's hardly expected that the camera shies away from the physical attributes of Sophia Loren in "Legend of the Lost" or Anita Ekberg in "Parls Holiday," both from United Artists.

United Artists.

Columbia has "Pal Joey," whose title character hasn't lost any of his skid-row standards in transitions from the John O'Hara New Yorker stories, to the stage and to the screen.

If the ads were to be taken at face value, David Niven is a big operator with the femmes in "My Man Godfrey," from Universal.

But, then, there's old, reliable Walt Disney. His Christmas special is to be "Old Yeller," from the Fred Gipson novel about a frontier family greatly attached to an old hound dog. And Paramount has Jerry Lewis in "Sad Sack."

Buena Vista Still Provides Trade With an 'Invidious Comparison'; Staff of 34 Handles 11 Releases Walt Disney's Buena Vista distribution subsidiary will have 11 features in release next year, representing the heaviest schedule in the company's history. In addition to the availability of the product, significance on the trade front lies in BV's continued stress on an unclaborate organizational setup.

Deb Paget, No New Face, Asks Out at 20th-Fox

Hollywood, Oct. 29.
Debra Paget, under contract to
20th-Fox for the past 10 years,
asked for and received her release

asked for and received her release from her pact.

Actress was unhappy at the Westwood lot, feeling site was not getting good parts, that they were being handed "new faces" instead; also felt she was being loaned to other lots too much, and didn't like studio refusing to approve her appearances on tv dramatic shows this year. Her last film under the 20th pact was loanout to Paramount for "Omar Khayyam."

Production Cost In France Curbs Raoul Levy Sked

Production costs in France have reached the point where distribu-tor advances no longer are suffi-cient to meet them in the current volume of French output, producer Raoul Levy said in Manhattan last

Levy, currently tied to Columbia Levy, currently tied to Columbia Pictures, is the producer of "God Created Woman," which is pacing the foreign entries at the Paris Theatre, N.Y. Brigitte Bardot starrer got lukewarm reviews, but is crowding the b.o. as a sexploitationer. It'll be released in dubbed form out-of-town by its distributor, Kingsley International.

Kingsley International.

Negotiating a new contract with Col, under which he'll make fewer but more expensive pictures, Levy said the solution to the cost problem in France lay in part with the producers. "If they were to stop producing for a while, or at least take their time preparing films, perhaps we'd be in a better position to control prices," he opined.

Levy said that the ceiling had

tion to control prices," he opined.

Levy said that the ceiling had been reached in distribution advances and that one of the results of this was that fewer top pix would be started. Right now, volume is still up, and some good French films are forthcoming, he said, adding that a large group of the pictures that look promising for the U.S. will come from the (Continued on page 16)

Only 34 persons in all do the actual selling, and they include president Lieo Samuels and other homeoffice execs along with field personnel in district offices. For sake of contrast, Paramount, which releases about 22 features annually, has nearly 34 branch offices in addition to its homeoffice.

as nearly 34 branch offices in addition to its homeoffice.

For many of the Disney productions, the sales department has a problem unique in the business. This is to convince exhibition that matinees provide the big money, this obviously stemming from the youngster appeal of a good part of the lineup. Current release, for example, is "Perri," which focuses on a group of animals who look to be acting out a definite story line. Next year's sked will include "Missouri Traveler" and "Young Land," both from C. V. Whitney, a reissue of "Snow White and the Seven Dwarfs" (first out in 1937), and "The Rainbow Road to Oz," which is Disney's first full-length live musical.

Italo Exhibs Ape U. S., Seek Participation As Prods. and Distribs By ROBERT HAWKINS

Rome, Oct. 29.

The Italian exhibitors association, AGIS, will make a strong pitch for exhib participation in production and distribution at the upcoming meeting of the UIEC (International Exhibitor's Federation), of which AGIS topper Italo Gemini is honorary president, to be held in Madrid Nov. 5-7. Pleawilbe tied in with larger-scaled plans for the European Common Market scheme. scheme.

Among the questions which will Among the questions which will be discussed at the conclave, which follows in wake of those held in Locarno (February) and The Hague (June), are the naming of an administrator for the International Youth Film Centre, authors' rights changes in the Federation's bylaws, and the aforementioned a with participation in film and the second and the second are the participation in film and the second are the second

including Asheratt lamps which require no special cooling system despite the additional light source, would cost \$10,000 to buy and (Continued on page 24) MAJORS BEG RKO'S NON-FILM LEADERSHIP MONT TO WRECK MPEA CAUSE IN SPAIN Truly desperate efforts were made in New York City last week in an attempt to get RKO or came at the worst in an attempt to get RKO to call off its deal in Spain, where it had agreed to sell its local interests tincluding 18 films to Jose Garcia Ramos and his brother, Luis. Situation was complicated because of RKO prexy Ton Civil and the properties of the companies of RKO prexy Ton Civil Ramos and his brother, Luis. Situation was complicated because the Motion Picture Experiment From the ranks, "Spains for the past two years." The KKO more was the first major and addid. MPEA long against shipment of films are forthcoming, he aid, adding that a large group of the U.S. will come from the ranks. (Continued on page 16) Truly desperate efforts were made in New York City last week in an attempt to get RKO call off its deal in Spain, where it had agreed to sell its local interests tincilities 18 films by the companies of RKO prexy Ton Civil Ramos and his brother, Luis. Situation was complicated because the Motion Picture Experiment trying to force film part by the present indications have not yet been finalized to the point where a membrage against shipment of films in which has maintained an embargo against shipment of films are the legal ties binding the companies would fine the RKO precedual in the RKO account of the properties of the context of such action as the embargo resolution on Spain, and (2) was RKO's move deliberate or did it grow out to film of proper time to the solid may be a severely more application of the past was a subject to the solid may be a subject to the solid ma

Exciting air footage hampered by tepid story. Moderate re-turn in general market.

Hollywood, Oct. 25.

Warner Brok release of Richard Whorf production, Siam Natalae Wood, Francisco of Richard Whorf with the Warner Brok Relia Market Worker School, Nelson Leigh, Robert Nichols, Ray Montgomery, Bob Hover Nichols, Ray Montgomery, Bob Hover School, Warner Color, William Cothler; editor, Thomas Rellly; muisc, Leonard Rosenman, The Warner Color, William Cothler; editor, Thomas Rellly; muisc, Leonard Rosenman, Parket Warner Color, 1, '97. Ruming time, 148

Lois Brennan Natalie Wood
Sgt. Chuck Brennan Karl Malden
Edith Brennan Marsha Hunt
Col. Jim Herlihy Efrem Zimbalist Jr.
Set. Darren McKind Don Kelly
Genl. Wayne Acton Nelson Leigh
Stuart Robert Nichols
Barnes Ray Montgomery
Simpson Bob Hover

The U.S. Air Force's mighty B-52 bomber is the real star of this Warner production, which carries a human story of only middling interest. Visual insight is given for the first time on screen of the world's largest, highest and fastest-flying eight-jet intercontinental Stratofortress. Some of the footage is almost breathtaking in scope as a result of highly effective color photography. With the name of Natalie Wood to attract younger generation and exploitation beamed at more mature auddences, the film at more mature audiences, the film should do okay biz in general mar-ket but would have benefitted con-siderably by tighter editing.

set but would nave benefited considerably by tighter editing.

Heavy focusing of the Irving Wallace screenplay upon a trifiling plotline in building to the real guts of the picture, a trial run of the new B-52 from a California air base to Africa and return, militates against attention subject rates until the winding reels. A story of a feud between father and daughter, as latter insists that parent, a top ground crew chief, leave the struce he's been in for 20 years and a romance between father's commanding officer and the daughter, are dragged in. Interest lies with the B-52 sequences to compensate for cluttered scripting.

In his direction of the Richard

ter, are dragged in. Interest lies with the B-52 sequences to compensate for cluttered scripting.

In his direction of the Richard Whorf production, Gordon Douglas socks over the exciting elements and generates good suspense as the returning B-52 is threatened with fire disaster. Camera work by William Clothier and aerial photography by Harold E. Wellman lend particular interest. America's air might as displayed by B-52s in flight formation is well and stirringly pictured.

Karl Malden makes the most of his character, torn between love of duty and love of family, but is called upon for some pretty silly antics in attempted comedy sequences which paint him as an anxious father worried over his daughter staying out late on a date with Efrem Zimbalist, Jr.. Zimbalist, in his role as Malden's commanding officer, who pilots the B-52 on its African flight and saferly brings the ship in desp'te free is an interesting newcomer who shows promises. Natalie Wood has little to do but be petulant as the daughter, but Marsha Hunt is warm as a service wife, who understands Malden's problems. Hefty support is afforded by Don Kelly, Nelson Leigh, Stuart Whitman and Michael Emmet in various service roles.

Technical departments are well handled generally. Leonard Rosenman's music score contributes, Leo K Kuter's art direction registers' and Thomas Reilly's editing, while prolonged in story sequences, tightens during final air reels.

Ghost Diver (REGALSCOPE)

Dick Einfeld as a producer. Okay entry for action market-

Hollywood, Oct. 25.
Twentieth-Fox release of Richard Einfeld production. Stars James Craig.
Audrey Tolter, Nico Minardos; features Lowel Brown, Rodolfo Boyos Jr., Pira Lowel Brown, Rodolfo Boyos Jr., Pira Lowell G. White, Screenphy, Einfeld, White camera, John M. Nickolaus Jr.: «ditor white; music, Paul Sawtell, Bert Shefter Previewed Oct, 23, '57. Running time 74 MMS.

Roger Bristol	James Craig
Anne Stevens	Audrey Totter
Pelu Rico	Pira Louis
Manco Capae	Nico Minardos
Bob Bristol	Lowell Brown
Rico	Rodolfo Hovos Jr.
Bartender	George Trevino
Marguerita	Elena Da Vinci
Stunt & Actor	Paul Stader
Stunt Dble	Diane Webber
Stunt Dble	Robert Lorenz
Stunts Richard	Geary, Tom Garland.
	Michael Dugan

Search for underwater treasure cues this well-handled programmer which fits the demand of action bills. It has the type of story to maintain audience interest, and further benefits by presence of sev-eral new faces among the princi-pals.

pais.
Film is (Charley's Son) Richard
Einfield's first solo producer effort,
and he comes through for good

results. He also shares screenplay and direction credit with Merrill G. White, both departments on the plus side. White additionally takes on editing chore, which is fast enough to allow satisfactory suspense, particularly in the underwater scenes when two men engage in a spear-gun duel. An authentic South American background is simulated through good selection of locations here.

south Atherican backgrount is smiulated through good selection of
locations here.

James Craig, as star of a toprating tv adventure show, and
Audrey Totter, his secretary who
follows him all over the globe,
share star billing with Nico Minardos, an interesting new Greek actor
who bows in pic as the heavy.
Craig, who has come upon a Paracan idol, which is the key to the
lost treasure of this forgotten
South American Indian tribe, promises his audience he will find this
treasure, known to be buried
underwater, on his next season's
program. Thereupon he heads for
the locality where idol was found,
accompanied by his secretary and
skin-diving son, Lowell Brown.

Opposing him is Minardos, who
knows the approximate location of
the treasure and who cut the lifeline of the diver who found the
idol. Pic takes its title from this
idol. Pic takes its title from this
idol. Pic takes its title from the
idol. Pic takes its title
idol. Pic takes its title
interesting the
idol. Pic tak

are successful in their search.

Craig does a good straightforward job with his character and
Miss Totter is perky as the secretary, whom he finally marries.

Minardos shows favorably in a
well-motivated role; Brown is persuasive as the son who stages a
couple of actionful fights with
Minardos; and Pira Louis, as
Minardos; sweetheart, lends interest as another promising newcomer.

John M. Nickolaus JP's camera

John M. Nickolaus Jr.s camera work is effective and music score by Paul Sawtell and Bert Shefter atmospherically accompanies ac-tion. Whit.

Abominable Snowman (REGALSCOPE)

Adventure film based on Himalayan legend; handy exploitation entry.

Hollywood, Oct. 25.

Twentieth-Fox release of Aubrey Baring production. Stars Forrest Tucker, Peter Cushing; features Maureen Connell, Richard Wattis, Robert Brown, Michael Brill, Arnold Marie, Wolfe Morris, Directed by Camera, Arthur Gearl; editor, Bill Lenny; music, Humphrey Searle. Previewed Oct. 23. 757. Running, Jime, 37 MINS.

25. 51. Rulling, time, 45 mins.
Tom Friend Forrest Tucker Dr. Rollason Peter Cushing Helen Rollason Maureen Connell
Dr. Rollason Peter Cushing
Helen Rollason Maureen Connell
Peter Fox Richard Wattis
Ed Shelley Robert Brown
McNee Michael Brill
Kusang Wolfe Morris
Lhams
Major DomoAnthony Chin

Based upon a legend of the Himalayas, this British import has been imaginatively produced to embrace strange elements. Subject bears good exploitation potential and is a suitable entry for the adventure market. Pic will be paok-aged in release with "Ghost Diver" (also reviewed here).

The Authern Baring production

aged in release with "Ghost Diver" talso reviewed here).

The Aubrey Baring production takes its theme from tales brought thack by Himalayan climbing expeditions—which have received wide front-page coverage—of mysterious figures in the upper levels known as "Abominable Snowmen," whose giant footprints reportedly have been seen but never the creatures themselves. In his story and screenlay, in which he draws on Lhamphale of the control of

self. Unfoldment is logical and exciting at times.

Forrest Tucker and Peter Cushing top the cast, former as an American adventurer who heads the party, latter an English hotanist with climbing experience. Both give substance to their roles, with Cushing the sole survivor of the expedition. Arnold Marle competently portrays the head of a Lhamasery possessed of occult powers. Maureen Connell scores as Cushing's wife and Richard Wattis is okay as his assistant. Michael Brill, Wolfe Morris and Robert Brown also lend capable support. Photography bf Arthur Grant is interesting and Bill Lenny's tight editing and Humphrey Searles music score are additional assets.

How to Murder A Rich Uncle

Smart comedy spoofing seedy nobility. Okay for selected nobility. situations.

Hollywood, Oct. 25.
Columbia release of John Parkin production. Start of John Parkin production. Start of John Parkin production. Start of John Parkin John
Newley, Athene Seyler, Kemneth Fortescue, Katie Johnson. Directed by Nigel
Patrick. Screenplay, John Parkin, John
Patrick. Screenplay, John Parkin, John
Patrick. Screenplay, John Parkin, John
John Parkin, John
Ride, John
Rid

Henry	Nigel Patrick
Uncle George	Charles Coburt
Edith	Wendy Hiller
Alice	Katie Johnson
Edward	Anthony Newley
Grannie	Athene Sevier
Aunt Marjorle	Noel Hoor
Albert	Wannoth Fortague
Constance	Datwinia Wahrten
Constance	FAUICIA WEDSKE
Gilrony	Michael Caine
Inspector Harris	Trevor Reic
Coroner	Cyril Luckhan
Radio Officer	Johnson Bayly
Police Sergeant	Martin Boddes
Bar Steward	Kevin Stoney
Colonial Type	Antony Shaw
Postman	Ian Wilson
I OSCILIALI	

"How to Murder a Rich Uncle," a provocative title presents dry humor in such a way that it emerges smart adult comedy. Film and subject are a trifle English but should be well received.

should be well received.

Produced and scripted by Hollywood writer John Paxton in England under the Warwick banner, yarn is a departure from the usual Warwick brand of product, which in the past has cleaved to action melodrama. Topic twirls around the efforts of an impoverished British nobleman, Nigel Patrick to away with his wealthy uncle in from Canada, as the only "honerable" way to meet his debts.

Somehow, however, these efforts

able" way to meet his debts.

Somehow, however, these efforts seem to continually backfire, and one by one his family begins to drop off, each, meeting the tragic—and violent—and meant for the uncle, played by Charles Coburn. When the always-forgetful noblemen himself is killed by a Rube Goldberg setup, a shotgun pointing straight at the uncle's bedroom door attached by a thread between trigger and door-handle, Coburn is arrested and tried for murder of his doting family but finally is cleared by an elderly cousin.

Comic aspects of the idea are

his doting family but finally is cleared by an elderly cousin.

Comic aspects of the idea are richly fulfilled, the film also being a spoof on British nobility and their refusal to enter trade even as a last resort. Patrick, who also directs for subtle effect, creates a lasting impression as the stuffy and somewhat ingenious nobleman fully convinced he can get away with his plan of murder. It's his picture, rather than Coburn's, in for a good piece of work but in a more conventional role.

A highly capable cast support, headed by Wendy Hiller as Patrick's absent-minded spouse, one of the victims. Athene Seyler is outstanding as Patrick's mother, another victim; Kenneth Fortescue caricatures the dim-witted son, who takes the uncle's place on Patrick's death calendar; and Katie Johnson is excellent as the elderly spinster responsible for Coburn's acquittal. Patricia Webster, in role of the family, scores brightly and Antony Newley is a good character as her boyfriend, an amateur crimno'ogist.

Top technical values provide further assist, including Ted Moore's

inologist.

Top technical values provide further assist, including Ted Moore's photography, Bert Rule's editing, Join Box' art direction and music score by Kenneth V. Jones.

The Bolshoi Ballet (BRITISH-COLOR)

Brilliant offering for specialized houses; ballet fans will flock to this artistic pic.

London, Oct, 22.

Rank release of a Paul Crimer-I. R.
Maxwell production. Stars Galina Ulanova:
features Raisse Struchkova, Nikolai
Fadeycchev and Bolshof Theatre Ballet,
with Moyal Opera House. Covent Gardon.
evr. F. B. Onlons, It Odeon Theatre
Lelcester, London. Running time, 106
MINS.

"The Bolshol Ballet" is, necessarily, a specialized pic and though the pic should be assured of a hearty welcome in arty houses, it would be a bold speculator who would risk it in a broader market. Nevertheless, such is the quality of this standout ballet film that it may well appear even to those to whom ballet is either a mystery or a bore.

whom ballet is either a mystery or a bore.
Paul Czinner has done a service to ballet fans in capturing for the screen the alluring Galina Ulanova, one of the top exponents to terpsichore. She is admirably supported by the Bolshoi Theatre Ballet Co. The film is in two sections. The first half consists of six short baltets while the second half is the longer ballet, "Giselle," with music by A. Adam.

with the invigorating "Dance of the Tartars" from Asafiev's "Fountain of Bakhchiserai." Next comes the Spanish dance from Tschaikowsky's "Swan Lake," followed by an enchanting duet by L. Bogomalova and S. Vlasova called, "Spring Water," by Rachmaninoff. Entire balter company does "Polonaise and Gracovienne" from Glinka's "Ivan Susanin." Ulanova makes, her first appearance in Saint-Saens' "Dying Swan." Madame Ulanova dapces with superb grace and artistry and this dance is a fitting prelude for the films second half which consists entirely of "Giselle."

sists entirely of "Giselle."
There is no doubt that everybody connected with this film has done a great job. The Eastmancolor is magnificent and the colorful costumes and decor are well served by the lensing of F. B. Onions. The entire effect is exhilarating. L. Lavrovsky is responsible for the choreography and the screen version of "Giselle." He has been aided by the shrewd editing of Phillp Hudsmith.

But the film stands or falls by

Hudsmitt.

But the film stands or falls by the dancing of Ulanova, and even those not technically competent to indre of its quality must respond to its grace. The obvious point arises that for those who are not ballet addicts the entertainment will seem much too long. The varied music, played superbly by the Royal Opera House Covent Garden orchestra, conducted maint by Yuri Faier, is a delight to the ear. All in all, "The Bolshoi Ballet" has come off as an artistic achievement even if it does not fare equally well at the boxoffice.

Escape From San · Quentin

Routine meller for the action market; name of Johnny Des-mond may lure teenage trade.

Columbia release of Clover (Sem Katzman) production, Stars Johnny Desmond, Merry Anders, features Richard Devon, Larry Blake, Directed by Fred F. Sears, Screenplay, Raymond T. Marcus; camera, Benjamin H. Kline; editor, Saul H. Goodkind; music, Lagrindo Almedig; sonk, "Lonely Lament," by Johnny Desmond, Francis et al. N., Ock. 17, '57, Running Miles (Black).

Mike Gilbert	. Johnny Desmond
Robbie	Merry Anders
Roy Gruber	Richard Devon
Hap Graham	Roy Engel
Richie	William Bryant
Curly Gruber	Ken Christy
Mack	
Piggy	Don Devlin
Mendez	Victor Millan
Sampson	John Merrick
Jerry	
Georgie	Barry Brooks
Bud	Lennie Smith

With a fair quota of chases, fisticuffs and gun duels in the footage, "Escape From San Quentin" shapes up as a routine meller for the action market. To insure teenage attention producer Sam Katzman has tossed the top role in this Columbia release to disk artist 70hnny Desmond. He offers an exploitable peg of sorts.

peg of sorts.

As written by Raymond T. Marcus, the yarn recounts the escape of three cons from a San Quentin prison farm. Ringleader in the break is hardened criminal Richard Devon. His partners are Roy Engel and Desmond. Latter, an ex-Air Force man, pilots a small plane that takes him and Devon to freedom while Engel escapes on foot despite a beating from Devon.

Before the law closes in for the

despite a beating from Devon.

Before the law closes in for the inevitable recapture, Desmond finds some romantic interest in Merry Anders. She's the younger sister of his wife Peggy Maley who's suing him for divorce. She's also more or less an innocent by-stander in some suspenseful scenes that outline desperate attempts of Devon to arrange a rendezvous with his father who has \$119,000

bevon to arrange a rendezvous with his father who has \$119,000 stashed away.

Fred Sears' direction helps point up the action and suspense, but can't get more than a passable performance out of Desmond who's making his second screen appearance with this stint. Singer appealingly warbles "Lonely Lament," a ballad of his own composition and the film's lone tune. With further experience, handsome vocal'st's thesping may match the quality of his voice.

A pert blonde, Miss Anders capably handles the romantic requirements of her role. As the badistic desperado, Devon turns in a credible characterization with the proper emotional overtones. Okay

a credible characterization with the proper emotional overtones. Okay support is provided by Engel, ruthless escapee who's slain by **a cops; William Bryant, part-time bookie killed by Devon, and .c. Christy, Devon's aging father, among others. bookie killed Christy, Dev among others.

one of the top exponents to terpsi-chore. She is admirably supported by the Bolshoi Theatre Ballet Co. The film is in two sections. The first half consists of six short bal-lets while the second half is the longer ballet; "Giselle," with music by A. Adam.

Film gets away to a rousing start

among others.

Benjamin H. Kline's camerawork by rordicient, particularly in the outdoor sequences. Editing of Saul at Godkind is par for the course as is Paul Palmentola's art direc-tion and the Lacrindo Almedda score, Production values bespeak a modest budget,

Stopover Tokyo

Handsomely - mounted Mote less "Mr. Moto" picture, bu less "Mr. Moto" picture, but short on story. Outlook routine.

Hollywood, Oct. 25.

Mollywood, Oct. 25.

20th-Fox release of Walter Reisch production, Stars Robert Wagner, Joan Collins and Edmond O'Briens with ken Scott, Reiko Gyama, Larry Keating, Sarah Selby, Solly Nakamura, H. Okhawa, K. J. Settlo, Demmie Susukl. Directed by Robert L. Bereen. Surenplay by Rebert L. Bereen. Surenplay by Rebert L. Bereen. Surenplay by Green and Start Selby, Solly Nakamura, H. Okhawa, K. Berbert L. Bereen. Surenplay to green and the surenplay by Rebert L. Bereen. Surenplay Ber Mark Fannon Robert Wagner
Tina Joan Collins
George Underwood Edmond O'Frien
Tony Barrett Refen Joan
Hill Commissioner Larrett O'Young
Wife of High Commissioner Sarah Selby
Nobika Solly Nakamura
L. Arlmi H. Okhawa
La J. Selby
L. Arlmi K. J. Selby
Capt. Masso Demnet Sarah Selby

clean-cut Yank counter-intelligence agent in his stead.

Wagner, as the agent, has tough assignment of protecting life of Larry Keaflag, American High Commissioner in Japan 'a nost-since changed to ambassador). Since Keating refuses to recognize his danger, Wagner must accomplish his mission the hard way. Meanwhile, he's involved in an inconclusive romance with Miss Collins, with fellow-agent Ken Scott filling out the triangle.

Baddies, led by Edmond O'Brien, are Bolshevilä bent on stirring up an incident but blowing up the commissioner at a public dedication of a peace movement. O'Brien tries his ingenious best to liquidate Wagner, but succeeds with Japa-

Wagner, but succeeds with Japanese agent Solly Nakamura. In anti-climatic finale, Wagner disposes of the bomb, but gets the brush from Miss Collins, who abruothy finds him overly-dedicated to his work.

cated to his work.

Subplot concerns joint Wagner-Collins protective custody of cute (sometimes over-cute) Japanese moppet, Reiko Oyama, as orphaned daughter of agent Nakamura. In end, she accepts up-to-then secret, death of her father with a singular matter-of-factness, and goes home by herself.

by herself.

Reisch and Breen also produced and directed, respectively, which is another way of saying they've only got themselves to hlame. Staging is routinish in both romantic and action passages, save for colorful backforp of Japanese scenery and folkways.

Wagner continues to grow thersi

and folkways.

Wagner continues to grow thespically, and lends authority to role of the agent. Miss Collins, herself a lovely scenic addition, is also a good actress and handles her undemanding assignment with ease. O'Brien likewise doesn't have to extend himself, but as usual, makes a convincingly smooth heavy. Scott impresses as a find, with rugged good looks and a pleasing screen personality.

Little Miss Ovams leave rether.

good looks and a pleasing screen personality.

Little Miss Oyama leans rather heavily on a Pollyanna-ish note, perhaps a directorial fault, but has a nice, sumy disposition. Others' in cast perform canably, including Keating, Sarah Selby as his wife, and Nakamura (especially effective), H. Okhawa and Demmei Susuki as Japanese police officials.

Technical credits are outstanding, especially the striking DeLuxecolor photography by Charles G. Clarke, and art direction by Lyle R. Wheeler and Eddie Imazu.

Kove.

· Azteca Hit by 'Truster'

Chicago, Oct, 29.

Chicago, Oct, 29.

Suit charging Az'eca films with violations of antitrust laws was filed in Federal District Court in Chicago last week by Seymour Simon on behalf of Ahraham Gomez, operator of Tampico and Plaza Theatres in Chicago.

Suit alleges that Azteca insisted on Gomez taking all 52 Azteca releases per year or else mone at all for his two Spanish-language film houses. Gomez had refused, this offer of block booking in the summer of this year.

THEATRES 'LIVING CORPSES'

Exhib Ideal: Plans Year Ahead!

Lepnard H. Goldenson, distressed over present-day picture re-leasing patterns, would like schedules so arranged that exhibitors could plan their programming up to a year in advance. In this was, he points out, the quality pictures could be spaced apart among the gimmick and exploitation product. The AB-PT president and v.p. Edward L. Hyman also feel that "orderly" releasing of the expensive productions shouldn't have the distributors taking all the risks. In turn for receiving a big en-try in a dull season, the exhibs should give top terms and choice playing time.

Allied Asking Distribs to Specify 'Clearance' Period (in years) From Theatrical Release to TV Exposure

Kiamesha Lake, Oct, 29.
Allied States Assn. will petition the major film distributors to set a fixed term of years as the minimal time before current theatrical motion pictures will be sold for clevision. Purpose is to beat the growing public impression that current films will "soon" be available for free on home sets. Exhibitors wish to be in a position to advertise a pledge to the contrary.

In advance of the Allied conven-tion itself, its Board voted a com-mittee to wait upon the distribu-tors, find out their thinking and endeavor to seat a "clearance" of years—exact number not specified year's—exact at this time.

President Julius Gordon explained that Allied is not objecting to ultimate disposal of subsidiary rights to video but wants "protection" for theatres which charge substantial admissions.

charge substantial admissions.

Another complaint heard at the Board meeting centered on the uneven flow of product, the continued founders. of distribs for reserving the big pictures for the big holiday periods. This is the same gripe voiced repeatedly by the Paramount Circuit in particular. The dertin-between the Labor Day weekend and the Thanksgiving weekend, as right now, is wretched business practice, the operators grow! They passed a resolution in support of the Leonard Goldenson-Edward Hyman thesis.

Allied's Board agreed to con-

'Mighty Mo' Rothman

Mignty Wo Kothman
Mo Rothman, United Artists'
Continental sales manager
since 1955, has been named
Continental manager and as
such will supervise the company's offices in 21 countries
in Europe and the Middle East.
He joined UA in 1952 as assist-

He joined UA in 1952 as assist-ant to Charles Smadja, vp. in charge of European operations. Rothman was in New York over the past weekend for con-ferences with UA's foreign dis-tribution vp. Arnold Picker and has returned to his Paris

Col. Cole Quits; **Glum Swan Song** On Allied Future

periods. This is the same gripe voiced repeatedly by the Paramount Circuit in particular. The derith-between the Labor Day weekend and the Thanksgiving weekend, as right now, is wretched business practice, the operators growl. They passed a resolution in support of the Leonard Goldenson-Edward Hyman thesis.

Allied's Board agreed to continue attempts to arrive at industry arbitration plan in acordance with recommendations of Senate Small Business Committee. In this connection Allied declared it was operating within scope of senate recommendations but that "so far distributors have not agreed to negotiate on arbitration with recommendations made by senate committee."

Except for clarification of one point Allied is prepared to return to the Council of Motion Pictures Organizations from which it withdrew more than a year ago. Alford the property of Allied Pressent time I have not present time I have not provided in this prepared to return to the Council of Motion Pictures Organizations from which it withdrew more than a year ago. Alford members, to come to a continued on page 16)

ALLIED CALLS GOVT. MEDICS

Kiamesha Lake, Oct. 29.
Proposal that Federal government come to aid of nation's film theatres which are "as sick as it is possible to be and still live" was made at opening session of Allied States Assn. convention at Concord States Assn. convention at Concord Hotel here yesterday (Mon.). Prexy Julius Gordon in his keynote address made the dramatic appeal. He urged "Allied, in association with all other film theatre groups, go to Washington "and ask for retroactive accelerated depreciation for past ten years."

past ten years."

Gordon pointed out that for first five years of past decade the vast majority of theatres paid enormous taxes to government from profits "as well as acting as collection agency for hundreds of millions in admission taxes." He stressed that during these profitable years theatres were only allowed normal rate of depreciation against taxes since "government then had every right to believe that depreciation life" of theatres would be a long one.

Such assumption however proved incorrect and exhibitors now have "single purpose buildings with single purposes equipment which is obsolete."

He pointed out that Uncle Sam

He pointed out that Uncle Sam has come to aid of other business with similar difficulties and saw no reason why it would not look on proposal favorably if it is presented properly. Spelling out his plan Gordon said it'd result in this:

(1) It would mean that theatres could apply accelerated depreciation retroactively against taxable profits in previous years and thus be entitled to immediate credit against those taxes paid and collectable now.

against those taxes paid and collectable now.

(2) If as result of this concession, theatres were able to improve or survive until better times government would not be loser for it would use up future depreciation and on future profits taxes would be higher because theatres would have less depreciation to deduct from profits.

(3) It would even benefit film producers for they would again have solvent customers.

(4)—If theatres have no future profits then it is only right "under our tax theories and under our system of government" that theatres had been allowed to charge off investment during their useuable life Speaker cited examples of government concessions to oil, airlines, shipping, lumber and cattle industries. He noted too that many industrial plants have been built in last 15 years with accelerated depreciation allowance based on theory that because they were built (Continued on page 21)

(Continued on page 21)

Allied Pressing for 'Regional' Release Pattern to Circumvent Buildup-Killing Print Shortage

Calls Esquire a 'Threat'

Calls Esquire a 'Threat'
Kiamesha Lake, Oct. 29.
Julius Gordon, Allied prexy,
believes that Paramount's acquisition of the Esquire, Chicago, was designed by the film
company as a warning to all
exhibitors that, if the company's terms aren't met by the
theatres, Par would acquire
more houses in competition to
existing theatres.
Noting that the film companies had become so expert in
saying "no" to exhibitor proposals, Gordon noted that
Khrushchev & Co., should they
ever run out of United Nations
reps, would here find a pool
of "excellent talent."

Re Esquire, Chi **Advises Exhibs** To Be Happy

It isn't so that Paramount's acquisition of the Esquire Theatre, Chicago, is "morally at variance" with the industry antitrust decrees aimed at concentration of power and restrictive marketing conditions. As, a matter of fact, states Par western sales manager Sidney Depeau, purchase of the house will serve to open up a territorial book-ing situation in such a manner as to benefit. Chi's subsequent-run theatres.

Deneau's statement was in reply to criticism expressed by Jack Kirsch, president of Allied Thea-tres of Illinois.

tres of Illinois.

Said the Par exec: "Marketing difficulties and booking problems caused us to purchase the Esquire Theatre. I am certain that the acquisition will facilitate the showing of our prefures in Chicago and thus improve this condition. Also it will make it possible to have our pilctures shown more expeditiously and with better and more timely exploitation than was possible heretofore."

Previously. a Par source was

Previously, a Par source was more specific, alleging that Balaban & Katz, kingpin of Chi exhibition, had been creating a booking bottleneck in the Loop area and Par's only alternative was to take over its own house.

Demand for new system of ter-ritorial release was made by Al-lied delegates here. Exhib org plans to appeal to distribs to drop present system of national release present system of national release dates and to issue pictures at different time in area by area distribution method.

Thus, it was said, distrib argumen' about unavailability of prints could be eliminated.

Flore discussion beauty for the country of the countr

nated. Floor discussion brought forth reports from Allied leaders that some distribs had been considering "staggered" system for four years but have failed to take initiative because of fear that it would disrupt national advertising program.

gram. Allied delegates questioned value of national advertising in consumer magazines and suggested that perhaps territorial advertising campaigns would be more effective. It was pointed out that although distribs have stressed importance of national ad campaigns they themselves were dissipating effect by withholding availabilities of pix for subsequent runs and small towns. By time pix got to smaller communities Allie deharged national campaign was all but forgotten.

Suggestion for territorial release system was made from floor

Suggestion for territorial re-lease system was made from floor by Julius Rifkin of New England Allied. His proposal received im-mediate approval from large seg-ment of those present and Allied board decided to take in under con-sideration and he's anticipated that resolution embodying proposal will be passed.

be passed.

Abram F. Myers, Allied board chairman, disclosed that discussions relating to territorial release had been held with number of distribs and that it's possible "something may come of it."

Rowland Lee Purchases Lloyd Douglas' Biblical Novel for Buena Vista

Hollywood, Oct. 29.
Lloyd C. Douglas' Biblical novel,
"The Big Fisherman" has been acquired by vet director Rowland V.
Lee for production next year. It
will be released by Walt Disney's
Buena Vista outfit.

Buena Vista outilit.

Lee reported the property was acquired from Centurion Corp. and the Douglas Estate for \$150,000, part in cash and the balance to be paid from profits. Film will be budgeted at \$3,500,000 and will be budgeted at \$3,500,000 and will be used a by an unique according made by an indie corporation formed specially for the project.

In Allied States The Natives Are Restless Again

Kiamesha Lake, Oct. 29.

to industry problems for past year returned to its old bellergency at its convention at Concord Hotel here. Speaker after speaker became a firebrand and vigorously denounced policies of film compa-

They belabored serious plight of theatreowners and there were dire warnings that nation's film thea-

of how film companies placed pic-Allied State Assn, which has tures in key situations and then been employing a "soft approach" withdrew them for prolonged periwithdrew them for prolonged period of time until their value to subsequent run houses was complete-

Ben Marcus head of Wisconsin Allied and former National Allied prexy charged that introduction of so called "super-availability" of pix has contributed to closing of hundreds of theatres. More than 100,000,000 Americans, he declared, are ready and willing to come back to film theatres. However he added they are unable to do so because steady flow of good pictures are not made to all fleatres. He charged film companies with "rationing" of pictures with a "teaspoon." Allied and former National Allied warnings that nation's film theatres faced extinction unless methods could be found to improve state of film theatres. However he addited they are unable to do so better the sample of the sample for sagging attendance was are not made to all theatres. He charged film companies with "rationing" of pictures with a "teanounced they took secondary role. Chief complaints centered on all they have been considered for the construction of "normal availability" of pictures and trend toward seasonal releasing of films. "Example after example was cited to film theatres. However he addited they are unable to do so because steady flow of good pictures are not made to all theatres. He charged film companies with "rationing" of pictures with a "teamount was particularly raked over coals for its distribution original "My Dog Satellite" life, writer Al Martin registered an original "My Dog Satellite" life, writer Al Martin registered an original "My Dog Satellite" life, writer Al Martin registered an original "My Dog Satellite" life, writer Al Martin registered an original "My Dog Satellite" life, writer Al Martin registered an original "My Dog Satellite" life, writer Al Martin registered an original "My Dog Satellite" life, writer Al Martin registered an original entry to be seen that the points of the product of the methods (and he made illusions to film theatres. He methods (and he made illusions to film theatres. He methods (and he made illusions to film theatres. He methods (and he made illusions to film theatres. He cause steady flow of good pictures are not made to all theatres. He cause steady flow of good pictures are not made to all theatres. He cause steady flow of good pictures are not made to all theatres. He cause steady flow of good pictures are not made to all theatres. He cause steady flow of good pictures are not made to all theatres. He cause steady flow of good pictures are not made to all theatres. He cause steady flow of good pictures are not made to all theatres. He cause steady flow of good pictures are

audiences back to theatres, was being dished out on such piecemeal basis that by time it reaches subsequents value of its big buildup will have evaporated.

Warning to other film companies contemplating similar release methods especially Metro with "Raintree County" and Columbia with "Bride of River Kwai" was issued by Allied. Rube Shor, another former prexy, warned delegates that only by cooperative methods (and he made illusions to

'boycott") - could exhibitors hope theatre business. I told him to look survive under present-day con-Marcus cited fact that Milwau

kee exhibitors had combined—al-though they had been warned that it might be illegal—and had refused to book pictures that were not made available on normal avail-ability. He issued list of pictures which had been bypassed in Mil-

waukee.

Horace Adams head of Allied of Ohio pointed out that because of system of national advertisers followed by film companies picture loses its value in three months. By deliberate withholding of pix he charged distributors are killing continuity of interest and therefore public is staying away from theatres in droves. Adams who appears to be assuming mantle of Bennie Berger in sharp attacks of mistribution was vehement and impassioned in his denunciation of film company practices. "My son who is now in college" he said "has expressed interest in going in obtain picture.

consin Alied, gave following illustrations on three upcoming Metro pictures:

(1) "Jailhouse Rock" opens in one first run house in Milwaukee any other theatre in state until Thanksgiving.

(2) "Les Girls" opens first run in Milwaukee Nov. 22 but no other theatre in state will be able to one on two a day basis at \$2.50 in film company practices. "My son who is now in college" he said "has expressed interest in going in obtain picture.

for some other profession because I may not have any theatres left when he graduates."

when he graduates."
As examples of how distributors were deliberately withholding pictures for extended periods and gearing them for holiday stanzas for subsequent runs and small towns Ben Marcus, head of Wisconsin Allied, gave following illustration on three upcoming Metro nictures:

New Product Lifts L.A.; 'Joey' Mighty 38G, '1,000 Faces' Fine 64G, '10 C's' 38½G, 'Stripe'-'Armored' Hefty 85G

Los Angeles, Oct. 29.
Entrance of several strong bills is causing local first-run trade to pick up in current round, making it the best in last seven weeks. Prospect is for a good \$243,000, plus another. \$146,700 from three openers in nabes and ozoners.
"Pal Joey" is leading the field with a smash \$38,000 at the Egyptian, opening three days hitting a house record for a regular pic, of \$20,000. "10 Commandments," in first multiple showing here at three houses, looks fine \$38,000.
"Man of 1,000 Faces" with "Forbidden Interlude" is beaming for a mild \$11,000 in three houses but getting a big boost of an additional \$53,000 in three nabes. eight ozoners. "Battle Stripe" and "Armored Attack." reissue combo, is hefty \$19,300 in three first-runs plus another \$65,700 in three nabe houses and seven drive-ins.
"Raintree County" is rated slow \$16,500 in third Warner Beverly round but city's other hard-tix pix are sharp. "My Man Godfrey" leads regular holdovers at the Chinese.

Estimates for This Week

Estimates for This Week

Chinese

Estimates for This Week

Downtown, Hollywood Paramount, Wiltern (SW-F&M-SW) (1, 757; 1,468; 2,344; 81,25-82,50)—"10

Commandments" (Par) first multiple run, Fine \$38,000 or near. Last week, Downtown with Egyptian, Fox Beverly, 'leanne Eagels' (Col) (1st wk, Fox Beverly; 2d wk, Downtown; 1th wk. Egyptian, 'Sabellite in Sky" (WB) (1st wk, repeat, Downtown), 'Woman of River' (Col) (1st wk) (Fox Beverly, \$12,600, Hollywood Paramount, 'Forbidden Interlude" (U) (5th wk), \$3,500, Wiltern with Downtown Paramount, Pantages, 'Helen Morgan, Story" (WB), 'Johnny Trouble', WB) (1st wk), \$21,200, Hillstreet, New Fox, El Rey (RKO-FWC) (2.752; 965; 861; 90-\$1,50)—"Quantez" (U) and "This Island Earth" (U) (reissues), \$2,700, New Fox, War of Worlds' (Par), 'Conquest of Space' (Par) (reissues), \$4,000, El Rey, with Orpheum, Hawail, 'Chicago Confidential' (UA), 'Gun Ducl at Durango' (UA), 'Gun Ducl at Durango' (UA), 'Gun Bless' (20th) (1st multiple run) and 'Un-(Confined on page 20) (15m Mals Rilses' (20th) (1st multiple run) and 'Un-(Confuned on page 20)

(20th) (1st multiple run) and (Continued on page 20)

'Faces' Stout at \$9,000 In Slow Mpls.; 'Ball' Hot 11G, 'Wonders' 11G, 64

Minneapolis, Oct. 29.

Boxoffice results, for the most part, continue very spotty but some spots shape better. Plenty of transients were in evidence during the weekend when Minnesotan Michigan football game, pulling a 65,500 capacity crowd, diverted attention from cinemas, hurting considerably because regionally televised. Newcomers "Operation Mad Bail" looms nice. "Three Faces of Eve" shapes rousing. "Perri" looks okay. Still very much on the plus side are the holdovers—"Seven Wonders of World." "Around World in 80 Days" and "Joker Is Wild," in 64th, 16th and third stanzas, respectively.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Academy (Mann) (847; \$1.50-\$2.65) — "Airound World" (UA)
'16th wkt, Going into its fifth month and continuing to give a splendid boxoffice account of itself. Big \$14,000. Last week,
\$14,500 (Control 2007 2007)

Broadway Grosses

Estimated Total Gross

This Week \$555,500
(Based on 21 theatres)
Last Year \$583,400
(Based on 21 theatres)

'Raintree' Boffo 21G in Dull Hub

Boston, Oct. 29.

Increase of Asian flu cases is sloughing first-run trade again this week, with some of lowest grosses in weeks. "Three Faces of Eve" is fairly good at the Memorial. "Devil's Hairpin" is only fair at Paramount and Fenway. "Raintree County" on hardticket policy at Astor looks great after smash opening round. "Joker Is Wild" is big in third "Joker Is Wild" is big in third

Astor looks great opening round.

"Joker Is Wild" is big in third round at Memorial... "Seven Wonders" is perking in its 62d week at the Boston as announcements of newcomer being made. "Brothers in Law" is holding strong at the Exeter in its fourth week. "Around World" is steady in its orbit at the Saxon, 30th week, biggest thing in town.

Estimates for This Week

Astor (B&Q) (1,372; \$1.65-\$2.75)

—"Raintree County" (M-G) (2d
wk). Second week ends Thursday
(31). First week was great \$21,000.

Beacon Hill (Sack) (678; 90-\$1.25)—"Sins of Casanova" (Times). Hotsy \$10,000. Last week, "Rising of Moon" (WB) (2d wk), \$5,500.

Boston (SW - Cinerama) (1,354; \$1.25-\$2.65) — "Seven Wonders" (Cinerama) (62d wk). Great \$17,-500. Last week, ditto.

Copley (Indie) (981; 90-\$1,25)—
"Miracle of Marcelino" (UMPO)
(6th wk). Fifth week was oke
\$4,000. Last week, \$5,500.

Exeter (Indie) (1,20; 60-\$1,25)—
"Brothers in Law" (Cont) (4th wk).
Third week was neat \$5,900. Fact

\$4,000. Last week, \$5,500.

Exeter (Indie) (1,200; 60-\$1,25)—
"Brothers in Law" (Cont) (4th wk).
Third week was neat \$6,300. Last
week, \$7,500.

Fenway (NET) (1,378; 60-\$1.10)—
"Devil's Hairpin" (Par) and "Mr.
Rock and Roll" (Par). Fair \$4,000.
Last week, "Portland Expose" (AA)
and "Death in Small Doses" (AA),
and "Death in Small Doses" (AA),
and "Death in Small Doses" (AA),
"Story of Esther Costelley (Col)
(2d wk). Oke, \$7,500. Laft week,
\$11,000.

Kenmore (Indie) (700; 85-\$1,25).
— "Young Stranger" (RKO).
Opened strong Friday (25) nabbing
fine crix and press buildiup through
James MacArthur, Harvard student
star of film, and his mother, Helen
Hayes, in Hub on legit staze. First
week, ends Thursday (31). Last
week, "Doctor at Large" (U) (9th
wk), hep \$4,000.

Paramount (NET) (1,700; 60-\$1)
—"Devil's Hairpin" (Par) and "Mr.
Rock and Roll" (Par). Mild \$9,000.
Last week, "Portland Expose" (AA)
(Continued on page 20)

'Joker' Neat \$10,000,

POTL: Eve Modest 7G
Portland, Ore., Oct. 29.
Despite some new, improved product currently, biz still is lagging at most houses. Standout newcomer is "Joker Is Wild," nice at Paramount. "Three Faces, of Eve" is only so-so at the Fox. "Around World in 80 Days" still is amazing in 28th session at Broadway.

Estimates for This Week

Broadway (Parker) (980; \$2-\$2.50) — "Around World" (UA) (28th wk). Big \$9,500. Last week, \$9,300.

| Z8th wkl. Big \$9,500. Last week, \$9,300. |
| Fox (Evergreen) (1,536; \$1.\$1.50) |
| — "Three Faces of Eve" (20th) and "Copper Sky" (20th). So-so \$7,000. Last week, "Helen Morgan Story" (WB) and "Satellite In Sky" (WB) (reissue), \$6,800. |
| Guild (Indie) (400; \$1.25)—"Lost Continent" (Indie) (3d wk). Nice \$2,000. Last week, \$2,700. |
| Liberty (Hamrick) (1,890; 90-\$1.25)—"Slaughter On 10th Avenue" (U) and "War Drums" (UA). Mild \$5,000 or near. Last week, "Invisible Boy" (M-G) and "Hired Gun" (M-G), \$4,400. |
| Orpheum (Evergreen) (1,600; \$1-\$1.50)—"Forty Guns" (20th) and "The Deerslayer" (20th). Warm \$6,000. Last week, "Black Scorpion" (WB) and "James Dean Story" (WB), \$5,800. |
| Paramount (Port-Par) (3,400; 90-\$1.25)—"Joker is Wild" (Par) and "Monte Carlo Story" (UA). Fine \$10,000. Last week, "Conquest of Space" (Par) and "War of Worlds" (Par) (reissues), \$3,800. |

'Raintree' Brisk \$12,000 in L'ville

Louisville, Oct. 29.

Louisville, Oct. 29.
Downtown film houses are getting lots of competition from shows at the Kentucky Fair Grounds and Exposition Center. Tee-off of ice hockey, football, Rollér Derby at the Armory, all are bidding for trade. "Invisible Boy" can hardly be seen boxoffice-wise at Loew's. "Raintree County" in fourth stanza at the Brown is maintaining a good pace. "Land Unknown" looks medium at Rialto. Holdover of "Joker is Wild" at the Kentucky is socko.

Estimates for This Week

Brown (Loew's-Fourth Ave.) (1,-000; \$1.25-\$2.—"Raintree County" (M-G) (4th wk). Likely sturdy 12.000 after third week's \$13.000.

Kentucky (Switow) (1,200; 50-85) —"Joker Is Wild" (Par) (2d wk). Socko \$7,000 after first week's sock \$9.000.

Loew's (Loew's-U.A.) (3,000; 50-85)—"Invisible Boy" (M-G) and "Tip on Dead Jockey" (M-G). Slow in spite of fact that "Jockey" with opening of Churchill Downs Race Meet Saturday (28). Drab \$5,000.

Last week, "Story Esther Costello" (Col) and "Parson Outlaw" (Col), same.

Same.

Mary Anderson (People's) (1,20050-85)—"My Gun Is Quick" (UA)
and "Outlaw's Son" (UA) Fair
4,500. Last week, "Battle Cry"
(WB) and "Satellite in Sky" (WB)
(reissues), about same.

Rialto (Fourth Avenue) (3,00050-85)—"Land Unknown" (U) and
"Midnight Story" (U) Medium
48,5500. Last week "No Down Payment" (20th) and "Under Fire"
(20th), same.

Cincy Perks, 'Mad Ball' Wow \$11,000, 'Boy' Slow 7G, '80 Days' 11½G, 20th

month and continuing to give a splendid boxoffice account of itself. Big \$14,000. Last week, \$14,500. Century (SW-Cinerama) (1,150, \$1.75,52.65) — "Seven Wonders" (Cinerama) (64th wk). Holds on stubbornly, delaying local advent of its "Search for Paradise" (Cinerama). Apparently, no early end of ruin in prospect. Holds (1,000). 85-90)—(Teen-Age Thunder (Indie) and "Carnival Rock" (Indie). Fairb \$4,100. Last week, "Statellite in Sky" (WB) and "River Changes" (WB), \$2,000. Last week. "Satellite in Sky" (WB) and "River Changes" (WB), \$2,000. Last week, "Statellite in Sky" (WB) and "River Changes" (WB), \$2,000. Last week, "Statellite in Sky" (WB) and "River Changes" (WB), \$2,000. Last week, "Statellite in Sky" (WB) and "River Changes" (WB), \$2,000. Last week, "Statellite in \$4,100. Last week, "Statellite in \$4,100.

Grand (RKO) (1,400; 75-\$1.10)—
"Mister Rock and Roll" (Par) and
"Joe Dakota" (U). Okay \$5,000.
Last week, "Young and Dangerous"
(20th) and "Rockabilly Baby"
(20th), \$4,500.

Guild (Vance) (300; 50-90)— "Lost Continent" (Indie). Fairsh \$1.600. Holds for second week, Last week, "Garden of Eden" (In-

Last week, 1, \$1,100.

Keith's (Shor) (1,500; 75-\$1.25)—
"Operation Mad Ball" (Col). Wow \$11,000, best here for some weeks."

ast week, "No Down Payment"

(2011), \$5,400.

Palace (RKO) (2,600; 75-\$1.10)—
"Invisible Boy" (M-G) and "Hired
Gun" (M-G). Slow \$7,000. Last
week, "Unholy Wife" (RKO),
\$6,500.

Valley (Wiethe) (1,300: \$1.50-\$2.50)—"Around World in 80 Days" (UA) (20th wk), Maintaining last week's hefty \$11,500 pace. Week-end biz still is strong.

ker' Neat \$10,000, Port.; Eve' Modest 7G Faces' Fancy \$16,000, D.C.; 'Mad Ball' Lively 17G, Time' 16G, Pilot' 6G, 5

Key City Grosses

Estimated Total Gross

This Week\$2,407,300
(Based on 22 cities and 244
theatres, chiefly first runs, including N. Y.)

Total Gross Same Week
Last Year\$2,523,900
(Based on 23 cities and 236
theatres.)

'Cinerama' Giant \$24,000, Toronto

Toronto, Oct. 29.

On belated opening of "This Is Cinerama." with a \$120,000 renovation and screen change at The University, this is leading the city to turnaway biz. Of other new-comers, "Portland Expose" is big while "Slaughter on 18th Avenue" is disappointing at a three-house combo. "Sun Also Rises" and "Joker Is Wild," both in third stanzas, still are skrong.

Estimates for This Week
Carlton (Rank) (2,518; 60-\$1)—"Sun Also Rises" (20th) (3d wk). Fine \$9.000. Last week, \$12,000.
Last week, \$6,000.
Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Portland Expose" (AA). and "Death in Small Doses" (AA). Big \$16,000. Last week, A). Big \$16,000. Last week, Ryanee" (Rep) and "Looking for Danger" (AA). \$13,500.

Hollywood, Palace, Runnymede

30-(3)—Foltana and "Doses" (AA). Big \$16,000. Last week, "Pawnee" (Rep) and "Looking for Danger" (AA). \$13,500.

Hollywood, Palace, Runnymede (FP) (1,080; 1,685; 1,385; 60-\$1)—"No Down Payment" (20th). Poor \$10,000. Last week, "Helen Morgan Story" (WB) \$12,000.

Imperial (FP) (3,344; 60-\$1,10)—"Joker Is Wild" (Par) (3d wk). Holding at nice \$12,000. Last week, \$14,000.

Loew's (Loew) (2,098; 60-\$1)—"Until They Sail" (M-G) (3d wk). Dipping to \$5,000 for 4 days. Last week, \$5,500.

"You'd (FP) (955; \$1.75-\$2.40)—"Around World in 80 Days" (UA) (11th wk). Capacity for \$15,000. Last week, same.
University (FP) (1,233; 50-\$2.40)—"This is Cinerama" (Cinerama). Sellout at \$24,000.

Uptown (Loew) (2,096; 75-\$1.25)—"Slaughter on 10th Avenue" (U). Fine \$10,000 or near. Last week, "Action of Tiger" (M-G), \$4,000 in York (FP) (877; \$1.25-\$2)—"10 Commandments" (Par) (44 wk). Steady \$3,500. Last week, same.

'MAD BALL' GOOD 12G, CLEVE.; 'JOKER' 10G, 2D

CLEVE.; 'JOKER' 10G, 2D

Cleveland, Oct. 29.
First-run film biz is average to sluggish in most locations in the current session. Hest newcomer is "Operation Mad Ball." rated good at the Hipp. "Story of Esther Coscillo" looms moderate at the Allen. "Joker Is Wild" looks nice on moveover to the Stillman. "Around World in 80 Days" is holding in fine fashion in 20th stanza at the Ohio.

Estimates for This Week Allen (S-W) (3800; 90-\$1.25)—"Story of Esther Costello" (Col) and "Parson and Outlaw" (Col). NSG \$8.500. Last week, "Helen Morgan Story" (WB), \$10,500.

Hipp (Telem't) (3,700; 90-\$1.25)—"Operation Mad Ball" (Col). Good \$12,000. Last week, "Portland Expose" (AA), \$9,500.

Estimates Art Art Theatre Guild) (925; \$1.25)—"Nana" (Indie) (3d wk). So-\$2.100 after \$3,500.

Lower Mall (Community) (500; 50-90)—"Street of Shame" (Indie) (3d wk). Weak \$2,000. Last week, \$2,500.

Ohio (Loew) (1,244; \$1.25-\$2.50)

"Around World" (UA) (20th wk).

Washington, Oct. 29.
Mid-town Washington film theatres are starting to pick up somewhat thanks to new product. Best currently are "Operation Mad Ball," fine in two spots, and "Time Limit" good at Capitol. "Time Faces of Eve" looms fancy at Palace. "Around World in 80 Days" still is doing well in 30th session at Uptown.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Ambasador (SW) (1,490; 85\$1,25) — "Operation Mad Ball"
(Col). Good \$6,000 or near. Last
week, "James Dean Story" (WB)
and "Black Scorpion" (WB), \$3,100,

and "Black Scorpion" (WB), \$3,100, Capitol (Loew) (3.43; 85-\$1.25).
—"Time Limit" (UA). Fine \$16,-000 likely. Last week, theatre was taken over by Britain's Royal Ballet for six performances.
Columbia (Loew) (1,154; 70-90).

"40 Guns" (20th) and "Copper Sky" (20th). Slow \$5,500. Last week, "Rockabilly Buy" (UA), \$5,000.

Katiki's (RKO) (1,859; 85-\$1.25)...

Katiki's (RKO) (1,859; 85-\$1.25)...

| Week, "Hockabiliy Bgy" (UA), \$5,000. |
| Keith's (RKO) (1,859; 85-\$1.25)— "Jet Pilot" (U) (6th-final wk). Okay \$6,000 or over after \$7,500. |
| Metropolitan (SW) U,100; 85-\$1.25)— "Operation Mad Ball" (Col). Fine \$11,000. Last week, "Dean Story" (WB) and "Black Scorpion" (WB), \$5,700. |
| Falace (Loew) (2,350; 85-\$1.25)— "Three Faces of Eve" (20th). Good looking \$16,000. Last week, "No Down Payment". (20th) (2d wk), \$8,000. |
| Flaza (T-L) (275; 90-\$1.35)—"His First Affair" (Indie). Comfortable \$2,500. holds. Last week, "Four Bags Full" (Indie) (2d wk), \$2,000. Trans-Lux (T-L) (600; 90-\$1.25)—"Esther Costello" (Col) (3d wk), Pleasant \$4,500 after \$5,000 in second.

Pleasant \$4,500 after \$5,000 in second.

Uptown (SW) (1,100; \$1,25-\$1)—
"Around World" (UA) (30th wk),
Big \$15,000. Last week, \$15,800.

Warner (SW-Cinerama) (1,300; \$1,20-\$2,40) — "Seven Wonders of World" (Cinerama) (44th wk), Thin \$7,500 for second consecutive week, Holds on.

'Jailhouse' Rocks Det., \$20.000; '10th Ave.' Fast 16G, 'Joker' Big 17G, 2d

Detroit, Oct. 29.

Uneven week is in prospect downtown, with flu being blamed for slow bit in some situations while seemingly having no effect where biz is brisk. Elvis Presley fans lined up outside Adams over weekend and are giving "Jailhouse Rock" a great ride. "Three Faces of Eve" is disappointing at the Fox. "Story of Esther Costello" shapes torrid at the Madison. "Slaughter on 10th Avenue" looks fast at the Palms. "Armored Attack" is slow at the Broadway-Capitol. "Joker is Wild" still is fine in second at the Michigan.

Estimates for This Week

Estimates for This Week

For (Fox-Detroit) (5,000; 90-\$1.25)—"Three Faces of Eve" (20th) and "Under Fire" (20th). West \$14,000. Last week, "Omar Khay-yam" (Par) and "Conquest of Space" (Par), \$11,000

Space" (Par), \$11,000.

Michigan (United Detroit) (4,000; 90-\$1.25)—"Joken is Wild" (Par) and "Stowaway Girl" (Par) (2d wk), Nice \$17,000 or near. Last week, \$24,200.

Palms (UD) (2,961; 90-\$1.25)—"Slaughter on 10th Ave." (U) and "Short Cut to Hell" (Par). Swell \$16,000. Last week, "Devil's Hairpin" (Par) and "Hell Canyon Outlaws" (Rep) \$16,900.

Madison (UD) (1,900; 90-\$1.25)—

laws" (Rep) \$16,900.

Madison (UD) (1,900; 90-\$1.25)—
"Story of Esther Costello" (Col.).
Hotsy \$14,000. Last week, "Satellite in Sky" (WB) and "Day Earth
Story (WB) and "Day Earth
\$11,500.

Breadway-Capitol (UD) (3,500; 90-\$1.25)—"Armored Attack" (Indie) and "Battle Strike" (Indie). Slow \$10,000. Last week, "Black Scorplon" (WB) and "Voodoo Wom-an" (Indie), \$12,000.

Chi Improving; 'Raintree' Boff 40G, Pal Joey' Terrif \$51,000, 'Sail' Slow 10G, 'Wonders' 29G, '80 Days' 25½G

A couple of strong entries this season make a sharp contrast with sagging holdovers. Flu scare, however, still argues against top expectations.

ever, still argues against top expectations.

"Raintree County" at the Mc-Vickers is near capacity \$40,000, softened as usual for first week roadshows by initial compilmentary admissions. Heavily publicized "Pal Joey" shapes a mighty \$51,000 at the State-Lake to start. On the arty scene, "Devil's General" should garner a hefty \$4,400 at the Sunf, and "Lover's Net" is nice \$5,000 at the Ziegfeld.

"From Hell It Came" and "Distembodled" looks good \$5,000 at the Grand.

"Unknown Land" "Cyclops" holds for a tidy second. "Online Grands as a poor-to-moderate. "Until They Sall" gained over early first week indications but is only slim is second at the Chicago. Less active is "Three Faces of Eye," suffering at the Oriental through second frame although bolstered by "sneak previews."

Third-weekers are holding well.

second frame although bolstered by "sneak previews."

Third-weekers are holding well. "Armored Aftack" "Battle Stripe" is first action combo in some time to rate three weeks downtown and looks okay at the Garrick. "Perri" at the Loop, also third, is nice. "Joker Is Wild" is best of long-termers, doing solid fifth at the United Artists. A fourth frame arty, "Stella," bucking the trend, is nice at the World.

Veteran roadshows are steady. "Seven Wonders" is nice for 45th at the Palace and "Around World" is sock for 30th round at Todd's Cinestage.

Estimates for This Week

Chicago (B&K) (3,900; P0-\$1.50) "Until They Sail" (M-G) (2d k). Slow \$10,000. Last week,

*15,000.

Esquire (H&E Balaban) (1,350;
90-\$1,25)—"Silken Affair" (DCA) (22 wk). Trim \$5,000. Last week,
\$7,400.

\$7,400.
Garrick (B&K) (850; 90-\$1.25)—
"Armored Attack" (NTA), "Battle
Stripe" (NTA) (3d wk). Good
\$4,000. Last week, \$6,000.
Grand (Indie) (1,200; 90-\$1.25)—
"From Hell It Came" (AA) and
"Disembodied" (AA), Sharp \$6,000.
Last week, "Forty Guns" (20th)
and "Hell Devil's Island" (20th),
\$5,000.

\$5,000
Loop (Telem't) (606; 90.\$1,50)—
"Perri" (BV) (3d wk). Nice \$8,000.
Last week, \$8,500.
MeVickers (JL&S) (1,580; \$1.25-\$3.30)—"Raintree County" (M-G).
Thunderous \$40,000. Last week, \$4,000 for 8 days.
Monroe (Indie) (1,000; 59-79)—"Woman of River" (Col), and "Parson and Outlaw (Col). Trim \$4,000.
Last week, "Missing Girls in Hid-Last week, "Missing Girls in Hid-

Last week, "Missing Girls in Hid-ing" (Indie) (reissue) and "So Lovely, So Deadly" (Indie), \$4,000. Oriental (Indie) (3,400; 90-\$1.50) (Continued on page 20)

Omaha Schools Out For Conclave; 'Morgan' Hotsy \$8,000, 'Cry' Lusty 6G

\$8,000, 'Cry' Lusty 6G

Omaha, Oct. 29.

School is out this week, thanks to the teachers conventions, and the moppet trade is helping the firstruns. "Too Young to Cry" is lush at the Omaha while "Helen Morgan Story" is strong at the Orpheum "Invisible Boy" is okay at the State. The holdovers, "Around World in 80 Days" at the Admiral and "Joker Is Wild" at the Brandeis are both still lively. Former is in its ninth week.

Estimates for This Week
Admiral (Blank) (886; \$2.50-\$2.20)—"Around World" (UA) (Other Is Wild" (Par) and "Hell Canyon Outlaws" (Rep) (2d wk). Solid \$4.000. Last week \$5.000.

"Too Young to Cry" (Col) and "No Tine to be Young" (Col). Big \$6,000. Last week, "Portland Expose" (AA), and "Death in Small Doses" (AA), 35.500.

Orpheum (Tristates) (2,980; 75-

\$5,000. Last week "Portland Expose" (AA) and "Death in Small Doses" (AA), \$3,500.

Orpheum (Tristates) (2,980; 75-90)—"Helen Morgan Story" (WB) and "Black Patch" (WB). Nice \$8,000. Last week, "Conquest of Space" (Par) and "When Worlds Collide" (Par) reissues), \$4,800.

State (Goldberg) (850; 75-90)—"Invisible Boy" (M-G) and "Living Idol" (M-G). Fine \$5,000. Last week, "Hired (Gun" (M-G), \$3,800;

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Joker' Sharp 12G, Philly; Faces' 14G

Philadelphia, Oct. 29.

The influenza still is cutting into the film boxoffice here. However, the Penn-Navy grid game visitors: boxeted weekend biz at the wickets. Personal appearance by Joe E. Lewis helped biz at the Trans-Lux for "Joker Is Wild." "Miracle of Marcelino" is not getting the expected play at Stanton. "Three Faces of Eve" is rated okay at the Fox while "Search For Paradise" continues fine in fourth session at Boyd, same as third week.

Estimates for This Week
Arcadia (S&S.) G26; 99.\$1.80)—"No Down Payment" (20th) (3d wk). So-so. \$6,000. Last week, same.

Boyd (SW-Cinerama) (1.430. \$1.20.\$2.80)—"Search for Paradise" (Cinerama) (4th wk). Fine \$15,000. Last week, same.

Fox (20th) (2.250; 55.\$1.80)—"Three Faces of Eve" (20th). Oke \$14,000. Last week, "Sun Also Rises" (20th) (8th wk), \$7,000 is 5 days.

Goldman (Goldman) (1,250; 65-

111. There races of Eve 2011. Oke 144,000. Last week, "Sun Also Rises" (20th) (8th wk), \$7,000 in 5 days.

Goldman (Goldman) (1,250; 65-125)—"Devil's Hairpin" (Parl and "Short Cut to Hell" (Parl). Mild 57,500. Last week, "Slauehter on Tenth Ave." (U) (2d wk), \$7,000.

Green Hill (Serena) (750; 75-125) (closed Sundays)—"Brothers in Law" (Cont) (4th wk). Loud \$3,000. Last week, \$3,700.

Massbaum (SW) (4,370; 90-\$149)—"Until They Sall" (M.-G) (3d wk). Drab \$6,800. Last week, \$7,000.

Midtown (Goldman) (1,000; \$2-\$2.75)—"Around World in 80 Days" (UA) (44th wk). Steady \$9,500.

Last week, \$10,000.

Randolph (Goldman) (1,250; 55-\$1.25)—"Story of Esther Costello" (Col) (2d wk). Fast \$11,000. Last week, \$17,000.

Stanley (SW) (2,900; 99-\$1.49)—"Story of Mankind" (WB). Poor \$3,000 or less. Last week, "Escapade in Japan" (U), \$7,500.

Stanton (SW) (1,483; 99-\$1.49)—"Story of Mankind" (WB). Poor \$3,000 or less. Last week, "Black Scorpion" (WB) and "From Hell It Came" (AA), \$9,000.

Stands (Goldberg) (450; 94-\$1.49)—"Devil's General" (DCA) (2d wk).

Tans-Lux (T-L) (500; 99-\$1.80)—"Devil's General" (DCA) (2d wk).

Guiet \$3.800. Last week, \$4.200.

Trans-Lux (T-L) (500; 99-\$1.80)—"Joker is Wild" (Par) (3d wk).

Smart \$12,000 or close. Last week, \$15.000.

Viking (Sley) (1,000; 75-\$1.80)—Viking (Sley) (1

\$15.000. Viking (Sley) (1,000; 75-\$1.80)—
"Pride and Passion" (UA) (13th wk). Okay \$4,000. Last week, ditto.

ditto. World (Pathe) (599; 99-\$1.49) — "Passionate Summer" (Indie). Hep \$3,500. Last week, "Spanish Gardner" (Indie) (2d wk), \$2,200.

'Faces' Okay \$7,000 In Seattle; 'Days' $8\frac{1}{2}$ G, 28

"Around World in 30 Jays" at the Blue Mouse still is fast in its 28th week. Also solid is Paramount's "Seven Wonders of World" in 10th week. However, most new-comers this session are slow. An exception is "Three Faces of Eve" at Coliscum.

Estimates." the Blue Mouse still is fast in its 28th week. Also solid is Paramount's "Seven Wonders of World' in 10th week. However, most new-comers this session are slow. An exception is "Three Faces of Eve" at Coliseum.

- Estimates fer This Week
Blue Mouse (Hamrick) (300:
\$1.50-\$2.50)—"Around World" (U.A)
(28th wk). Fast \$8,500. Last week, "\$1,300 after \$9,000 in second frame.

Little (Rappaport) (300; 50-\$1.25)—"Gliseum (Evergreen) (1,870; 99-\$1.25)—"Three Faces of Eve" (20th) and "Copper King" (20th). Okay \$7,000.

Fifth Avenue (Evergreen) (2,500; \$1:\$1.50—"Joker Is Wild" (90); 50-\$1.25)—"Slaughter on 10th Avenue" (U). Okay \$3,000.

Fifth Avenue (Evergreen) (2,500; \$1:\$1.50—"Joker Is Wild" (90); 50-\$1.25)—"Alerie" (UA) and "Monte Carlo Story" (Par) (2d) (Continued on page 20)

'BALL' BRIGHT \$17,000, FRISCO; 'JAPAN' 9G, 2D

First-run biz here currently is spotty. However, "Operation Mad Ball" shapes big at Paramount while "Joker Is Wild" still is nice in third round at Golden Gate. "Escapade in Japan" too is still good in second session at St. Francis. "Three Faces of Eve" is rated fair at the Fox "Invisible Boy" shapes mild in second Warfield stanza.

Estimates for This Week
Golden Gate (RKO) (2,859; 901,25)—"Joker Is Wild" (Par) and
Checkpoint" (Rank) (3d wk), Good

Checkpoint" (Rank) 13d wk/, Good \$9,000. Last week, \$13,500. Fox (FWC) (4,651; \$1,25-\$1.50)— "Three Faces Of Eve" (20th) and "Copper Sky" (20th). Fair \$13,000. Last week, "Young Dangerous" (20th) and "Rockabilly Baby" (20th)

Last week "Young Dangerous" (20th) and "Rockabilly Baby" (20th) \$8,500.

Warfield (Loew) (2,656; 90-\$1.25)
—"Invisible Boy" (M-G) and "Raiders of Oid California" (Rep) (2d'wk). Mild \$7,000. Last week, \$12,000.

Paramount (Par) (2,546; 90-\$1.25)
—"Operation Mad Ball" (Col) and "Town On Trial" (Col). Big \$17,-000. Last week, "Devil's Harphin" (Par) and "Stowaway Girl" (Par), \$11,000.

St. Francis (Par) (1,400; 90-\$1.25)
—"Escapade in Japan" (I) (2d wk). (700 \$1,25)
—"Escapade in Japan" (I) (2d wk). (700 \$1,25)
—"Escapade in Japan" (I) (2d wk). (700 \$1,25)
—"Scapade in Japan" (I) (2d wk). (700 \$1,25)
—"Scapade in Japan" (I) (2d wk). (700 \$1,25)
—"Scapade in Japan" (I) (2d wk). (700 \$1,25)
—"Seven Wonders of World" (Cinerama) (4,458; \$1,75-\$2,65)
—"Seven Wonders of World" (Cinerama) (4,948) wk). Good \$14,200. Last week, \$15,000.

Last week, "Portland Expose" (AA) and "Gulerle" (UA). Sim \$5,500.

Last week, "Portland Expose" (AA) and "Gulerle" (UA). Poor \$2,000 or less. Last week, "Saint Joan" (UA) only \$3,000.

Lastin (Rosener) (400; \$1,25) — "Torero" (Col) (5th wk). Good \$2,100. Last week, "Saint Joan" (UA) only \$3,000.

Last week, "Wife For A Night" (Indie) (3d wk), \$2,200.

Vague (S.F. Theatres) (364; \$1,25)
—"Time of Desire" (Indie) (4th wk). Trim \$2,800. Last week, \$3,600.

Ceronet (United California) (250: \$1,50 - \$3,75)
— "Torero" (United California) (250: \$1,50 - \$3,75)
— "Torero" (United California)

X,600. Last Week, \$3,600.** Coronet (United California) (1.250; \$1.50-\$3.75) — "Around World In 80 Days" (UA) (44th wk). Bic \$21,000. Last week, \$21,000. Rio (Schwarz) (397; \$1.10)—"It Happened In Park" (Indie) (3d wk). Oke \$1,500. Last week, \$1,500. Presidio (Hardy-Parsons) (774: \$1.25-\$1.50) — "Brothers In Law" (Cont) (2d wk). Big \$3,500. Last week, \$4,200.

'Joker' Big \$7,000, Balto; 'Days' 8G, 45

Baltimore, Oct. 29.

It may have been the weather and it may have been the product but business at first-runs this frame is slow with holdovers and double bills still figuring at the wickets. The Mayfair rushed in "Slaughter on Tenth Avenue" when "Slim Carter" slumped. "Gun is "Quiek" at the New looks blah, and "invisible Boy" at Stanley is even duller. More pleasant is "Joker is Wild" which is hotsy in third Hipp stanza. "Around World in 80 Days," is still good in 45th week at Film Centre.

Estimates for This Week

at Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50\$1.25)—"No Down Payment" (20th)
(2d wk). Okay \$5,000 after \$6,000
in first.

Cinema (Schwaber) (460; 50\$1.25) — "Stowaway Girl" (Par).
Slow \$2,000. Last week, "Mile.
Striptease" (DOA) (3d wk), \$3,000.
Film Centre (Rapaport) (890; \$1.25-\$2.25) — "Around World"
(UA) (45th wk). Still nice at \$8,000
after nearly the same for last round.

Trive West (Schwaber) (460; 50\$1.25)—"Triple Deception" (Rank).
Nice \$3,000. Last week, "Brothers

New Films Hypo B'way; 'Joey' Wham \$95,000, 'Star' Sparkling 23G, 'Time' Great 21G, 'Girls'-Stage 140G, 4th

Six new pictures, most of them search stronger than recent entries, added an extra early show to take are giving Broadway first-tuns a care of crowds, and even then had nice lift currently. Cold weather figured as a plus factor but the amount of absenteeism at places of business because of the flu naturally had an adverse effect on the boxoffice.

\$25,000, new record here. House care of crowds, and even then had to specify selling it like that the selling initial week.

Bard Gify Masic Hall (Rockefellers) (6,200; 90-\$2,75) — "Les Girls" (M-G) with stageshow (4th wk). Current session winding to the selling that the selling is the selling that the selling tha

boxoffice.

New blockbuster this week is "Pal Joey" at the Capitol where a terrific \$35,000 is in prospect opening session. Pic's Saturday opening was best at this house in two years. "Tin Star," also new, looks like great \$23,000 at the State while "Time Limit" is massh with \$21,000 at the Victoria.

000 at the Victoria,
"And God Created Woman" hit
a new high opening week at the
arty Paris with \$25,000. It started
its second round Monday (28).
"Amazing Colossal Man" looms
only fair \$27,000 opening stanza
at the Paramount. "Codlitz Story"
is doing a big \$10,500 in first round
at the arty Trans-Lux 52d Street.
"The Music Mal." or its fourth

The Music Hall, on its fourth week with "Les Girls" and stage show, is holding in great style with \$140,000, which means the Hall opens its fifth session tomorrow (Thurs.).

"Helen Morgan Story" held firmly in fourth round at the Astor to get a nice \$11,000. "My Man Godfrey" with stageshow looks light \$37,000 in current (third) week at the Roxy, but held? symbol significance with a state of the control of

sixth round.

"Around World in 80 Days" held with capacity \$37,100 in its 54th session at: the Rivo'i, the Mike Todd ones now being in its 55th week. "10 Commandments" looks to hold with socko \$30,580 in present (51st) round at the Criterion.

sent (91st) round at the Criterion.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2)—
"Helen Morgan Story" (WB) (5th
wk). Fourth session finished last
night (Tues.) was nice \$11,000.
Third was \$12,500. "Slaughter on
10th Avenue" (U) announced as
next pie in.

Little Cornecte. (I. Cornecte)

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Sins of Casanova" (Times) (4th wk). Third round ended Saturday (26) was big \$10.200. Second was \$13.2200.

nova" (Times) (4th wk). Third spin cound ended Saturday (26) was big \$10.200. Second was \$13,200.

Baronet (Reade) (430; \$1,25-\$1.70) — "Deadlier Than Male" (Cont) (4th wk). Third stanza finished Monday (22) was fair \$4.800. Second was \$8.200.
—"Pal Joey" (Col). Initial session winding up Friday (1) is heading for mighty \$95,000. Holds. of course. In ahead, "Joker Is Wild" (Par) (4th wk-8 days), \$36,000. Opening of "Joey" on Saturday was biggest opening day's trade in two years at Cap and third best teenf day here.

Criterion (Moss) (1.671; \$1.80-\$2.30)—"10 Commandments" (Par) (51st wk). This session ending tomorrow (Taurs.) looks like sock \$30.500 in 15 shows. The 50th week, was \$31.800. Continues on.

Fine Arts (Davis) (468; 90-\$1.80)—"Cabiria" (Loopert). Opened Monday (28). In ahead, "Mystery of Plcasso" (Lope) (3d wk), trim (7.00).

Guild (Guild) (450; \$1-\$1.75)—"Silken Affair" (DCA). Opens today (Wed.). In ahead "Mystery Sond Counting (17 ans.-Lux) (592; 95-\$1.80)—"Perri" (BV) (5th wk). Fourth stanza completed Monday (27) was nice \$6,800. Third was \$3.500.

ignot counts: (I)CA) (2d Wk-9 days), mild \$4,900 sfter \$5,000 opens; \$9,500.

Normandie (Trans-Lux) (592; 95-51,30) — "Perri" (BV) (5th Wk). "Sea Wife" (20th) and "Restless Read" (Rep.) Sturdy \$9,000. Last week, "Satolic in Sky" (WB) and "Destination Moon" (Indie) (reissus) (2d Was), \$6,000.

Story of Esther Costello" (Col) opens Election Day (5).

Paramount (AB-PT) (3,665; \$1-2).

Paramount (AB-PT) (3,665; \$1-

during initial week.
Radio City Music Hall (Rockefellers) (6,200; 90-\$2,75) — "Les Girls" (M-G) with stageshow (4th wk). Current session winding today (Wed.) looks like great \$140,000. Holds, natch! Third week was \$153,000. Stays on, at this amazing pace, with no closing yet in sight.

\$153,000. Stays on, at this amazing pace, with no closing yet in sight.

Rivoll (UAT) (1.545; \$1.25-\$3.50)

—'Around World in 80 Days" (UA) (155th wk). The 53th round finished yesterday (Tues.) was capacity \$37.100 for 11 shows. The 53d week was the same for like number of performances. Advance sale jumped ahead here after Mike Todd's first anni party in Madison Square Garden on Oct. 17.

Plazs (Brecher) (525; \$1.50-\$2)—
"Love in Afternoon" (AA) (10th wk). The present week winding tomorrow (Thurs.) looks to hit socke \$3.500. Minth was \$10.500.

Rosy (Nat'l Th.) (5,717; 65-\$2.50)

—'My Man Godfrey" (U) and stage show (3d wk). Current stanza finishing up tomorrow (Thurs.) is heading for light \$37,000. Second was \$41,000. "Godfrey" goes one week more, with "Kiss Them For Me" (20th) opening Nov. 8.

State (Low) (3,450; 50-\$1.75)—
"In Star" (Par) (2d, wk). First session ended last night (Tues.) was sock \$23,000 or close.

Sutton (R&B) (561; 95-\$1.75)—
"Across Bridge" (Rank). Opened

was sock \$25,000 or close.

Sutton [R&B) (561; 95-\$1.75) —
"Across Bridge" (Rank). Opened yesterday (Turs.). In ahead, "Alligator Named Dalsy" (Rank) (44) wk), okay \$4,600 after \$5,700 in third.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Cold'tz Story" (DCA), Big \$10,500 on first week. In ahead, "Four Bags Full" (T-L) (7th wk), \$4,800.

"Four Bags Full" (T-L) (7th wk), \$4,800.

Victoria (City Inv.) (1,060; 50-\$2)

— "Time Linit" (UA) (2d wk).

Initial round completed yesterday (Tues.) hit great \$21,000 or close.

In ahead, "Three Faces of Eve" (20th) (4th wk): \$9,000.

Wərner (SW-Cheram) (1,600; \$1.80-\$3.50)—"Search For Paradise" (Cinerama (6th wk). Fitth session ended Saturday (26 was big \$34,400. Fourth was \$38.7fo.

World (Times) (400; \$9-\$81.50)—"Devil's Daughter" (Times). Initial three days hit great \$3,900. In ahead, "It Happened in Park" (Ellis) (10th wk-11 days). \$4,200, but ending a highly successful extended-run.

Buff Biz Better; 'Joker' Sock \$19,000, 'Time' Hot 12G, '10th Ave.' Hep 10G

Buffalo, Oct. 29.

First-run trade is' shaping up much stronger currently than it has been for some weeks. Standout is "Joker Is Wild," socko at Paramount, while "Time Limit" also is sharp at the Buffalo. "Slaughter on 10th Ave." looks nice at Lafayette. "Sea Wife" shapes stout at Century. "Search for, Paradise" still is sturdy in third round at the Teck.

Estimates for This Week

Estimates for This Week
Buffalo (Loewi (3,500; 70-90)—
"Time Limit" (UA) and "Hidden
Fear" (Indie). Sharp \$12,000. Last
week, "Until They Sail" (M-G) and
"Seventh Sin" (M-G), \$9,200.
Paramount (AB-PT) (3,000; 7090)—"Joker Is Wild" (Par) and
"Pawnee" (Rep). Sock \$19,000.
Last week, "Devil's Hairpin" (Par)
and "Mr. Rock and Roll" (Par) (6
days), \$9,500.
"Center (AB-PT) (2,000; 70-90)—

U.S. Foibles Pointed Up in 3 Paris Legiters; Ayme's 'Fly' May Hold On; Loose Version of 'Shrew' Standout

Potshots at various Yank folbles, especially materialism, is eropping Int'l Edinburgh Fest., up here in new legiters. After the Hollywood corruption in "The Big Knife," of Clifford Odets, adapted by Jean Renoir, and the more innocuous general darts at Yank dolong the County of the County Development of the County Deve nocuous general darts at Yank dollar supremacy in Jacques Deval's "La Pretentaine" (The Golddiger), Marcel Ayme's "La Mouche Bleue" (The Blue Fly, ribbing the very foundations of the American way of life, is the latest. At the Comedie Des Champs-Elvsees, it may be in for a run even though its barbs are familier.

familiar.

Slight anti-Yank feeling here may also help this at the wickets. It is a satirical takeoff on a \$15,000 a year idea man in 2 gigantic American company. Complications ensue when he falls for his secretary and they go off to a hotel together. Next door neighbors hapen to be follow of the workers and pen to be fellow office workers and they get into a brawl. The man-ager comes in and accuses them of having an orgy.

having an orgy.

Hero is unmasked by his wife and he final y gives up his job and wife to live in bliss with his secretary working in a hotel. But offers pour in when it is found he quit instead of being fired. He takes a job and his liberty-loving secretary gives in to marry him and take their place in the upper classes yla their new salary rating.

Awme based this on a quick trib

es via their new salary rating.

Ayme based this on a quick trip to the U. S. and an article he wrote for a mag. Although satire is obvious and already has been done by various U. S. writers, it has some dextrous dramaturgy and enough yocks to make this in for a run here. But it is not of Stateside proportions.

Transpare of Chapter's 1114

'Taming of Shrew' a Hit

"Taming of Shrew' a Hist
One of the season's biggest legit
hits is a loose adaptation of "The
Taming of the Shrew." Another,
in for a probable fine run, is the
little performed "Pericles, Prince
De Tyr." The former was given
a free adaptation by Jacques Audieberti and is at the Theatre Athenee. The latter is a rigid translation by Leon Ruth at the Theatre
Ambigu.

"Shrew" is the first rep piece of the new company formed by actors Pierre Brasseur and Suzanne Flon, but, since they will not alternate plays and will run things as long plays and will run things as long as they are successful, this one looks easily to do the season. It is bawdy, loud and true to the mood of its original. Brasseur is perfect as the blustering Petrucchio who tames his shrew while Miss Flon is a fine foil as the harridan who turns into a lamb. This is high theatre, well done, and drew fine reviews.

"Pericles" gets expert mounting

drew fine reviews.

"Pericles" gets expert mounting and a big cast makes this exciting. This is heightened by expert technical prowess and acting.

The 40-year-old Louis Verneuil play, "Pour Avoir Adrienne" is an old boulevard play that gets its mothball appearance removed by the deft threesome of Micheline Presile, Jean Poiret and Michel Serrault. Play is not for Broadway rault. Play is not for Broadway but has a run in store here. It is at the Comedie-Caumartin.

French Indie Film Makers Form Co-op

Paris, Oct. 22.

To fight restrictive, mounting film production costs, four indepen-dent filmmakers have banded to-gether to form a co-operative outfit gether to form a co-operative outfit called the Independent Producers' Group. Members are Jacques Bar, Henri Berard, Raymond Borderle and Raymond Forment. All will maintain complete independence though they will pool funds to back each other's pix and share in benefits.

fits.

This merger will allow for possibly renting studio space anunally, pacting stars for long periods and buying up enough film stock which the lone producer cannot usually do here. Each producer will confer with others on properties and actual maker will get a certain share with the rest also getting an in on the overall domestic and international take.

Top Dollar Earner, Also Big in British Economy

Edinburgh, Oct. 22.

The International Edinburgh Festival, well supported by Ameri-cans, is not only a top dollar earner but is also a major factor in the cans, is not only a top dollar earner but is also a major factor in the British economy, according to a report by the Scottish Tourist Board. A survey conducted by the Board shows that 49% of all visited but to the board shows that 49% of all visited but the board shows that the second shows that the board to the bo burgh Festival, and Edinburgh gen-erally."

Support for the annual arts junket has grown rapidly since 1950. The number of overseas vis-tiors attending then was 11,226. Last year, the fest attracted 37,357.

These figures, the Tourist Board report says, show that the "development of the Festival and its maintenance is of major significance in the development and prosperity of Britain's tourist trade from overseas countries."

from overseas countries."

Bulk of overseas visitors come from the U.S., Canada, and the Commonwealth countries. In 1956, they totalled 27,880.

A substantial number would travel on ships and airliners owned and operated by British companies, meaning \$16,728,000 worth of business for these companies. It's estimated that the 37,357 overseas, visitors to the 1956 Festival would have spent some \$3,362,130.

Summarizing what the festival has done for Edinburgh, the report says:

That no other event has done more to bring people to Edinburgh from all parts of the world: That it has resulted in Edinburgh becoming one of the major conference centers in Britain.

Of special show biz interest is the disclosure that all the gains for the International Drama and Music Festival were made "without a costly publicity campaign." The average yearly sum spent on it is \$24,000.

PAKISTAN FILM PROD. HIT BY GOVT. ACTION

Karachi, Oct. 22.
When Pakistan came into existence in 1947, studios that were owned by Hindus, who migrated to India, were declared evacuee properties and were subsequently allotted to different parties. One such studio was recently sealed by the government on the plea of non-payment of rental charge for a number of months. number of months.

number of months.

This has seriously hit the production side of the industry. Already there is little floor space available and the sealing of this studio has further aggravated the situation. It is, however, expected that the government will decide the issue therether.

shortly.

In face of this blow to the industry, the import of 17 Indian films has been permitted by the government. It is very difficult for Pakistani films to compete with the Indian ones and the release of the new Indian pix is expected to have an adverse effect on the industry.

Scot Unions Fight For Sun. Double Time

For Sun. Double Time
Glasgow, Oct. 22.
Staffs of Scot cinemas are protesting through their trade union against a plan by cinema exhibs to lower the present payment for Sunday work. At present staffs garner a double rate on the Sabbath, with a guaranteed minimum of five hours' employment. Proposed cut would hit over 9,000 workers, including projectionists, usherettes, and cashier in 560 cinemas.
Union leaders estimate that, if double time for Sundays is abolished, it would mean a loss of overtime ranging from \$3.50 for some workers to \$9 a week for chief projectionists.

LUBEN VICHY SCOUTING

No Big Guarantee Deal For Denham's Ballet

Luben Vichy, head of National Concerts, left by plane last week to scout talent for the concert plat-form in the U. S. His stops include Milano, Rome, Vienna, Paris, Lis-bon and London. Gone about six weeks

Vichy prior to departure denied consummating a deal with Serge Denham for the Ballet Russe to tour the States under NCAC under a trade-rumored guarantee of \$25,000 a week.

PM, MARLBORO REVUE TO GI'S IN EUROPE

Frankfurt, Oct. 22.

Though usually all commercials are cut out in any form of club, radio or television entertainment pre-sented servicemen in Europe, one advertiser managed to get its plugs in with a current variety show playing the U.S. Army in Europe circuit

circuit.

Show, which started early this month and continues through Dec. 16, is built around "Johnny, the Philip Morris Boy." It includes the Noro Morales rhumba band and Noro Morales rhumba band and to specialty acts, and is being presented free to military personnel. But without the name of the personality and the original sponsor, the show would lose much of its value.

Now Cultural Festival For East Berliners

Berlin, Oct. 22. What West Berlin has had since 1951 also has now been introduced in this city's Soviet Sector. Call-ing itself "Berliner Festtage" (Ber-lin Festival Days), art junket may become an annual cultural high-light in the "Democratic Sector" (so called over there) of Berlin.

450 called over there) of Berlin's fete also includes four film preems and, surprisingly enough, one is "Marty" (UA): The other three new films are from East Germany, a Spanish-French coproduction, and an Austrian opera film.

tion, and an Austrian opera film.

Program included some foreign ensembles such as the London Mozart Players, the Ballet Espanol Ximenez-Vargas (Spanish), the State Jewish Theatre of Warsaw, Russian Arwid Jansons (Leningrad), who conducts a symphony concert with Czech violinits Spytihnev as soloist, and Russian planist Wladimir Aschkenasi (Moscow).

Some Junest ensembles come

Wladimir Aschkenasi (Moscow).

Some guest ensembles come from East Germany, such as the Landestheater Sachsen - Anhalt (Theatre of Peace), Halle; the Municipal Theatre of Leipzig; same cit's Thomanerchor (choir) under Kurt Thomas as well' as a puppet theatre group from Saxony. Program also shows that a chamber quartet (Koeckert Quartet) comes from Munich, W.-Germany.

Several preems are in connections.

from Munich, W-Germany.
Several preems are in connection with East Berlin's fete such as Brecht's "The Good Man From Sezuan," same author's "The Story of Simone Machard," O. L. Fischer's "A Day For Me," Giraudoux's "Amphitryon 38," etc. Most of the legit items, however, have been taken from repertory programs. Much of the latter is classial stuff but there are also quite a grams. Much of the latter is classificated but there are also quite a few modern plays, including M. Chase's "Harvey," Sartre's "Respectful Prostitute," Pagnol's "Golden Anchor," etc.

24,000,000 Pay to See 1st Two 'Doctor' Pix London, Oct. 29.

Almost 24,000,000 people in Britain have paid to see "Doctor At Sea," and "Doctor At Large," it's claimed by Rank Film Distributors.

These two pictures, with "Doctor in the House," make a total of three films in the "Doctor" series, lensed at Pinewood and starring Dirk Bogarde.

New London Phone No.

London, Oct. 29.

London, Oct. 29.
VARIETY London office
phone numbers have been
changed from Temple Bar
5041 to COVent Garden 01356-7.

Big Hassle Looms Between CEA, Ealing Over Proposed Pix Sale to Com'l TV

Love in Afternoon' For Spain Becomes a Moral Siesta Via Censor Cuts Madrid, Oct. 22.

"Love in the Afternoon" (AA), booked into the 1,500-seat showcaser Lope de Vega for a minimum of 10 weeks by United Artists Iberin outer, C. B. Films, has openedhere but not in the form Billy Wilder shot it. The censor rewrote two important story points.

During the turkish bath encounts between Cocons and the contractions of the contraction of the

between Cooper and the husber between Cooper and the hus-band, the latter (aided by fresh dia-logue) informs spectators that the woman in the opening Ritz suite sequence became his ever-loving wife after the gun-foting scene, and that Chevalier had only been trail-ing a fiancee.

Treatment, both in cuts and addreatment, both in cuts and ade ed dialogue, of Cooper-Hepburn relationship entirely eliminates the overtly adult: Pic accepts juve naivete and becomes a strange but strictly moral romance during slesta hours.

As one top film critic commented: "Even the Spanish version is delightful filmfare."

United Artists publicity chief in United Artists publicity chief in Spain, Saenz Guerrero, organized a reception at Ritz Hotel here after the preview showing, for crix at which a simulated Hungarian four-piece orch played the 'Him's 'Fascination' as guests washed down caviar with champagne.

Foreman Cues 'Key' For World Market

London, Oct. 29.

A series of sneak global pre-views of "The Key," Carl Foreman's first British picture, will be held early next year. Previews are to be held in the top interare to be held in the top international marke's to check on differences in taste so that final prints can be specially edited for each territory. In this way Foreman hopes he will achieve the maximum gross for his pic in all key markets.

"The Key" (originally titled "Stella") is the first film under Foreman's deal with Columbia. It stars William Holden and Sophia Loren. Pic is being direc'ed by Sir Carol Reed at the Associated British studios in Eistree.

British studios in Elstree.

British studios in Elstree,

The producer expects to have a
final cut of the film ready by January. The following month, he
will take the print to the U.S.
for sneak previews in a small
town and in a metropolitan area.
These screenings will be followed
by other test showings in London,
Buenos Aires, Berlin, Tokyo and
Calcutta.

Pick New Director For Milan Scala Theatre

Milan, Oct. 22. In a long-delayed move, Fran-

esco Siliciani has been named to cesso Siliciani has been named to the vital post of artistic director of the Milan Scala Theatre, to replace Victor DeSabata. Latter remains in advisory capacity as artistic supervisor. Move which has caused much comment in the Italian music world, is felt to have been deemed necessary by the growing work the post entails. This had placed too nauch of a strain on Maestro DeSabata is also known to be working on some musical compositions of his own in his Santa Margherita home. At any rate, the nomination of Siciliani was made after considerable consultation by DeSabata and Antonio Ghiringbelli, who heads the La Scala operation.

The new Scala topper is 46, has achieved fame as a composer as well as artistic director of several musical institutions throughout Italy, notably the Naples San Carlo Opera and the Umbrian Musical Museum. the vital post of artistic director

The biggest row ever between the Cinematograph Exhibitors Assn. and a British studio is brew-ing over the proposed sale by Ealing Films of its pre-1946 back-log to commercial tele. If the deal log to commercial fele. If the deal goes through, there may be countrywide action by theatre owners against the studio company. The Ealing deal embraces between 30 and 106 feature films which the studio is prepared to make available to ABC-TV for a ope-slot screening under a franchise arrangement.

when the news of the deal first leaked just over a fortnight ago, the question was debated as a matter of urgency at the CEA general council meeting. Since then the association's president, George Singleton, supported by other officers, has been having formal talks with Ealing toppers and with Sir Phillp Warter, president of Associated British Picture Corp. parent company of ABG-TV. The initial discussions between the CEA and Ealing executives were suspended last week, because both Major Reginald P. Baker and Sir Michael Balcon were flu victims.

Balcon were flu victims.

From all over the country at exhibitor meetings there is a unanimous reaction against the deal. However, if the studio and the network ignore the exhibitor protests, the theatre men are certain to take action on their own account which would probably culminate with a booking boycott of all Ealing's current output.

Ealing Films, who would account

Ealing Films, who would receive over \$500,000 if the deal goes through, insists all films involved in the package have exhausted their theatrical lives. The exhibs reject that viewpoint and claim that oldles, which have no theatrical value make attractive tv programs and seriously nique the box office. The CEA standpoint on this sixue dates back to 1952 when the association decided it would decline to trade with any production or distributing company which made its output available for tv.

WONDERS' OPENS IN LONDON ON FEB. 9

London, Oct. 29.
London will see its third Cinerama show on next Feb. 9 when Lowell. Thomas' "Seven Wonders of World" will open at the London Casino. The present offering, "Cinerama Holiday," opened on Feb. 4 last year. When it folds it will have attracted on estimated 1,750,000 paying patrons.

Pat Spellman, a director of Cincrama organization and house
manager, of the Casino, told
VARIETY: "With four months still
to go; attendance for "Cinerama
Holiday" have already topped the
first Cinerama show."
Currently Cinerama in U.K. can
be seen only in London, but tentative plans are being made for it
also to open next year in Manchester, but this will be the only
non-London concession. It is also
expected that a temporary prefab theatre will be constructed so
that Cinerama can be shown at that Cinerama can be shown at next year's World Fair at Brus-sels, and then move to Amsterdam for a run.

Italy Interested In 2 Documentary Epics

2 Documentary Epics
Rome, Oct. 22.
Italy's interest in feature documentaries is evidenced by the fact that two new filmic expeditions are currently ready to leave for distant places in search of documentary material. Folco Quilici, whose latest feature pic, "Last Paradise," may be handled by United Artists for the U. S., leaves for Africa, where he'll set up production of pic about the Nomad tribes.
The other expedition, headed by Giorgio Moser, Golfiere Colonna, Leonardl Benvenuti, Piero DeBernardini and Francesco Lavagnino, files to Martinique and Cen-

Bernardini and Francesco Lavag-nino, files to Martinique and Cen-tral America, where it will island-hop to shoot "Calypso," another feature-length documentary like "Lost Continent," Lensing will con-tinue through June, 1958. Enalpa

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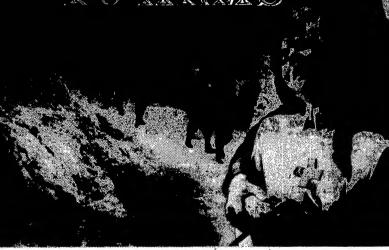






PRESENTS

ERNEST HENINGNAY'S A LA RIMS TO ARMS



STARRING

ROCK JENNIFER VITTORIO HUDSON-JONES-DE SICA

PRODUCED BY

DIRECTED BY

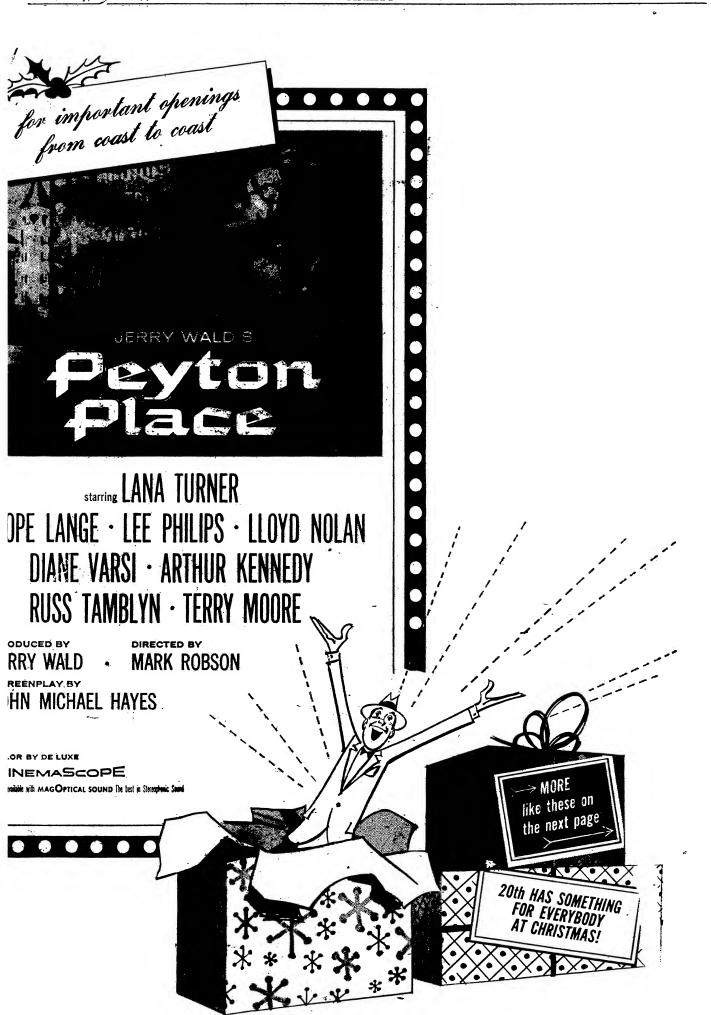
DAVID O. SELZNICK · CHARLES VIDOR

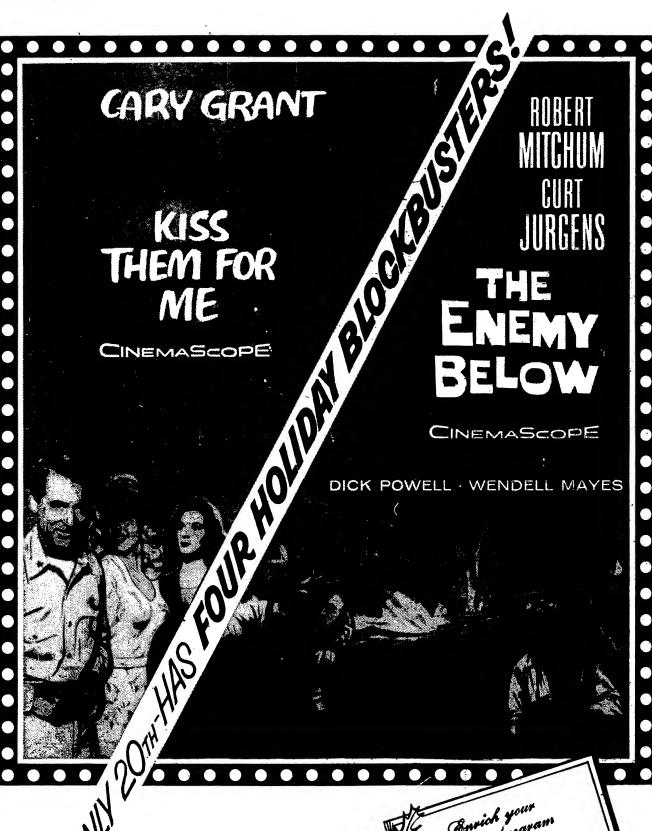
SCREENPLAY BY BEN HECHT

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2 CHANDONIA



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DIMENSIONS OF 'RECREATION'

Amusement Stock Quotations

Week Ended Tuesday (29)

N. Y. Stock Exchange

•		140 H + C	ioci	LIACIO	unge		****
19	57			4			Net
High	Low			. Weekly	Weekly	Tues.	Change
		in	100s	High.	Low	Close	for wk.
171/2	111/4	ABC Vending		14	131/4	131/4	+ 1/8
241/8	133%	Am Br-Par Th		1578	141/4	15	+1
361/8	2356	CBS "A"		26	241/4	251/8	+138
351/2	223/8	CBS "B"	142	243/4	231/8	241/2	+17/8
			44	16	141/2	151/8	+1 :
201/2	137/8	Col Pix	143	151/8	141/8	143/4	+ 5/8
19%	133/8	Decca Eastman Kdk.		94	881/2	93	+5%
115	813/4	Eastman Nos.	81	334	31/2	35/8	+ 1/4
43/4	31/8	EMI	81	81/4	77/8	8	+ 1/4
103/8	71/4	List Ind	560	13	121/8	121/4	+ 1/4
22	12	Loew's	126	8	73/4	8 -	+ 1/8
91/2	75/8	Nat. Thea	68	303/8	2834	291/2	+11/8
36%	28	Paramount		131/8	111/4	123/4	+158
183/4	11	Philco	502	301/4	27%	287/8	+11/2
40	27	RCA	51	558	51/4	53/4	+ 5/8
81/4	51/8	Republic	1		95/8	95%	+ 58
131/8	. 9	Rep., pfd		10	135%	143/8	+ 1/8
181/2	133/8	Stanley War.	77	143/4		221/4	+ 78
291/4	201/8	Storer	42	221/4	211/4	231/2	134
303/4	2138		. 85	231/2	221/4	173/4	$+1\frac{34}{14}$
253/8	$16\frac{1}{2}$			181/8.	16%		+174
301/8	201/8	Univ. Pix	2	211/2	211/2	211/2	+1
73	63	Univ., pfd	210	685%	68	681/2*	— ½
281/8	19%	Warner Bros.	10	20	20	20	
1261/2	911/4	Zenith	56	11334	1081/2	$112\frac{1}{2}$	+5
		America	64	ol Fuel	hanáa		
		America					5/
41/2	21/4	Allied Artists		23/4	25%	23/4	
113/4	0,0		138	75/8	67/8	7	— ½
11/4	1/2	C & C Tele .	624	58	1/2	1/2	
61/8	3	DuMont Lab,		37⁄8	31/4	33/4	$+ \frac{3}{4}$
45/8	27/8	Guild Films .	115	3	23/4	234.	— ⅓ 8
93/4	55%		92	63/s	~ 6	61/2	+ 3/4
9	31/8	Skiatron	74	7	·6	61/2	+ 3/8
83/4	. 31/2	Technicolor .	143	41/4	35/8	/41/8	+ 3/8
57/8	37/8	Trans-Lux	2	438	43/8	43/8	+ 1/4
		Over-the	·Cour	iter Seci			
					Bid	Ask	
Ampe	x				391/2	445%	+ 1/4
Chesa	peake	Industries			13%	13/4	_
	ama I	nc.			. 7/8		
Ciner	ama .	Prod			13/4		_
DuMo	nt Br	oadcasting			71/4		- 1/4
Magn	a The	atre			. 11/2		- 1/4
Offici	al Fili	ns		<i></i>	11/4		1/8
Polar	oiď				371/2	403/8	+21/8
		res			35/8	41/4	+ 1/4
					143%	151/2	+13/2

* Actual Volume. (Quotations furnished by Dreyfus & Co.)

Goldenson Scorns 'Sheep Minds'

Time to Stop Floundering-Too Many Gimmicks Of Doubtful Realism to Par Circuit Chief

By GENE ARNEEL

Leonard H. Goldenson, president American Broadcasting-Paramount Theatres, deploring intratrade conditions in the picture bus-iness today, flatly stated that "if a position of statemanship can't be taken by the current leaders they ought to get out."

He wants to know: "Are sheep running this business, or leaders?"

Goldenson unleashed his barrage against those in command the covered all segments of the industry but the main focal point of his blast was the film company presidents) within the course of a discussion this week on distribution schedules.

schedules.

The film trade has hung crepe around itself while radio, which not long ago appeared doomed, is having its most prosperous year, said AB-PT chief exec. He attributed the audio medium's success to "einhusiasm and drive—it was not going to be licked."

going to be licked."

Goldenson and Edward L. Hyman, AB-PT vp., placed the blame for much of the trade's ills on the doorstep of the distribs. Latter were rapped for concentrating to releases in only the holiday periods.

ods.

Goldenson flatly stated he will not go along with any industry-wide promotional schemes, as now in work, unless the film companies adopt "orderly release" schedules. The usually placid but now fighting and exec underscored that "you can't fool the public," coupling this with the observation that all the adjustments can be finde.

publicity and bally in the world won't lure the customers unless they're offered a steady diet of pic-ture fare,

Instead, noted Hyman (who has made the matter the subject of a personal crusade for the past several years), the distribs send out note quality pictures than can be absorbed July 4, Labor Day, Christmas and Easter. "You can't get a quart into a pint bottle," he reasons.

Again on the subject of the trade's projected bally gimmicks, Goldenson insists that the only way to draw the public is to provide the talent along with the right kind of merchandising A relatively short time ago the television broadcasting division of AB-PT had on its programming roster Walter Winchell and Ozzie & Harriet in the "name" category. The network's audience was small and the solution obvious: build up the log. This was done.

solution obvious: build up the log. This was done.

The two execs pointed to 12 features of unusual boxoffice appeal set for sale around the New York holidays and Hyman said he "can right of the sale around the the sale holidays and Hyman said he "can visualize a tremendous rat race" among the distribs for preferential playing time. If some of this product were marketed presently, or sometime during the Labor Day-Christmas Iull, the advantages would be strong for everyone, they state.

Boston, Oct. 29: Roughly \$40,000,000 for recreation is spent annually in the U.S. it was revealed at the 29th anni Conference on Distribution in Boston at Hotel Statler.

Donald M. Hobart, senior veep and director of research, Curtis Pub. Co., who spoke on the impact of increasing leisure upon modern marketing cited an exhaustive study published by the 20th Cen-tury Fund (Filene) in 1955.

tury Fund (Filene) in 1955.
Fund reported that purely recreational expenditures in America now average nearly \$11,060,000,000 a year. In addition's to his, \$12,000,000,000 is spent on vacation travel; \$8,100,000,000 on liquor; \$5,000,000,000 for sports clothes, candy, chewing gum and solidrinks. Totaling this, the report estimated roughly \$40,000,000,000.

"The new leisure has meant a great upsurge of business in the service industries, and almost every industry directed at the consumer is sharing in the increase," Hobart said.

He noted that people have turned from being producers for the better part of their lives to being active consumers. For all the necessities and luxuries their increased leisure calls for."
He concluded: "The new leisure menaces many of our old fashioned values and threatens some of the old ways of doing business. On the other hand, it offers limitless promise to the manufacturer and the retailer who will take advantage of the rich market it affords."

Including Ponies

Including Ponies
Data on amusements tends to be confusing because of what is included, or not. What price bowling? What price electricity to keep radio and television sets alive? Recent U. S. Government data was quoted by VARISTY (July 24) in terms of these breakdowns:

Radio, television sets, musical instruments—\$2,442,000,000.

Repair & service of radio-tv sets

Motion picture admissions—\$1, 298,000,000.

Legit, opera, concerts, etc \$252,000,000.

Spectator sports-\$241,000,000. Horse & dogtrack bets - \$414,-

Magazines, newspapers, sheet music—\$1,824,600,000.

Books and maps—\$592,000,000.

Total wages, salaries and other income for persons in motion pictures in 1956 was \$797,000,000.

For broadcasting, the figure was \$181,000,000. It was \$885,000,000 for other recreation and amusements.

ments.

Motion pictures employed the equivalent of 200,000 full time workers last year. The figure was 77,000 in broadcasting and 242,000 for other types of amusement and recreation. recreation.

recreation.

Broadcasting Ied the field in average earnings, for the full-time worker. That industry paid out \$6,584. For pictures the average was \$3,830, a little below the mational average. This would include earnings of ushers, etc., at small theatres.

AIRPORT DRIVE-IN TO OPERATE YEAR-ROUND

Airport Drive-In, a \$350,000 enterprise near International Airport, opened last weekend (25) as a year-round operation. The ozoner has place for 1,400 autos, electric in-car heaters, a plastic screen to project a picture 140 feet wide, and stereophonic cound. phonic sound.

phonic sound.

The theatre is part of Market Gity U. S. A., a development of Airport Commercial Properties Inc. of which Alfred A. Gilbert is president. It was leased through Richard B. Herman & Co. to Claude Schlanger, operator of driveins in Bucks County and Exton, Pa.

Publicists Guild Raps Warners; Pleas to Film Editors, Exhibitors; Stress Possible Labor Boycotting

DEMOTED, BEILAN QUITS

Bill Mansell Now WB's Philly Exchange Chief

Philadelphia, Oct. 29.
A shakeup on the local level followed Warner Bros.' recent national retrenchment policy. William Mansell, district manager, has been named branch manager of the

been named branch manager of the company's Philly exchange. Charley Beilan, former branch manager and a Warner employee for over a quarter of a century, resigned when he was demoted to sales chief.

Both Coasts With Same Wage Scale: **Publicists' Goal**

In a move aimed eventually to In a move aimed eventually to obtain similar wages, and working conditions for film publicists on both Coasts, the 25-member home-office publicists unit at Paramount voted unanimously by secret ballot to become the eastern counterpart of the Hollywood IATSE Publicists Assn.

International Control of the Control of the Unit's association with the IATSE Homeoffice Employees Union, Local H-63 and acceptance of IA prexy Richard Walsh's offer of autonomy under an "A" charter.

The Par homeoffice unit is the only eastern publicists group affiliated with the IA and its. Hollywood counterpart. Until the end of RKO, publicists there were also affiliated with the IA. All other homeoffice units are connected with the Screen Publicists Guild. District 55, Retail, Wholesale and Department Store Union, AFL-CIO.

The Par homeoffice unit, which

CIO.

The Par homeoffice unit, which will be known as the IATSE Publicists Assn., will adopt a constitution patterned on that of the Hollywood hallymen. The Coast group embraces all studios. The east and west outfits will be regarded as sister unions.

TA international representative David Cassidy has been appointed by Walsh to serve as business agent for the new local and to organize the industry's field publicits east of the Mississippi under the same banner.

Rome To Spain

Continued from page 5 ;

sions of the experts committee. In this respect, the Italian exhibitor's representative at the Madrid meeting will emphasize the extreme necessity of (the UIEC and its various member associations) actively participating in all future activity of national and international organizations leading to freer exchange and circulation of films (particularly exhib-sponsored ones), in other words, the much-hoped-for continental pic pool.

According to some local observers, the true reasons behind the AGIS pitch are clear enough: the Italian exhibitors association already has set up a production-distribution company to function as set forth above, CEI-INCOM. It now wants other nations' exhibitory then tie in with the local exhibits of the strongs to set themselves up similarly, then tie in with the local exhibits in the European chain. In this way, the theatreowners, too. necessity of (the UIEC and its various member associations) actively participating in all future activity of national and international organizations leading to freer exchange and circulation of films (particularly exhib-sponsored ones), in other words, the much-hoped-for continental pic pool.

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The active fight of the N. Y. Screen Publicists Gulld to induce Warner Bros. to rescind the firings of some 40 homeoffice pub-ad staffers brought a concession from the ters brought a concession from the alm company late Friday (25) when it agreed to retain temporarily seven publicists who were to be laid off on Monday (28). The tem-porarily withdrawal of the dismis-sal notice hinges on the outcome of arbitration proceedings which the SPG filed with the American Arbitration Assn. on Monday.

Arbitration Assn. on Monday.
The SPG's claim has been that
WB violated the contract in dismissing the pub-ad staffers and
that the firings were subject to arbitration. After numerous meetings, protests and other activities
on the part of Guild, the WB management agreed to submit the dismissals to arbitration and to retain
the seven staffers until the arbitrator submits his decision.
The SPG acied first on the seven

the seven stanters until the arbitrator submits his decision.

The SPG acted first on the seven publicists who had been given two weeks notice on Oct. 14 along with the entire 32-man art department. The artists, however, were given 60 days notice. As its next move, the SPG will seek to force arbitration of WB's decision to eliminate completely its homeoffice art department and its intention to turn over the work to an outside ad agency or art service.

Official notification of the rescinding of the pinkslipping of the seven publicists was given by Larry Leshansky. WB supervisor of branch operations, to Ben Berman, business, representative for the Guild, and affiliate of District 65, Retail, wholesale and Department Store Union, AFL-CIO.

The seven publicists who will be the seven by the seven by the seven by the seven was a seven by the seven by the seven was a seven by the seven was a seven by the sev

65, Retail, Wholesale and Department Store Union, AFL-CIO.

The seven publicists who will continue with Warners beyond the scheduled layoff are: Sid Rechetnik, tradepress contact; Irving Windisch, N. Y. newspaper contact; Jack Tirman, column contact; Sid White, radio-tv contact; Leo Wilder, magazine contact; Bob Boehnel, special events, and Larry Margolin, photo department.

The SPG feels that the WB reversal is due largely to the immediate campaign launched by the union in seeking support from both within and without the industry. The Gulld sent letters to indie producers associated with WB, warning that their pictures would not get the full advantage of a complete pub-ad campaign and that unionites in general might be lined up against the picture. In addition, appeals were made to exhibitors, both through letters and personal visits, and to newspaper editors and film writers.

In a letter to film critics and editors the Guild said-

In a letter to film critics and editors, the Guild said:

"We know that your simpathies are with these men and women, among whom are some you may have met and worked with over the years. They are not high-priced crecutives; they are all hard-working family men and vomen who helped build Warner Bros. into a multi-million-dollar corporation."

Folks Gotta Know Whyfor of The Legion A-B-C's

The following is an excerpt from the concluding chapter in the study of the Catholic Legion of Decency by Gerald Kelly, S.J. and John C. Ford, S. J. Urging closer

John C. Ford, S. J. Urging closer study and greater appreciation of the Legion's problems, they write: "To know that a picture is classi-fied as A or B or C, or even to know the brief reasons given for the un-favorable classifications, does not form the minds and train the per-ceptions of the great mass of view-ers. It leaves them on the outside. ers. It leaves them on the outside. When they are not educated to appreciate the reasons behind the classifications and when they do not understand the moral and artistic values which are at stake, they have the feeling, often enough, that rules and regulations which do not make sense are being imposed on them from without.

"They are no longer eager par-ticipants in a movement and a crusade for better things. Enthusiasm or a cause is replaced, unfortu-lately, by annoyance at 'meaning-ess' restrictions of their liberty."

Madrid: 'Told You'

Continued from page 5 normal film relations between the

normal film relations between the two countries.

Long Way Around

The peace plan was forwarded to MPEA in New York via two circuits; from Spain to Mediterranean MPEA rep Charles Baldwin in Rome and from seven.U.S. distrib managers in Barcelona to Continental managers in Paris, and thence to the N.Y. homeofices.

A majority of Barcelona man-

thence to the N.Y. homeoinces.

A majority of Barcelona managers vetoed the Aguilar recommendations. Some were miffed at Aguilar for having secretly initiated talks that led to the favorable Spanish distrib vote. Others thought the minimum 8-month pact thought the minimum 8-month pact proposed, giving the seven MPEA agencies here five films for the 1957-58 season, fell short of their

1957-58 season, fell short of their needs.

Aguilar Got Action in Paris
Aguilar flew to Paris and, backed by Universal's European manager, John Spires, succeeded in reversing the Continental thumbsdown report. Noted Spanish legalite and MPEA counsel here, Gregorio Maranon, carried the Agular message to N. Y. with favorable results. But it was only after a loss of three weeks, that the top echelon of the MPEA pyramid finally decided to approve. Then it was to find, according to very reliable sources, that the tide had shifted in Spain to such extent that it was no longer considered judicious to publicize the fact and possibly rick more loss of face.

considered jumps.

considered jumps.

the fact and possibly rick more loss of face.

MPEA circles here say the three-week delay gave local forces opposed to a pact the mobilization time necessary to head off settlement sentiment among local distribs. Distrib exces who had voted favorably in Barcelona were seeing things differently.

Producers who urgently campaigned to bring back MPEA films and consequently import license pesetas to alleviate a serious production fund shortage, were given government assurance that the fund deficit would be met from other sources. And they were no longer interested in brunting published newspaper charges of the possible of the product of th ished newspaper charges of throwing in their cards face

down."

To top it all, RKO sold out and simultaneously opened its film vaults to supply the Spanish market. It is still too early to read all the implication of the RKO defection but industry voices here say that, for the time being anyway, it has heavily obscured near future chances of a Spain-MPEA pact, so clearly and brightly visible one month ago.

'B' For Basket (of Disapproval)

¶ Legion of Decency Reviewed 394 Features

¶ Of 11 'Condemned' Only 'Baby Doll' American

Divorce Themes Among Most Upsetting

The time approaches for the annual lesson in the A-B-C's of the Roman Catholic Legion of Decency film ratings. The A's represent no controversial question and the C's are usually relatively rare. So attention is typically focused on the number of B's tagged. Churchmen sometimes interpret a rise in B's as a lowering in film "morality" whereas showmen study the Catholic data for clues to the emphases of the Legion.

(VARETY's count is its own, it should be noted. The Legion's own tabulation, not available to this publication, will probably show closer to 420 films were reviewed, including about 80° from abroad. The Legion classifies pictures as to "foreign" or "domestic" by its own system. Discrepancy between the two sets of data as they may be lined up in a couple of weeks is perhaps due to a time overlap on the "Legion" year.—Ed.)

Official Legion figures will be released generally followed the November meeting in Washington of the committee of American bishops which rule the organization. Meanwhile here is the educated guess:

During the 12 months in question, the Legion reviewed a grand total of 394 features, of which 347 were American, 19 British and 28 in various foreign languages. Of these 394, which in itself is the highest figure since 1952, the Legion rated 128 films (32%) in its "il" (Morally Objectionable in Part for All) category. Catholics, in theory, are supposed to shy away from B-rated pix, but in practice it appears to offer no deterrent to Catholic moviegoers and few theatres will nix a picture because it carries a B tag.

"Baby Doll"

The Legion also rated 142 films (36%) as A-1 (okay for general patronage), 113 (29%) A-11 (Morally Unobjectable for Adults) and 11 (30%) C or condemmed. Actually, only one American-made film—Warners' "Baby Doll"—feit the sting of Roman Catholic condemnation. The remaining 10 were all foreign-language imports.

The Legion had its busiest year since 1952 when it reviewed 446 features. In 1955-56, it reviewed only 328 films of which 80—or 24.39%—were B-rated, 98 (29

film, except in the condemned category.

American-Made
For instance, the Legion in 1956-57 reviewed a total of 347 American-made productions. The breakdown was 128 in A-1 (37%), 105 in A-11 (30%), 113 Bs (32%) and one condemned. Last year, 269 domestic features were seen by the Legion reviewers. The number of Bs amounted to 23/05%, A-1 was 32.71%, A-11 43.50% and the single C rating accounted for .37%. In 1955, however, Bs stood

at 33.45% of the whole, the highest figure to that date.

At the foreign end, The 15 B-rated films (out of a

At the foreign end, The 15 B-rated films (out of a total of 47 pix) accounted for 30% and the 10 Cs made up 21% of the ratio. A number of the pictures condemned by the U.S. Legion had been acclaimed by Catholics in Europe.

Just what causes the increase in the B ratio, whether it is due to greater strictness on the part of the Legion or to laxness on the part of the Production Code, is open for argument. It is a fact that the "B" total is actually worse than it looks on paper since a large slice of the year's most important productions ended up with a B tag. Even the Radio City Music Hall ended up playing a B-rated picture Metro's "Les Girls," a practice of which it had stered clear in the past. Rating appeared to have little effect on the boxoffice. Another "B" film played by the Hall was "Pajama Game."

B-For-Basket?

The lack of definition inherent in the B ratings

The lack of definition inherent in the B ratings bothers even some Catholic observers close to the scene. They argue that the category is a "catch-all," taking in films embodying minor objections and those that just escape a C tag. Also, a B rating at times is handed out for reasons that would bother only Catholice. only Catholics.

times is handed out for reasons that would bother only Catholics.

For instance, Bing Crosby's "Man on Fire" got a B as representing "sympathetic treatment and justification of remarriage," among other things. Quite a number of films get B-rated by the Legion because they "reflect the acceptability of divorce" (which, after all, is legal in most of the 48 states). Yet, in one instance, Metro's "Seventh Sin." the Legion rated the film A-II, noting that "the principle of divorce as employed in this film is to be construed in terms of dramatic conflict." Foreign film importers have long complained that the Legion doesn't exhibit such flexibility when it comes to the overseas pix.

At times, a very small change can spell the difference between a B rating and a C. Latter very definitely can hurt a picture, particularly in the hinterlands. "Love in the Afternoon" (Allied Artists) was threatened with a C until the producers agreed to insert a final commentary indicating that the two principals (Audrey Hepburn and Gary Cooper) planned to marry.

Since the Legion evaluates pictures solely on the

Since the Legion evaluates pictures solely on the basis of their moral qualities, i.e. the impact not as entertainment, but as "good" or "evil" on the (Catholic) beholder, it frequently emphasizes the ultimate "lesson" implied in a story and, more than the Code, insists on strict balance and the "proper" Topiculusion.

The Legion in several instances has B-rated films on the grounds that their stories did not represent material that made for proper screen entertainment. On the other hand, it's noted that, in 1956-57, the Legion's objections on the grounds of "excessive brutality" were fewer than during the two preceding years.

Eden' Defeat May Prod Law's Revision

Court of Appeals here on Thurs (24) denied a motion by Charles A. Brind, counsel for the Regents and the State Dept. of Education, to reargue the merits of the film "Garden of Eden." This may clear way for a reappraisal of the State's licensing law.

The subject of law revision has been under study since last spring. when the Appellate Division unanimously ruled the Regents could not, under recent U.S. Supreme Court decisions, bar "Garden of Eden."

Sol A. Rosenblatt, Excelsior Pictures attorney, in a brief replying to one earlier filed by Brind, attacked the circumstances under which the motion to reargue was heard, and the alleged "delaying" reactics of the Regents' counsel and the Broad. Rosenblatt asserted pro-censorites had no real hope of pre-vailing and took the reargument course, only to prevent his client from filling a number of drive-in dates this season.

dates this season.

Brind sought to have the Court of Appeals hear him forally, and also to slate the Regent's appeal on "Lady Chatterly's Lover"—in which the Appellate Division unraimously reversed the Board, after the Court of Appeals' decision on "Garden of Eden"—at the same time. The French-made picture was banned as "immoral," in toto, the Regents declaring that it made adultery an acceptable pattern of behavior. The Regents took their action on the basis of a 1954 behavior. The Regents fook their action on the basis of a 1954 amendment to the licensing law voted by the Legislature—after the U.S. Supreme Court upturned them on "La Ronde."

The appeal in "Lady Chatterly's Lover" probably will be held during the November term. Pending this, issuance of a license, as directed by the Appellate Division, was stonged

rected by the Appellate Division, was stopped.

Hugh M. Flick, exec assistant to James E. Allen, Commissioner of Education, expressed the view that the high court's decision in "Garden of Eden" emphasized "the need for a thorough, far-reaching study of the impact of mass media, if the present statute is not sufficiently clear or definite to allow the legitimate exercising of restraint of material that would have a harmful effect on society, then the possibility of an amendment to the statute should be explored."

French Costs

Continued from page 5

smaller indies rather than the big

. Hiatus .

Partly because of the cost problem, Levy plans to take a year's hiatus, during which time he'll prepare several films. He said his next picture would be made without top stars as a French-Swedish coproduction. "We must find new and less expensive falent," he said. "I made some successful films with Brigitte Bardot. Today, I can't afford her any more."

Levy is currently finishing "Bi

Levy is currently finishing "Bijoutier" (The Day Heaven Fell) in
color and CinemaScope. Film,
starring Miss Bardot and Alida
Valli. Much of it was shot in Spain
where the picture ran into a lot of
trouble on account of sickness and
floods and had to be stopped 14
times. If'll end up costing \$800,000. After that, Levy will make
"En Case de Malheur," with Claude
Autant-Larlart directing Miss Bardot, Jean Gabin and Edwige Feuillere. Based on a Georges Simenon
story, it'll cost around \$900,000 in
black-and-white. This won't be a
Col picture. Col picture.

way, it has heavily obscured near future chances of a Spain-MPS. After his year's hiatus, when hell work on the script for "The Short Reign of Pippin IV" (based on the John Steinbeck novel), Levy will do "Gentleman of China" in Hong Kong in early 1959. It's based on the Robert Standish book. Under his current Col contract, news here in Binghamton with capital stock of \$40,000, \$10 par value, Directors are: Herbert Nike, Louis J. Danish, Myron A. Melamed.

Chernin & Go'd were filing attermed, and the rock year or else two in 1958. This is being changed for him to deliver one in '57, another next year or else two in 1959. His Col productions will be in English with larger budgets.

Not to Do Battle On 'Sun' Yanking

Decatur, Ga., Oct. 29.
Georgia Theatre Co. has had enough of controversial 20th-Fox film, "Island in the Sun." They booked it at their Twin Starlight Drive-in Theatre, which has two screens, and drew 1,000 autos into theatre. But, almost that many people took part in demonstration lagainst showing of film outside drive-in. Ten police cars from De-Kalb and Fuikon (Atlanta) Counties were brought to scene to hold crowds in check, but no arrests were made. There was no disturbance inside theatre.

Following day DeKalb Superior Court Judge ordered showing of film discontinued upon request of Solicitor General Richard Bell and Manager Thomas L. Pike was ordered to "show cause why he should not be enjoined from exhibiting film permanently. "Pike pulled pic forthwith and a hearing, on a permanent injunction was set for Nov. 7.

Meanwhile, Georgia Theatre Co., whe commend the sum of the starlight decated to "starlight decated to "starlight decated to the starlight d

Soviet To Todd

Continued from page 4

everything to encourage the American people's movement against slavery. While under arrest in the Peter and Paul Fortress, and later in exile, Chernyshevsky continued to take great interest in the developments in America; and I have no doubt that he was greatly grieved to hear of Lincoln's assassination on April 14, 1865.
"Perhaps you also know that on the eve of the great battle of Gettysburg, the same Gettysburg of Abraham Lincoln's famous address somewhat later, marching songs like "John Brown's Body," the "Marseillaise" and "Dubinushka" were heard every-

Body," the "Marselliaise" and "Dubinushka" were heard everywhere?
"The material on Russo-Amer

"The material on Russo-American relations of the time of the Civil War in the U.S.A. is vast and fascinating. I have read thousands of pages in Russian and many in English, and probably there is still just as much left to read."

Two American correspondents

ably there is still just as much lifting film permanently. Pike pulled pic forthwith and a hearing, on a permanent injunction was set for Nov. 7.

Meanwhile, Georgia Theatre Co, who own-operate Starlight, delared, it does not plan to make any further attempt to show pic.

Brentlinger To Dallas Dallas, Oct. 29.
Russell L. Brentlinger has been appointed United Artists branch manager here, per James R. Velde, general sales manager.

Brentlinger, currently a salesman with UA's Indianapolis branch, will replace James Clemens who has resigned the post.

TV 'Clearance'

Continued from page 7

lied has accepted recommendation of its COMPO negotiation commit-

lied has accepted recommendation of its COMPO negotiation committee and all signs suggest that Allied will again be functioning in COMPO shortly.

Proposed public relations program suggested by a committee headed by Sid Stern is again stalled by being turned over to finance committee for "consideration and action." It has long been pending without action and various trade figures have been interviewed for possible PR chief.

Board reconfirmed previous action relating to requests formerly divorced circuits are addressing to Dept. of Justice for right to enter production. Allied has told D. of J. that formerly affiliated theatres should have right but with preemptive rights for own theatres. Allied position is that it favors additional production from any and all sources.

On question of Paramount Pictures recent acquisition of Esquire Theatre in Chicago which Allied opposes, board decided to present matter on open floor of convention for expression by entire membership.

Virginia Vincent set for comedy role in "Never Steal Anything Small," Universal pic starring James Cagney which starts shooting location scenes in N.Y. week of Nov. 1 with Charles Lederer directing.

JESUIT SCHOLARS O.O. LEGION

A Divorce-Saturated Environment

Catholics absenting themselves from pictures with divorce in their plots don't automatically solve the problem, says a study of the Legion of Decency. Write Jesuit fathers Gerald Kelly and John C. Ford:

that 'reflect the acceptability of divorce' are merely

"Themes that 'reflect the acceptability of divorce' are merely part of a total picture in our country-today, a picture in which divorce is taken for granted. It is quite right, of course, for the Legion to register its disapproval of it.
"Nevertheless, the mere staying away from such pictures is not going to protect our people from this modern heresy. If U.S. Catholics were to stay away from everything that approves of divorce, they would have to quit reading newspapers, many magazines and so forth—in fact, they would have to do just what St. Paul said we cannot do: go out of this world."

Never Adapt Own Works

a script or does he care to.

Helps Prestige

Yet, he noted, 'If the things do as well as mine have for a time, it enhances your position and feeling about yourself. I would be desolate if Logan made a flop of something with my name on it. But I can't help or hunt it when I'm through. Yes, it's also a matter of conservation of energy."

As an example of what the dra-

conservation of energy."

As an example of what the dramatist can do, Michener pointed to
Logan's adding of the characters of
Capt. Crackett and Stewpot to the
stage edition of "South Pacific."
He said, "They added immeasurably to the dramatic structure. If
he hadn't done that, he would have
been unequal to his task."

been unequal to his task."

On the other hand, Michener cited the filmization of "Sayonara" by Logan as a case of "a break even point in these matters." He recalled that when Logan was casting about for ideas, the suggestion of adding a kabuki actor to the key characters was made. Michener remembered that he approved this suggestion wholeheartedly. Other suggestion of his were rejected. He noted that even the fact he was asked was a departure from his usual "hands-off" polley.

Speaking of the addition of the

usual "hands-off" policy.

Speaking of the addition of the kabuki actor character, Michener elaborated, "I approved it in prospect. If I had been writing it in dramatic form I would possibly have come up with it myself. The fact that I write it a certain way in words doesn't make it untouchable. When Logan hits it he's got o exemplify it dramatically. He can't keep taking shots of Mt. Fuji through the mist."

On the other hand, Michener

On the other hand, Michener mentioned the film's changing of the ending of his novel where in the original, the Air Force jet ace the original, the Air force jet ace leaves his Japanese lover to return to the mold set for him, in the picture, he marries the Japanese. Of this switch, Michener said, "I would suspect that in changing the tragic quality of it, you come pretty close to the border line of advantages in leaving adaptations to others."

pretty close to the border line of advantages in Ieaving adaptations to others."

Asked if he gears his writing to a potential film or stage sale, Michener replied, "I can honestly say that I don't. Take for example, the last inquiry I had about a film thy a New York indie). It's a film yersion of a book I've done on Japanese prints. Now a guy who sat down to write for the films would have rocks in his head to do a book on Japanese prints. "I'm strictly an egghead," continued the ex-college history professor. "This is proven by the fact that while all kinds of things argoing on in the world that I could be devoting my time to, I sit in the corner of a hotel room doing a book on Japanese art. It's a hobby and a profound interest of mine."

Michener, who was rescued from a male he was on crashed into the sea off I'wo Jima, lost the results of two years of spare time work in the mishap. The research for much of this he has in carbon form in New York, but manuscripts will have to be rewritten. He intends to hole up in the Imperial Hotel for the next month reworking a book on the Japanese artist Hokusai. After that he will miet his wife in Singapore, staying there for about six

and "Until They Sail" (MGM). On meither of these has Michener seen a script or does he care to.

several months.

Also lost in the sea ditching were Michener's passport and visa for entry into Red China. If he can get duplicate copies and renewals and if the gates are opened, Michener would like very nuch to make use of this opportunity on behalf of Reader's Digest. He felt something would break on the deadlock within a matter of weeks.

Prographica fly adoptations of his

within a matter of weeks.
Regarding film adaptations of his writings, Michener mused, "If my agent tells me that on Friday something has been sold to the movies, I'm absolutely certain that on Monday the studio will call me to say there's no story line to it. That is inevitable. My stories are formeless. They give them a headache. Absolutely any kind of writer in Hollywood could do a better job. "But." Michener stipulated. "I

"But," Michener stipulated, "I have found that when their version adheres pretty closely to what I've written, they do a better job,"

Looking thin, but very much pleased for the great success of his recent observation of the Hungary blowout, "The Bridge at Andau." Michener considered the scattered field he has covered and stated, "And yet the funny thing is that I have done exactly what I want to do,

"When I did 'South Pacific,'" he recalled, "somebody said a book of short stories could not possibly sell. Of 'Fires of Spring' they said you can't write a book where the central character is weaker than those surrounding him. The publisher didn't want to print 'Return to Paradise' because he said you couldn't mix fact and fiction. And when I did 'Sayonara' and 'The Bridges of Toko-ri,' the editors fought against them. When I did a book on Japanese prints they damn near fainted. I'm now working on a book everybody had advised against. I've had to argue for every book I've done. This is a matter of record. If I had followed everyone's advice and not my own Judgment, I would not have published any one of those books." "When I did 'South Pacific,' " he

books."

Michener revealed that he has several possibilities for ty writing in the works right now, saying. "It's a tremendous medium. But," he added, "I don't know if I could do it."

Fitzsimons, Fleischmann. Unite for Indie Films

Hollywood, Oct. 29.

Charles B, Fitzsimons and screen writer A. S. Fleischmann have formed their own indie film production company, Carousel Productions, and set "Trek." a story by Fleischmann, as their first property. Maureen O'Hara, sister of Fitzsimons, has been signed to star in "Trek," a high-budget western, and negotiations are now on for a male lead.

Company's second property is "Singapore East," a British coproduction to be shot in its entirety in Malaya. It's based on Fleischmann's novel, "Malaya Woman." "Trek" will go before the cameras before the end of the year. writer A. S. Fleischmann have

SEE ITS FIRST **GLAMOUR SPENT**

The future of the Legion of Decency within the Roman Catholic Church in the United States is under the close study of its scholars. Evidence of this is expected to be manifest at a big meeting of bishops next month in Washington. It is expected that one intellectual

Evidence of this is expected to be manifest at a big meeting of bishops next month in Washington. It is expected that one intellectual arder, the Society of Jesus, may hereafter have more influence upon Legion standards and strategy and that the Legion will probably stress positive approval rather than be so much ideatified, as in the past, with negative gradings.

A gradual change of attitude with respect to the Legion, and the dawning realization that this controversial adjunct has been functioning in something of a vacuum, has not yet reached some levels of the U. S. hierarchy, though efforts apparently-are being made to influence upperlevel thinking.

Some Catholics who have been viewing the Legion with a critical, or at least semi-critical eye, are not quarrelling with the Legion or its hasic idea per se. In fact, these seem to feel that there is more need for it today than ever before. What they do say is that the Legion may be too rigid in its approach and, partly because of this and partly because it lacks the proper liaison with the public, has lost its early aura of a "crusade," which had the support, or at least the sympathy, of many non-Catholic groups.

Study-Club Device

One move in the direction of "educating" the public is via study-club programs that might even result in "constructive" criticism of the Legion itself. In other words, there seems to be a feeling that the time has come to enlist "mature" Catholic opinion.

Some of this latterday thinking is expressed in a treatise on the Legion by two Jesuit priests, Fathers Gerald Kelly and John C. Ford, in the September issue of Theological Studies. They are two of the foremost Catholic theologians in the U. S. and their moral judgment is respected and will be listened to. Father Kelly is connected with St. Mary's College in Kansas and Father Ford is at Weston College, Mass. That both are Jesuits is itself of some significance.

A good part of the study takes up with a history of the Legion, and here the authors have relied perhaps naively and over-generous

and here the authors have relied perhaps naively and over-generously on the opinions expressed by Martin Quigley, who had a hand in the formation of both the Production Code and the Legion. Latter is represented as the kind of "organized expression of public opinion" that the producers in Hollywood needed to "help them overcome their fear that adherence to the moral standards of the Code would result in financial failure."

Vagueness of 'B'

Noting the difficulties of precisely defining "B"-rated pictures, the authors appear to argue that there can be no such thing as "absolute" obedience to the Legion ratings. They draw the distinction between what a good Catholic "should" do, and what he must do as his obligation under the Faith. They note that an informed Catholic would attend only films rated A-1 and A-11, but add that such matters can be discussed only in terms of general policy and not as absolutes. "We think that even when one is speaking of the better absolutes. "We think that even when one is speaking of the better thing to do, one can hardly rule out all attendance at B or C films," they hold. They add that they are speaking only of cases in which "there is no diocesan precept against attending the films in question."

question."

As for attending "B" pictures,
"there can be good reasons for occasional attendance at such pictures; and the one clear ascetical
rule is that such attendance should

Nostalgia Rampant in Rochester; Stars of '26-'30 Still Thataway; Camera Vets Rue Widescreen

By WILLIAM K. EVERSON

Rochester, Oct. 29.
A second Festival of Film Artists was held in Rochester on Saturday (26) at and by George Eastman House. It was a tremendous improvement (from a standpoint of organization) over the first Festival of two years ago. Even the weather, though near zero, was an improvement over 1955's snowfall.

improvement over 1955's snowfall. The period under Festival review was 1926-1930, and not unexpectedly many of the award-winning stars, directors and cameramen were repeats from 1955 (which covered the 1915-1925 era). As in 1955, Mary Pickford was the first oarrive in Rochester—and to appropriate the initial newspaper coverage. coverage.

coverage.

In her wake came Lillian Gish, Janet Gaynor, Gloria Swanson, Joan Crawford, Richard Barthelmess, Ramon Novarro, Harold Lloyd and Maurice Chevalier, directors Frank Borzage and Josef von Sternberg, and cameramen Arthur Edeson, James Wong Howe, William Daniels, Charles Rosher, George Folsey, Lee Garmes and Peverell Marley, Of the eight winning cameramen, only one—Hall Mohr—was unable to be present). Other winners not in town were directors Cecil B. DeMille. Hal Mohr—was unable to be present). Other winners not in town were directors Cecil B. DeMille, King Vidor, Frank Capra, Clarence Brown, Frank Lloyd and John Ford, and stars Greta Garbo, Clara Bow, Norma Shearer, William Powell, Fredric March, Gary Cooper, Ronald Colman and Charles Chaplin Charles Chaplin.

In the voting, Garbo won by an absolute landslide as the top feminine player of the late twenties.

Well Handled

Well Handled
Criticisms levelled at the first
Festival for lack of organization
and inadequate facilities for the
press could not be echoed on this
occasion. Eastman House officials
were zealous to provide facilities
for journalists. Curator James
Card and his assistant George
Pratt plainly were alert to keep.
things rolling smoothly. There was
ample opportunity for leisurely interviewing.
Oldtimers saemed senuinely to

ample opportunity for leisurely interviewing.

Oldtimers seemed genuinely to enjoy the nostalgic get-together. In keeping with the old flourish, Miss Pickford's dramatic appearance down a flight of stairs was partially nullified by Joan Crawford's sweepingly spectacular entrance a few minutes earlier! Miss Crawford, dressed to the hilt, strode into the room, rushed to Maurice Chevaller, kissed him fervently, and was immediately—and thereafter—the focal point of attention. (However, Miss Pickford regained most of her lost thunder at the later festivities at the Eastman Theatre).

Lillian Gish, beautifully gowned, was the "star" of the occasion for the serious scholars of film history present. She joined with Richard Barthelmess in representing the D. W. Griffith contingent, though this Festival was not much involved with Griffith as the group of the vere serior.

standing. The show itself was perhaps open to criticisms. The opening speeches (James Card's excepted) were too long and basically disconnected with the occasion. And there were some curious omissions in the film compilation shown to illustrate the work of the winners, some artists—John Ford, James Wong Howe and Norma Shearer among them—not being represented at all. But these were quibble that only insiders might make.

that only insiders might make.

The Rochester public loved the old footage, with Harold Lloyd's building-climbing antics and the charlot race from "Ben-Hur" provoking exceptional response. Projection, this time, was excellent and the print quality of the excepts shown was magnificent.

Receiving the awards the clare

cerpts shown was magnificent.

Receiving the awards, the stars
were given opportunities to make
informal speeches, but the cameramen tended to be dismissed rather
quickly. However, James Wong
Howe got in a roguish little story
about the previous biggest thrill
in his life being the time he slept
in Gloria Swanson's bed—on a Demille set after everyone had gone in Gloria Swanson's bed—on a De-mille set, after everyone had gone home! Miss Gish came through with a neat little speech, and the Misses Swanson and Pickford brought the show to a sock finish.

brought the show to a sock finish.

Chevalier a Wow
Unquestionably the biggest hit
of the entire proceedings was
Maurice Chevalier. His personality and charm worked magic.
Perhaps understandably, the
"George" awards—selected by the
artists themselves—are influenced
by sentiment, and proximity with
the people-involved. It seems unfortunate that some oldtimers—
players Betty Bronson and Louise
Brooks, and director Herbert
Brenon are three that come readily
to mind—are overlooked primarily Brenon are three that come readily to mind—are overlooked primarily because they have withdrawn even from nostalgia.— However, this is a consideration that the voters themselves might bear in mind next time, and it is certainly no reflection on the way that Eastman House have organized the function—

And Mary Pickford's closing And Mary Pickford's closing words, addressed to the Festival organizers, should be taken to heart by the studios: "Take care of our films—don't let them crumble to dust—they mean so much to us."

More Regularized Flow of Pictures, **Comes Up Again**

was the "star" of the occasion for the serious scholars of film history present. She joined with Richard Barthelmess in representing the D. W. Griffith contingent, though this Festival was not much involved with Griffith as the group of two years ago.

Rêjret Big Screens

Stimulating conversation came from the cameramen, who were not monopolized as much as the stars, and therefore had time to talk at more leisure. James Wong Howe and Arthur Edeson led several bull sessions. Cinematographers were gratified that their work was "finally" being recognized on the same level as that of stars and directors.

To a man, they were unanimous in their dislike of CinemaScope, and other widescreen methods. However, they accepted it as a sign of the times. Their chiefand most vehement—gripe was against the current shoddy lab work and even more shoddy theatre projection which, they said, sometimes all but ruined camerawork.

Award-presentation ceremonies, held at the Eastman Theatre, were m.c.'ed by Rouben Mamoulian. The

THE BIG NEWS FR

conce

CECIL B.

PROD

THE TEN COM

VISTAVISION

There is no more impressive chapter history's greatest grossing picture, the These <u>typical</u> figures show grosses of with the most recent Top "A" Parama

Town

Glens Falls, N.Y. Liberty, N.Y. Defiance, O.

Colby, Kan. Watseka, III.

Logan, Utah

Idaho Falls, Idaho

Salisbury, Md.

Dodgeville, Wis.

Bemidji, Minn,

Yankton, S.D.

Kentland, Ind.

Theatre

Rialto

Academy

Valentine

Colby

Bon-Air

Capitol

Paramount

Boulevard

Dodge '

Bemidji

-0....a_j

Dakota

Kent



Wherever it plays,

"The Ten Commandments" is the equ

OM SMALL TOWNS

rning

DEMILLE'S

CTION

MANDMENTS

TECHNICOLOR

in the whole fabulous success story of an the results from small situations. "The Ten Commandments" compared unt picture to play the same situation.

Boxoffice Gross of "The Ten Commandments"	Boxoffice Gross of last Top "A" Paramount picture
\$14,881	\$1,894
14,740	· 2,197
9,603	662
3,491	245
3,354	326
17,659	1,879
19,951	2,930
16,376	1,064
2,783	197
7,433	618
6,116	384 -
4,631	264
\$121,018	\$12,660

3% Eithe: -

numny Face'
Gunfight at the O.K. Corral'
The Delicate Delinquent'

valent of at least 10 Top "A" pictures!

Mr. Same But Gallery Section

Picture Grosses

K.C. Slow Albeit 'Ball' Hep \$9,000; 'Faces' Trim 11G, 'Wonders' 11G, 10th

Kansas City, Oct. 29. Product lineup is good currently but biz not responding in kind. It's pleasant at the Midland with "Operation Mad Ball." The three Fox Midwest firstruns, with "Three Fox Midwest firstruns, with "Three Faces of Eve," shape trim. Four Dickinson theatres, with "My Gun Is Quick," is light. Long list of holdovers are comparatively good, best being "Third Key" third week at the Kimo. "Joker Is Wild" looks moderate in second week at the Paramount. "Tammy" is second week at the Roxy is excellent, Rash of flu and changeable weather taking some toll at the boxoffice. Annual American Royal Live Stock and Horse Show closed out Saturday and was some help to reserved seat runs. Coldest weather of season in force over the weekend.

Estimates for This Week

son in force over the weekend.

Glen, Dickinson, Shawnee Drive-1, Leawood Drive-In (Dickinson) 700; 750; 1,100 cars; 900 cars; 75c erson)—"Gun Is Quick" (UA) and Buckskin Lady" (UA). Light 5,500. Last week, "Teenage Doll" (A) and "Undersea Girl" (AA), In, Leawo (700; 750; person)—" "Buckskin \$4,500. La (AA) and

Kimo (Dickinson) (504; 75-90)— "Third Key" (Rank) (3d wk). Pleas-ing \$1,000; may hold. Last week, \$1,500.

ug S1,000, — 1,500. Midland (Loew) (3,500; 75-90)— Operation Mad Ball" (Col) and "Sivana Story" (Col). Trim \$9, "Operation Mad Ball" (Col) and "Tijuana Story" (Col). Trim \$9,000 or near. Last week, "Story Esther Costello" (Col) and Tip of Dead Jockey" (M-G), \$5,000.

Dead Jockey" (M-G), \$5,000.

Missouri (SW-Cinerama) (1,194;
\$1,25-82) — "Seven Wonders of
World" (10th wk).

Lotty \$11,000, helped by American
Ro; al visitors. Last week, same.

Paramount (UP) (1,900; 75-90)—
"Joker Is Wild" (Par) (2d wk). Oke
\$5,000. Last week, \$8,500, strongest in weeks.

Rockhill (Little Art Theatres) (750; 75-90)—"John and Julie" (Indie) (Okay \$1,500. Last week, "Albert Schweitzer" (Indie) (3d

Indie) Okay \$1,500. Last week, "Albert Schweitzer" (Indie) 3d wk., \$1,200.

Roxy (Durwood) (879; 75-90)—
"Tammy and Bachelor" (U) and "Vritten on Wind" (U) 2d wk). Remarkable holdover of two pictures brought back here, happy \$3,000. Last week, \$5,000. House goes dark Oct. 30 briefly.

Tower (Fox Midwest) (1,145; \$1,25-20. — "Around World in 80 Days" (UA) (22d wk). Holding its own at \$8,500. Last week, \$8,000, buoyed by American Royal visitors. Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Three Faces of Eve" (20th) and "Hieh Terrace" (Indie). Trim \$11,000. Last week, "Forty Guns" (20th), \$9,000.

MINNEAPOLIS

(Continued from page 8)

praise heaped on this and it may build. Should be helped by cast presence of Jack Lemmon, Ernie Kovacs and Kathryn Grant whose marriage to Bing Crosby likely to be great break for attraction. Good \$11,000. Hold over. Last veck, "Story Esther Costello" (Col), 86,500.

RKO Orpheum (RKO) (2,800; 75 80)—"Perri" (BV). Getting good play from smallfry. Very mild at \$7,000. Last week, "No Down Payment" (20th), \$6,500.

Payment 120th, \$6,900.

RKO Pan (RKO) (1,800; 65-85)—
"Young and Dangerous" (20th) and
"Rockabilly Baby" (20th). Slow
\$4,000. Last week, "Conquest of
Space" (Par) and "War of Worlds"
Par', \$4,500.

Pari, \$4,500.

State (Par) (2,300; 85-90)—
"Three Faces of Eve" (20th). This pic boasts biggest free exploitation tieup in local pix history. In advance of its arrival Minnespolis Star plugged it in connection with sheet's announcements of serialization of book from which film was adapted. Paramount circuit re-ciprocated with trailers on theatres' screens, calling attention to newspaper's serialization now running. Rousing \$9,000. Stays on. Last week. "Slim Carter" (U), \$6,000.

Suburban World (Mann) 800; 85—"Happy Road" (M-G). Well-liked comedy but only modest' \$1.500. Last week, "Wife for Night" 'Indie), \$1.800.

CHICAGO

(Continued from page 9)

Three Faces of Eve?' (20th) (2d Dull \$8,000. Last week

—"Three Faces of Eve." (20th) (2d wk). Dull \$8,000. Last week, \$10,000. Palace (SW-Cinerama) (1,484; \$1.25-\$3.40)—"Seven Wonders of World" (Cinerama) (4,5th wk). Beety \$29,000. Last week, same. Roosevelt (B&K) (1,400; 55-90)—"Cyclops" (U) and "Unknown Land" (U) (3d wk). Tidy \$10,000. State-Lake (B&K) (2,400; 90-\$1,50)—"Pal Joey" (Col). Massive \$51,000. Last week, "Iet Pilot" (U) (4th wk). \$9,000 for 9 days. Surf (H&E Balaban) (685; \$1.25)—"Devil's General" (DCA). Fast \$4,400. Last week, "Brothers in Law" (Cont) '3d wk), \$3,300. Todd's Cinestage (Todd) (1,036; \$1.75-\$3.30)—"Around World in 87 Days" (UA) (30th wk). Smash \$25,500. Last week, \$25,000. United Artists (B&K) (1,700; 90-\$1.50)—"Joker is Wild" (Par) (5th wk). Very good \$11,000. Last week, \$14,000. Woods (Essaness) (1,200; 90-\$1.50)—"Story of Esther Costello" (Col) (4th wk). Moderate \$8,000. World (Indie) (606; 90)—"Stella" (Burst) (4th wk). Fancy \$4,400. Last week, \$4,600. Ziegfeld (Davis) (435; \$1.25-\$1.30)—"Lover's Net" (Indie). Peppy \$3,000. Last week, "Girl on Third Floor" (Indie), \$3,000.

'Joker' Rousing \$14,000, Denver: 'Faces' Fat 11G

Denver, 'Faces' Fat 11G

Denver, Oct. 29.

Denver, Oct. 29.

First-runs are getting back into nearly normal stride currently with three pix set to hold and one going to a moveover. "Three Faces of Eve" is fine at the Centre while "Joker Is Wild" is rated big at Denham. "Perri" shapes good at the Denver. "Faces" and "Joker" will hold as will "Around World in 80 Days" at the Tabor where it is currently in 24th stanza. This makes a record for any film in Denver. "Time Limit" shapes fine at Paramount, too.

Estimates for This Week
Centre (Fox) (1,347, '70-\$1.25)—
"Three Faces of Eve" (20th). Fine \$11,000 or near. Last week, "No Down Payment" (20th). (2d wk), \$7,000.

Denham (Cockrill) (1,249; 70-90)—
"Joker Is Wild" (Par). Big \$14,'000. Last week, or reissues.
Denver (Fox) (2,586; 70-90)—
"Perri" (BU). Good \$12,000. Last week, "Young and Dangerous" (20th) and "Rockabilly Baby" (20th), \$7,000.

Orpheum (RKO) (2,596; 70-90)—

(20th) and "ROCKAULLY DAY, \$7,000.
\$7,000.
Orpheum (RKO) (2,596); 70-90)—
"Invisible Boy" (M-G) and "Daniel Boone, Trail Blazer" (Rep.). Poor \$6,000. Last week, "Until They Sall" (M-G) and "Above Us the Waves" (Rep), \$7,500.

Paramount (Wolfberg) (2,200; 70-90)—"Time Limit" (U) and "Bop Girl" (U). Fine \$14,000. Last week, "Slim Carter" (U) and "Valerie".
"Ill. \$9,500.

(U), \$9,500.

Tabor (Fox) (930; \$1.25-\$2.50)—
"Around World in 80 Days." (U)
(24th wk). Good \$7,100. Last week,

\$7,500.

Vegue Art (Sher-Shulman) (442;
75-90)—"Nana" (Indie) (2d wk).
Good \$1,000. Last week, \$2,000.

BOSTON

(Continued from page 8)

and "Death in Small Doses" (AA),

and "Death in Small Doses" (AA).
ditto.
Memorial (RKO) (3.000; 75-\$1.25)
— Three Faces of Eve" (20th) and
"Raising a Rkot" (Indie). Bustling
\$13,000. Last week. "No Down Payment" (20th) and "Courage of
Black Beauty" (20th), \$7,500.
Metropolitan (NET) (4.357; 90\$1.25)— "Joker Is Wild" (Par) and
"Stowaway Girl" (Par) (3d wk). Big
\$12,000. Last week, \$18,000.
Pilgrim (NET) (1.100; 65-95)—
"Escape From San Quentin" (Col).
and "Tijuana Story" (Col). Okay
\$5,500. Last week, "Destination
Moon" (Indie) and "Guns Don't
Argue" (Indie), \$5,000.
Saven (Sack) (1.100; \$1.50-\$3.30)
—"Around World in 80 Days"
(UA) (30th wk). Wow \$24,000. Last
week, ditto.
"Trans-Lux (T-L) (724: 75-\$1.10)
—"Wilch" (Indie) and "Fire Under
Skin" (Indie) (re'ssue) (2d wk).
Simmering \$5,800. Last week,
\$5,600.

'1,000 Faces' Fat 81/2G, Indpls.; 'Days' 14G, 12

Indpls.; 'Days' 14G, 12
Indianapolis, Oct. 29.
Biz is generally modest at firstruns here this stanza despite school
holiday and influx of teachers for
annual state convention. They
flocked to "Around World" in 12th
week at Lyric, but let most other
entries alone. However, "Man of
Thousand Faces" at Keith's looms
good and "Joker Is Wild," in second stanza at the Circle is nice.
"Deerslayer" at the Indiana and
"Tripile Boy" at Loew's are
mighty mild.
Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 8080) — "Joker Is Wild" (Par) and
"Tripile Deception" (Rank) (2d wk).
Nice \$3,000, after \$12,000 opener.
Indians (C.D) (3,200; 60-90).
"Deerslayer" (20th) and "Forty
Guns" (20th). Slow \$7,500. Last
week, "Portland Expose" (AA) and
"Hell Canyon Outlaws" (Rep),
\$5,500.
Keith's (C-D) (1,200; 75-\$1,25).

\$5.500

Keith's (C-D) (1,200; 75-\$1.25)—
"Man of Thousand Faces" (U).
Good \$8,500. Last week, "Sun Also
Rises" (20th) (3d. who, \$4,500.

Loew's (Loew) (2,427; 50-85)—
"Invisible Boy" (M-G) and "Tip on
Dead Jockey" (M-G). Mild \$7,000.
Last week, "Story Esther Costello"
(Col) and "Ride High Iron" (WB),
\$5,000

\$5,000. Lyric (C-D) 850; \$1.25-\$2.50) — "Around World in 80 Days" (UA) (12th wk). Solid \$14,000. Last week, \$12,500.

LOS ANGELES

(Continued from page 8) known Terror" (20th). Fair \$18,800. Last week, Los Angeles, Loyola with Iris, Uptown, "Young and Dangerous" (20th), "Rockabilly Baby" (20th), \$8,900. Yogue with State, Ritz, "Devil's Hairpin" (Par), "Short Cut to Hell" (Par), \$12,900.

Egyptian (UATC) (1,503; 80-\$1.80)—"Pal Joey" (Col). Wham

Downtown Paramount, Hawaii (ABPT-G&S) (3,300; 1,106; 90-\$1.50)—"Enemy from Space" (UA) and "U.F.O." (UA) (reissue). Poor int. 1,106; 9u-\$8.300

\$8,300.
State, Hollywood, Uptown
(UATC-FWC) (2,404; 756; 1,715; 90\$1.50)—"Battle Stripe" (UA) and
'Armored Attack" (UA) (reissues).
Strong \$19,300. Last week, Hollywood, "No Down Payment" (20th),
"Copper Sky" (20th) (2d wk), "Copper Sky \$3,800.

\$3,800.
Orpheum, Iris, Ritz (Metropolitan-FWC) (2,213; 756; 1,330; 80-\$1.80)—"Man of Thousand Faces" (U) and "Forbidden Interlude" (U) (1st multiple runs). Mild \$10,600.
Chinese (FWC) (1,908; \$1.25-\$2.40)—"My Man Godfrey" (U) (2d wk). Fair \$10,000. Last week, \$12,700.

Pantages (RKO) (2,812; 80-\$1.80)
"Helen Morgan Story" (WB),
"Johnny Trouble" (WB) (2d wk).
Pale \$3,500.

Warner Beverly (SW) (1,612; \$1.50-\$3.50) — "Raintree County" (MG) (3d wk). Slow \$16,500. Last week, \$19,500.

Fox Wilshire (FWC) (2,296; 80-\$1.80)—"Three Faces of Eve" (20th) (3d wk). Dult \$4,100. Last week

\$6,800.

Four Star (UATC) (888; 80-\$1.80)

"Story of Esther Costello" (Col)
(4th wk). Slack \$2,500. Last week,
\$3,800.

Fine Arts (FWC) (631; 90-\$1.50)

"Perri" (BV) (9th wk). Good
\$2,500. Last week, \$3,200.

Warner Hellwood (SW-Cinerana) (1,384; \$1.20-\$2.65) — "Serem
Wonders" (Cinerama) started 21st
week (27) after great \$27,400 last
week.

week (27) after great \$27,400 last week.
Carthay (FWC) (1,138; \$1.75-53.50)—"Around World in 80 Days" (UA) (45th wk). Sharp \$26,000.
Last week, \$26,400.
Varabend (Rosener) (390; \$1.50)—"Devil's General" (Indie). Tidy \$3,500. Last week, "The Roots" (Indie) (3d wk), \$2,300.
Crest, Sanset (Lippert-Cohen) (800; \$40; \$1.25-\$1.50)—"Mile. Stripteage" (Indie) (2d wk). The \$3,700. Last week, \$6,100.
Canen (Rosener) (533; \$1.50)—"The Green Man" (DCA) (7th wk). Sturdy \$2,800. Last week, \$2,300.

BALTIMORE

(Continued from page 9) ind "Mr. Rock and Roll" (Par)

and "Mr. Rock and Roll" (Par), ditto.

Playbouse (Schwaber) (400; 50-\$1.25)—"Doctor at Large". (U. Okay \$3,000. Last week, "Happy Road" (M.-G) (2d wk), \$3,200.

Stanley (SW) (3,200; 50-\$1.25)—"InIvisible Boy" (M.-G). Slow \$8,500. Last deek, "Devil's Hairpin (Par) and "Schort Cut To Hell" (Par) and "Schort Cut To Hell"

. Last deek, "Devil's Hairpin" (Par) and "Short Cut To Hell" (Par) \$8,000.

Town (SW-Cinerama) (1,125, \$1,25-\$2,25) — "This Is Cinerama" (Cinerama) 9th wk). Holding at good \$9,000 after about same for eighth.

'Godfrey' Robust \$7,500 Langer Surveys Tops Strikebound Pitt

Town just can't lick continuing transportation strike, flu and had weather. One alone would be had enough; three are too much. However, there are some bright 'spots. "My Man Godfrey" is rated fancy at the Fulton amazing in view of handicaps. "Three Faces of Eve" also is not doing too badly at Harris while holdover of "Joker Is Wild" is remarkably sturdy in view of the transport walkout. Elsewhere, the doldrums generally prevail even hurting the hard-ticket pix.

Estimates for This Walls

Estimates for This Week

Estimates for This Week
Fulton (Shea) (1,700; 80-\$1.25)—
"My Man Godfrey" (U). Notices
rather good and with any kind of a
break, this one might have done
much better. Hence, a possible
\$7,500 is amazing. Last week,
"Slaughter on 10th Avenue" (U), in
9 days, \$3,000.

Guild (Green) (500; 85-99) — Third Key" (Rank) (2d wk), Nabes "Third Key" (Rank) (2d wk). Nabes aren't being hurt as much as downtown sites by the strike so it's holding at okay \$2,000. Last week, \$2,600

\$2,600.

Harris (Harris) (2,165; 80-\$1.25)

"Three Faces of Eve" (20th). Up
over recent weeks but that still
leaves house in doldrums. Fine reviews and they would have pald off
but not under prevailing conditions. Maybe \$6,000. Last week,
"Young and Dangerous" (20th) and
"Rockabilly Baby" (20th), \$2,000 in
6 days. 6 days.

6 days.

Nixon (Rubin) (1,500; \$1.25-\$3)—
"Around World in 80 Days" (UA) (29th wk). Still slipping with everything working against it and down to another new low at \$5,000. Last week, \$6,500. House announced resumption of legit after first of year, and will keep Mike Todd spectacle there until then.

and will keep Mike Todd spectacle there until them.

Squirrel Hill (SW) (900; 85-99)—
"Doctor at Large" (U). This one's a naber, too. Big weekend should insure at least \$3,000, more than enough to hold. Last week, "Rising of Moon" (WB) (2d wk), \$1,700.

Stanley, (SW) (3,800; 80-\$1.25)—
"Joker Is Wild" (Par) (2d wk), This one a surprise to everybody, and management gets blues just thinking about what it might ave done without a strike. Holding to \$7,000 on windup. Last week, \$12,200.

Warner (SW-Ginerama) (1,300; \$1.20-\$2.40) — "Search for Paradise" (Cinerama) (3d wk). Getaway has been bleak and whether this new one will make the grade can't be determined until conditions are normal. At moment, it's far under previous Cineramas. Looks like okay \$8,500 currently. Last week, \$9,000.

SEATTLE

(Continued from page 9)

wk). Good \$7,500. Last week, \$10,

wk). Good \$7,500. Last week, \$10,700.

Music Bex (Hamrick) (850; 90-\$1.25)—"Wee Geordie" 'Indie). Big \$5,500. Last week, "Jet Pilot" (U) and "Joe Dakota" (U) (5th wk), \$3,800 in 8 days.

Music Hall (Hamrick) (2.200; 90-\$1.25)—"Until They Sail" (M-G) and "Triple Deception" (Rank). Dull. \$4,500. Last week, "Helen Morgan" (WB) and "Johnny Trouble" (WB), \$4,100.

Orsheum (Hamrick) (2,600; 90-beum (Hamrick) (2,600; 90-beum)

ble" (WB), \$4,100.

Orpheum (Hamrick) (2,600; 90\$1,25) — "Cyclops" (AA) and
Daughter of Dr. Jekyll" (AA).
Good \$6,500 in 5 days. Last week,
"Invisible Boy" (M-C) and "Hired
Goon" (M-G), \$6,600 in 9 days.

Paramount (SW - Cinerama) (1,-282; \$1.20-\$2.65) — "Seven Wonders" (Cinerama) (10th wk). Swell \$10,500. Last week, \$12,500.

SMALL TOWN HOUSES, FOLD

Illinois and Wisconsin Spots Notify Chi's Film Row

Chicago, Oct. 29. Chicago film distributors got the chiego him distributors got the word last week that several film houses in this booking area are cancelling all playdates and are folding. All are in small towns with only one or two theatres in the area.

the area. Marchese Bros., who operate eight theatres in southern Illinois, are closing the 449-seat Warren Theatre in Warren (pop 1,247). In Wisconsin, Jerry Gruenberg, head of Arkay Amusement Co., reveals the closing of the 700-seat Myers Theatre in Janesville (pop. 24,000), and the shuttering of 558-Lyric Theatre in Stevens Point, which leaves one theatre in that town.

More closures are expected in the midwest during the slow winter season.

Okla. Fee-TV

Washington, Oct. 29.
Sen. William Langer (R-N.D.)
disclosed yesterday (Mon.) that he
is surveying feety sentiment in
Bartlesville, Okla., and that he will submit his findings to the Senate Antitrust and Monopoly subcommittee of which he is a member.

He said the "vote" by the people of Bartlesville should provide a good indication of public sentiment toward subscription video and may be "a significant factor" to be conbe "a significant factor" to be con-sidered by the Federal Communi-cations Commission and by Con-gress in voting on several bills to prohibit the service. He added he will introduce a measure in January.

Langer said he selected Bartles-ville for his survey "since that is the only city that has been allowed by the FCC to try out the pay-as-you-see program." He further stat-ed that "it had been reported that the FCC is planning to authorize several other cities to try pay-as-you-see television."

(Whether the Senator was unaware that the Bartlesville experiment operates through a closed circuit system over which the FCC has no jurisdiction could not be determined. Nor was there any explanation of his statement that the FCC plans to authorize the services. planation of his statement that the FCC plans to authorize the service in other cities, which evidently re-ferred to the agency's order, ef-fective March I, permitting a three-year trial run of on-the-air subscription.)

Langer's survey is being conduc-ded through letters to "enery fam-

ed through letters to "every fam-ily" in Bartlesville requesting them ily" in Bartlesville requesting them to fill out a simple postcard questionaire which asks whether they are "for or against" feevee. Bartlesville pays per month and not, as the regular tv systems, per attraction.

In his letter, Langer declares he as been against pay to "because I has been against pay to "because I believe it will ultimately result in poor people getting poorer programs, while those who can afford to pay will get better programs.

'GET MORE OUT OF LIFE' **NEW PICTURE SLOGAN**

The various business-building The various business-building programs being undertaken by the picture trade will have the common slogan, "Get More Out of Life... Go to a Movie." This was disclosed by Paul N. Lazarus Jr., chairman of the Motion Picture Assn. of America's ad-pub committee, who underlined that superlatives are being eschewed.

Left unmentioned by Lazarus was the industry's last hit of praiseology adopted for a ticket-selling
project: "Movies Are Better Than
Ever." And incidentally, this line
still persists, although at times
mockingly.

Evilies producers and distribute.

mockingly.

Exhibs, producers and distributors are being asked to help project the new slogan in whatever manner at their disposal, including their advertising, of course, said Lazarus.

He added: 'We must try to remind the public of the plus value in movie going," including entertainment and "psychological uplift." Further: 'We do not pretend that this slogan is sensational; we wanted to avoid anything too extravagant or flamboyant or ultra-clever."

New Brunswick Theatre Sold to Evangelist

Saint John, N. B., Oct. 29.
The old 1,440-seat Capitol Theatre here, a former vaude stand,
has been sold for \$166,000 to Full
Gospel Penetostal Assembly. It
was owned by Spencer Theatres.
Lady evangelist, Miss Carro E.
Davis, expects to start services next
month.

Block Turns 612's Agent
Aktlene, Tex., Oct. 29.
Ross Block, praiectionist at the
Paramount Theatre, operated by
the Interstate Theatre Circuit, has
been named business agent for Local 612.
He succeeds Jack L. Reed who
died following a heart attack sevreal weeks ago while on a hunting
trip near Brownwood, Tex.

New York Sound Track

Stevenson, Milko Taka and Natalie Wood. Males are Paul Newman, Tab Hunter, Dennis Hopper, Peter Brown, Edward Byrnes, Michael Dante, Sean Garrison, Efrem Zimbalist Jr., James Garner, Will Hutchins, Wayde, Preston and Clint Walker. Latter four actors are regular stars of the WB telefilm series "Maverick," "Sugarfoot," Colt '45" and "Cheyenne" respectively.

If luck holds, 20th-Fox will have two pix in distribution, even while books on which they're based remain on the bestseller list. They're "Peyton Place," in fourth place on the N.Y. Times list, and "No Down Payment," which ranks 13th . . . Edward L. Kinksley is recovering fast from his heart strain . . . Question: Did the '20th-Fox board nix the proposed Buddy Adler contract calling for him to participate in the revenue of all films released by 20th? . . Spyros' P. Skouras, 20th prexy, just spend some days on the Coast discussing the contract with Adler. According to Gotham sources, Skouras was trying to work out a new deal that sidesteps participation. Adler is said to be insistent. Proposed deal is reminiscent of the one Louis B. Mayer had with Metro, which drew Wall St. criticism.

Glenn Ford has signed a new longterm contract at Metro to take effect when the current pact expires two years from now. Simultaneously, he was set to star in "Imitation General," William Hawks production which will roll early next year. . . Steve Cochran's current sfarring stint in "Quantrill's Raiders" at Allied Artists is part of a three picture deal under which he'll star in two films and direct a third . . Universal has reartivated "Gulliver's Travels" with Jack Sher and Arthur Rosa assigned to screenplay the classic . . . James A. Fitz-Patrick, set a distribution deal with 20th-fox for "Assignment South Pacific," a four-reel feature in CinemaScope and Eastman color . . . From Time's review of "Pal Joey": "Almost everything that could be done wrong the moviemakers have done wrong in this production, and yet somehow the picture comes out remarkably right."

Leona (Mrs. Joseph

Paris base in a week or two.

Mary Pickford, Harold Lloyd, Lillian Gish and Janet Gaynor taped a radio show for Mitch Miller which he'll present on CBS Radio Nov.

3. Old stars were attending the Second Festival of Film Artists at

What Next For Tomlinson?

votes, the Waii St. firms insist hat they have no connection with Tom-linson and that their support of Briskin is personal to him and merely to assure that the Loew's board has this experienced motion picture man on it.

Let Him In?

There is a possibility that Loew's management majority may not seat Briskin today and the producer, with the support of Lehman and Lazard, may have to go to the courts to secure his seat.

Against this Loew's attorneys, have been pondering the possibility that Briskin may prove as independent as his banker-supporters have claimed he is and not Tounlinson's "Trojan Horse." Voget is linson's "Trojan Horse." Vogef is inclined to skepticism of Briskin's innocence because of Briskin's association with the Tomlinson rump board meeting in N. Y. at which Briskin and the late Louis B. Mayer were "elected" to the board, an election since nullified by the courts.

The insistence of which Lehman and Lazard, with the backing of their attorney Edwin L. Weisl, senior partner in the law firm of Simpson, Thatcher & Bartlett, have Simpson, Thatcher & Bartlett, have been pushing Briskin's candidacy has led many industryites to believe that the Wall Streeters certainly have more in mind for Briskin than a mere directorship. It's felt that he will be pitched for an important executive post in the Loew's echelon—either as studio boss or perhaps as president of the company come the February meeting. meeting

Board meeting today will also tip the new strategy of Tomlinson, who has carried the brunt of the fight against the present Loew's management. Tomlinson is report ed to have declared that the fight would be resumed at the first board meeting.

Making Up His Mind

Making Up His Mind
Reached at his N.Y. headquarters
at the Hotel Sherry Netherland,
Tomlinson gave assurance that he
would attend today's board meeting, but added, "I don't know exactly what I'm going to do." It was
pointed out to him that much of
the criticism against him was based
on the fact that he had offered
no concrete program for betterment of the company. "Company
policies should come from the management," he declared. "If he
(Vogel) has a program, he should (Vogel) has a program, he should come out with it. I'm willing to go along with anything that will bene-fit the company."

Tomlinson denied the reports that he would resume the fight immediately or that he would launch a proxy battle. "At this moment," he said, "I have no plans to start a proxy fight. However, I intend to the late Alan L. Melhado.

votes, the Wail St. firms insist that be at all board meetings to see they have no connection with Tom- what program Vogel has to offer."

Meanwhile, there have been rumblings from Wall Street that Vogel must move fast in improving the company's earning position. Some Wall Streeters feel that ing the company's earning position. Some Wall Streeters feel that Vogel should immediately dismiss a number of holdovers from the so-called old guard and at the same time institute a program of salary cuts among the top echelon executives whom, it's charged, are the highest paid in the industry.

Prior to leaving for the Coast last week (he returned to N. Y. over the weekend), Vogel sent a personal letter to stockholders thanking them for their support at the Oct. 15 meeting. He said he regarded their support as a vote of confidence and as a mandate to go forward with his program which would lead to increased returns for the shareholders.—

the shareholders.—
Under the new bylaws of the company, which had the board increased to 19, a quorum of 10 is required for a meeting to be legal. It's anticipated that the entire 19-man board will be present at today's meeting which will be held at 2 p.m. in the company's board room on the 11th floor of the Loew's State homeoffice building.

Loew's Divorce

Continued from page 4 =

balance of \$25,000,000 would be charged to production-distribution. but the lending agencies ne nixed

this.

So far as the division is concerned, the jurist turned down a petition by the parent corporation whereby the theatre organization would transfer \$4,000,000 in the form of dividends or assets to the picture company. His ruling was "without prejudice"—meaning the matter likely will be brought up again

again.

Among those expressing hope that the conclusions would be reached in the indebtedness and divorcement matter was Robert H. O'Brien, Loew's financial v.p., and Carl Petitit, court-appointed director of the theatre wing. Also testifying along the same lines was Weldon Powell, court - appointed consultant, who said he had complete access to all Loew's books. Department of Justice was represented by Maurice Silverman. Also sented by Maurice Silverman. Also on hand for Loew's was H. Hazard Gillespie and George A. Brow-

In another action, a new board member of Loew's Theatres was named. He is A. Dayton Oliphant, of Princeton, N.J., who replaces who replaces

INTERSTATE STAKES HOME-TOLL CLAIMS IN TEXAS THO KNOWN AS STRONG FOE

L. B. Mayer Dead at 72

a phone talk, Mayer making no bitter, ending with Mayer leaving effort at secrecy, which, had its fruition two weeks later in the appointment of a high Federal offi-

Though his own status vis-a-vis Though his own status vis-a-vis Nick Schenck remained somewhat ambiguous, as the man who was 'only' the studio chief within the Loew's hierarchy, Mayer enjoyed a prestige politically exceeding his nominal superiors. He was a some-times guest at the White House itself.

Mayer liked to play games and often did so at large house parties, ignoring the party proper. He liked to take beautiful actresses to luncheon in prominent restaurants. Beautiful actresses appreciated the possible advantages at Metro itself and anyhow the valuable word-of

Though Mayer probably made the bulk of his substantial fortune after leaving Metro, and was be-lieved deep in oil and capital gains deals, little was ever published on these laterday activities. Widely these laterday activities. Widely acquainted, he was a friend of the Ford family. Much attention, however, was always given the czarlike annual wage he collected from the studio. He was for some years America's highest - salaried "employe." Also after 27 years at Culver City his "residuals" were worth \$2,500,000. These were purchased by the company and became a capital gain (25% tax) item. item

That the "subordination" he nev er escaped in relation to Schenck in Manhattan piqued L.B. was for sure. He was furious when Nick Schenck negotiated a sellout to Schenck negotiated a sellout to William Fox, unbeknownst to Mayer and without cutting Mayer in. The tale is told in some detail in Crowther's book, "The Lion's Share." In that book, incidentally, Mayor is but would be in the control of the contro Share." In that book, incidentally, Mayer is by way of being the heavy. For the taste of the N.Y. Times film critic the personality and talent of Irving Thalberg was more real and more attractive. Mayer apparently got along quite well with the younger Thalberg until toward the end. Undercurrents of environment were comof envy and resentment were com-mon during the heyday of Metro.

Mayer's beginnings were hum-ble enough in New England. Wayne Pierson, a colleague of the late Jeff McCarthy, believes that May-Jen McCartny, believes that May-er may have gotten his first im-portant leg-up for fame and for-tune around 1915 when he acquir-ed the New England distribution rights, exclusive of Boston, for "County Fair" and "Birth of A Nation" via McCarthy.

Mayer in his heyday strongly be Mayer in his heyday strongly be-lieved in family entertainment, along formula lines. His attitude was, naturally, strengthened by the tremendous success of some of the Metro pix made under his aegis that conformed to the non-complex principles he advocated for film entertainment. This was later a bone of contention between him and Dore Schary who went on the bone of contention between him and Dore Schary who went on the assumption that films occasionally should say-something. Mayer was dead set against the production of "Battle Ground," which was Schary's personal project and which earned the studio a fortune.

As a discoverer of talent, Mayer As a discoverer of talent, Mayer excelled, When he saw Greer Garson in London, he immediately insisted on a meeting and he signed her up. Ditto with Hedy Lamarr. But he lost himself the services of Sir Michael Balcon when, during a visit to London, he took him to task for hiring an "expensive" new player. The girl later turned out to be Vivian Leigh.

When Mayer and Thalberg separated in 1935, Thalberg formed his own company. Their final disagreements were then written off to a clash of egos, though it is a fact that Mayer had trouble getting along with practically everyone who seemed to challenge his autitority. The same happened when Dore Schary joined the studio, Mayer first hailed him, but it didn't take him long to discover that Schary vouldn't be "dominated," and from then on the two men's relationship became increasingly When Mayer and Thalberg sepa Schary wouldn't be "dominated," for creative visualizer at Warner for arbitration and we should new and from then on the two men's Bros., has joined Monroe Green the led or lulled into thinking it relationship became increasingly that Agency, N. Y.*

In fact, he dld not reemerge in the picture business after that, ex-cept as board chairman of Cineracept as board chairman or Cinerama for a brief period and, recently, as the "instigator" figure in the
Loew's stockholder battle. One of
the properties he held, "Painted
Wagon," is to be produced by his
nephew, Jack Cummings.

Breeding of thoroughbred horses became his big hobby until in 1947 when he finally disposed m 1947 when he finally disposed of his stock in the biggest horse auction ever held. Before dissolving his stables, the Mayer colors were borne by such noted thorobreds as Busher, Stepfather and Grandmere.

Grandmere,

He married Margaret Shenberg
when he was 17. They were separated for a long time, and finally
divorced in 1947. On Dec. 4, 1948,
he married Lorena Danker, widow
of ad exec Danny Danker. A year
later they formally adopted her
daughter, Suzanne.

daughter, Suzanne.

In recent years, since his MGM departure, recurrent rumors had him returning to production. He had reactivated L. B. Mayer Productions, purchased such properties as "Paint Your Wagon," which supposedly is now finally in scripting stage. But he never actively participated in the film industry since his departure from Metro, until catapulted back into the firm's activities by the recent batte for control of Loew's Inc. He was officially aligned with the Joseph Tomlinson - Stanley Meyer group, latter having told Tomlinson he could bring Mayer back to their production post at Metro to son he colin bring mayer back to chief production post at Metro to "make the lion roar again." Typical of Mayer's long-known resentment against former associates in firm. He's-known to have said he wouldn't consider returning to the firm as long as the present man-agement was in power.

Extent of Mayer's personal for-tune is still unknown, but gener-ally believed to run in excess of \$20,000,000. For many years he was the nation's top money earner, in a period when taxes were light. He amassed considerable fortune also from extensive realty holdings and ownership of various contracts

He is the first of the top level ne is the first of the top level executives whose career spanned both the silent and sound eras to pass. During his fenure he saw the industry develop from faltering technology to impressive stature, encompassing sound, color and big-screen.

Funeral services will be Thursday (31), time unset, at the Wilshire Boulevard Temple.

Bunch 3 Hard-Ticket Films in Minneapolis **During Coming Yuletide** Minneapolis, Oct. 29.

Minneapolis, Oct. 29.
United Paramount here (Minnesota Amusement Co.) has set "Raintree County" (Metro) and will spot the picture in its loop 1,000-seat Lyric as a hard-ticket roadshow attraction at a probable \$2.25 top with one showing a night plus matinees, opening Christmas day.

day.
With "Raintree" at the Lyric with "Maintree" at the Lyric three of the local nine loop firstrun theatres will have hard-ticket of-ferings at substantial advanced ad-

"The Ten Commandments" also had its downtown first-run at the Lyric where it ran 13 weeks as a hard-ticket attraction.

Theatres, Dallas Interstate based subsidiary of American Broadcasting-Paramount Theatres, has filed petitions for the right to engage in home-toll television (viz. cable theatres) operations in Dallas, Houston, Fort Worth, Temple, El Paso, Austin, waco and a number of smaller towns which, all in all, practically blanket Texas,

The move is a major surprise to showmen in that one of hometoll's bitterest foes is Leonard H. Goldenson, AB-PT president, and Robert J. O'Donnell, Interstate's own v.p. and general manager, likewise is antagonistic toward the boxoffice-in-the-home, both ex-ecutives feeling it will kill free tv, in the which ABC network has a prominent participation.

a prominent participation.

Circuit staked its home toll claims reportedly as a "preliminary move" with no specific plans for the future as yet. Idea, it's understood, to be prepared to meet any eventuality—meaning to be in a position to move flexibly toward the role of home toll impresario in the event the economics of the future so dictate. In making the franchise applications, O'Donnell expressed no preference for any of the now existing systems.

Goldenson's Opinion

In New York over the past week Leonard Goldenson again attacked home toll, branding it the crucifixion of conventional broadcasting. He quarrels biterly with the home toll champions who insist the medium will yield an abundance of money for the creation of new talents and new entertainments for the public.

Money won't create new talent

Money won't create new talent but simply will influence the swi ch of present talent from free ty, to home toll, he argues.

'Living Corpses'

Continued from page 7

for special purposes "obsolescene would overtake them before nor-mal time of deterioration of brickmortar equipment contained there-in." He emphasized that this fast depreciation was based on "spec-

"In case of motion picture thea-"In case of motion picture thea-tres" he pointed out "obsolen-scene before actual deterioration of brick mortar and equipment is not seculative but real and, has, alas, proved beyond reasonable doubt." His plan would benefit a segment of the industry directly and at same time would not be detrimental to any other branch.

Before outlining his plan, Gor-on described, theatremen's frustration with previous appeals to government including the Senate Small Business Committee, the Dept. of Justice and Federals generally. These rebuffs he said has tempted him to be gloomy.

Acknowledging that his statement gives a picture of "desperate men" he commented that "desperate men should still have the abitity to propose a plan which is feasible."

Gordon who has been pursuing Gordon who her been pursuing policy of friendly cooperation with all segments of industry tenure as Allied chieftan lashed out at distributors for demanding "exorbitant film rentals" and extended missions.

"Around the World in 80 Days" undoubtedly still will be at the Academy where it's now in its 16th week and the Century will have either Cinerama's "Seven Wonders of the World" (now in its 6th meek) or "Search for Paradise." Both "80 Days" and "Wonders" are scaled at \$2.55 top.

"The Ten Commandments" also

He conceded that conciliation p an had come out of these meet-ings but remarked "The difference between arbitration and concilia-tion, the guy you're fighting is the leftere and a referee has the right

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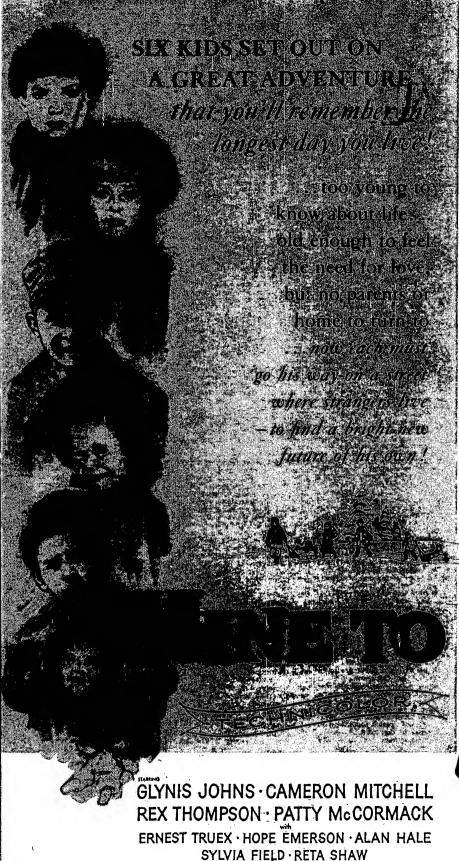
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'Completely Original Screenplay' Victim of Paramount Legalism, Says Author Arnold Schulman

What is an original screenplay?
That's the question that has Arnold Schulman, playwrig's turned screenwriter, puzzled after completing his first assignment for Ital Wallis. According to Schulman, he had labored under the impression that "Wild as the Wind, written especially for Anna Magnani, was solely his contribution, including the original story and screenplay. To his surprise, Schulman added, he noticed at a sneak preview that his screenplay was based on a story attributed to an Italian writer.
Schulman's "how come?" brought forth a lengthy and come?"

Schulman's - "how come?" brought forth a lengthy and combrought forth a lengthy and com-plica ed explanation plus the full support of Wallis who, according to Schulman, feels that the au-thor is entitled to the full credit. However, Paramount, which is re-leasing the picture, has insisted on the additional credit as a legal protection agains; possible claim-ants.

protection agains: possible claimants.

The position of Par's legal department is based on the fact that when Wallis signed Miss Magnani for a picture she stipulated that the only film she would appear in was a remake of "Furia," an Italian picture made some 25 years ago. As a consequence, Wallis acquired the rights to "Furia." The contract provided that one of the original writers would receive partial credit.

Wallis then showed the Italo picture to a number of writers, including Schulman, to see if they could come up with an American adaptation. Several writers made the attempt, but none could present a script that could satisfy Wallis.

Then, according to Schulman, reveral months went by when he

Wallis.
Then, according to Schulman, several months went by when he got the idea for an original that he though! would be just right for Miss Magnard. Through his agent, the William Morris office, the idea was presented to Wallis who accepted it. Schulman was then signed to proceed with the project. However, the original contract cepted it. Schulman was then signed to proceed with the project. However, the original contract called for Schulman to do the adaptation of "Furia." Later, however, Schulman said, Wallis publicly stated that Miss Magnani would not appear in "Furia." but in an original screen story by Schulman to be called "Obsession," later changed to "Wild as the Wind." "From then on," said Schulman, "I worked under the impression that I was doing an original screenplay."

When the final credits were presented to the Screen Writers Guild, Schulman was in Europe and was unaware that he had a collaborator. William Morris ofte failed to protest the credits and, as a result, the Screen Writers Guild okayed "lie credits as submitted by Wallis and Paramount.

Schulman insists that no line

Schulman insists that no line Schulman insists that no line of dialog, incident or character is similar to that in "Furia" and claims that Wallis initially submitted the credits to Paramount as an original by him. However, lawyers, according 'o Schulman, recalled Wallis' original contract with Miss Magnani and in order to protect Par insisted that one of the writers of "Furia" be given credit.

of the writers of "ruria" be given credit.

Schulman feels that the Guild could arbitrate the matter now but not enforce its decision on the grounds of previous failure to bring the matter to the Guild's attention.

NEW HAVEN'S FILM ROW

Connecticut Thruway Caused Shift —NFS Bldg. Opens

New Haven, Oct. 29.
Most major distributors, whose by construction of the New England Thruway, have moved into a new office building-warehouse built by National Film Service in nearby

land Thruway, have moved into a new office building-warehouse built by National Film Service in nearby Hamden.

Two-story structure occupies an acre of ground and has a storage capacity of 28,000 reels of film. Cost of the project, including land, was about \$500,000. Tenants include United Artists, Loew's, Paramount, Universal, Columbia, Allied Artists, 20th-Fox and National Theatre Supply.

Pressure on But Kaiser Proceeds With '80 Days'

Honolulu, Oct. 29.

Despite continued pressure from Consolidated Amusement Corp., which controls a large theatre which controls a large theatric chain on the island, to stop the booking, Henry J. Kaiser Is continuing with plans for a Nov. I formal opening of Mike Todd's "Around the World In 80 Days" at the Kaiser Aluminum Dome in Honolulu, Proceeds of preem, with tickets sell at \$50 per. go to the Crippled Children's Society of Oahu.

Oahu.

Following initial announcement of the Kaiser booking of "80 Days," Consolidated started a concentrated campaign to stop the showing, claiming, among other things, the Aluminum Dome, which is on grounds of Kaiser's Hawaiian Village Hotel, is not zoned for motion picture exhibition. Because of such, it has been trying to get the Honolulu Planning Commission to forbid Kaiser showing the film.

Kaiser, meantime, claims the

Kaiser showing the film.

Kaiser, meantime claims the original permit to open the Dome gave him permission for conventions, etc., etc., "and all amusement purposes." Also claiming free enterprise, Kaiser thus is going straight ahead with the scheduled Nov. I opening. Screen costing \$30,000, for instance, already has been installed, and workmen now are putting in there of seats.

Mike Todd and Elizabeth Taylor

Mike Todd and Elizabeth Taylor are flying to the island.

Panavision

= Continued from page 5

Continued from gage 5

\$6,000 if simply modification of an exhibitor's projectors is required. According to Gottschalk, regular Simplex 35m projectors can be modified to handle the 70 film (probably earrying six sound-tracks).

First Panavision production, to be produced by David Lewis, will be "The Magnificent Matriarch," based on the Dickenson Mellen novel which takes its backgrounds in Hawailian history. Film is tenta-

grounds of previous failure to bring the matter to the Guild's attention.

Schulman authored "A Hole in the Head," a legit click last season, with Paul Douglas.

DeMille Gets Kissed Paris, Oct. 29.
Film producer Cecil B. DeMille, In recognition of the international goodwill vaiues of his pictures, was named a Chevalier of the Legion of Honor a' a ceremony here yesterday 'Mon.).

Decoration was presented by M. Arthur Conte, Minister of Industry and Finance, and was covered by the local newsreels and other news-gathering services.

Joe de Victoria has left Golden Gate Theatre, San Francisco for Consolidated Amusement Co., Hawait, publicity berth.

Has Upsurge of Films Earmarked for Theatres

Hollywood, Oct. 29.

Upsurge of indie activity will give Republic Studios its peak theatrical film activity since becoming a rental lot. A total of eight films will be shot there within the next five weeks by four indies, three of whom release through Republic.

AB-PT Productions, which has its give releasing setup, will make four if the eight—"My Steady Date," dieli Week, "Beyond the Call of Duty" and "Bourbon Street."

Films for release by Republic

Films for release by Republic are "Joy Ride," Coronado Productions; "Precipice," Ventura Productions; "Maybe Smith," Gan-auma-International, and "Hononaway-International, and "Hono lulu Hattie," Vineland Productions.

20th Slant For Selznick 'Arms'

Novel procedure adopted by 20th-Fox for the launching of David O. Selznick's "A Farewell to Arms" could, if successful, serve to cut

Fox for the launching of David O. Selznick's "A Farewell to Arms" could, if successful, serve to cut an entirely new release pattern for future big productions from 20th. Policy is the outgrowth of a feeling of the top sales brass at 20th that some new and effective methods of bringing films to the public must be devised if top attendance is to be attained. Plan calls for "Farewell" to open in eight Los Angeles firstruns dayand-date on Dec. 18, Policy is described by Alex Harrison, 20th sales topper, as. "a modified roadshow plan," with starting times of the film staggered at the various houses at specific times, to give everyone a chance to see it at their convenience.

There definitely will be an intermission. Pic runs long and will be shown four or five times daily. Said Harrison "We wanted to try something different. We wanted to come as close to a hard ticket policy without going actually into hard tickets. We plan to handle this as a dignified, special thing and the great picture that it is."

There appears to be a definite possibility still that "Farewell" will open simultaneously at the Roxy in New York and on the Coast. The homeoffice favors the current set up as likely to teach distribution a valuable lesson. Clear implication is that, if the run is successful in LA, the policy of "opening dayand-date downtown and in outlying firstruns may be adopted elsewhere net only for "Farewell" but also for other important productions.

In recent years, with the migration to the suburbs. sales execs

In recent years, with the migra-tion to the suburbs, sales execs have given considerable thought to have given considerable thought to changes in the distribution pattern, changes that would allow the public to see important pictures, presented in an important way, near their homes and without having to make the trek downtown.

Policy is not entirely new for Los Angeles nor, for that matter, is it wholly new for Selznick who adopted a similar release pattern for his "Duel in the Sun." However, "Duel" wasn't roadshown in any sense of the word.

The next logical picture with which to experiment via a changed release pattern would be 20th's "Peyton Place."

2.400 BITS & EXTRAS MAKE PAR LOT HUM

Hollywood, Oct. 29.
With four films shooting on th With four miss shooting on the tot, employment at Paramount hit a two-year high with 2,400 bit players and extras listed on the payroll. Last such surge of activity was in the Spring of 1955 when Cecil B. DeMille was making "The Ten Commandments between its avenue of the commandment of the command

Current hefty pace is expected to Current nerty pace is expected to continue for at least a fortnight with a heavy call on "The Buc-caneer," Yul Brynner starrer, and fairly big calls on "St. Louis Blues," "Houseboat," and "From Among the Dead."

Volney E. Hamm has closed the 350-car capacity White Rock Drive In Theatre near Dallas and is offer-ing it and its 16 acres of land for sale.

Republic (Rental Lot Now) Film Weeks: Art or Business? Germans N. Y. Test Raises Issue

German Film Week, just winding up at the Museum of Modern Art in N. Y., has raised the question in the trade of just how much such events actually serve as commercial stimulants for the industries

concerned.

Many feel that, while there are certain gains public relations-wise, the proper formula has yet to be discovered that will satisfy the many purposes these film weeks pretend to answer.

The film week at the Museum is being followed by a retrospective showing of German pictures, also some new ones. An international week is planned for San Francisco in December, and the Japanese are staging another series of screenings at the Museum during January. Chicago, too, wants an international "festival" and so do some other U. S. cities.

chicago, too, wants an interna-tional "festival" and so do some other U. S. cities.

Purpose of the New York film weeks, for the most part, is to cre-ate a buyer interest. This certain-ly is true of the Japanese, who came to the Museum early in 1987 and arranged a week of screenings, which was artistically well re-ceived, but a bust commercially. It's true to a lesser degree of the Germans, whose films were picked by the Museum within the frame-work of a German art exhibit, the accent thus being more on artistic than commercial values.

accent thus being more on attoomethan commercial values.
Outside of New York, the film weeks generally come under the heading of "special event," an attempt to drum up interest in imports.

ports.
Strictly from a publicity point-of-view such events as the German Strictly from a publicity point-of-view, such events as the German film week at the Museum last week do serve their purpose. "We think' the week did a lot of good for the German industry," commented Mu-nio Podhorzer, the German Export-Union rep here, last week. "It cer-tainly spotlighted the fact that the German industry once again is on

deeman industry, "commented Min for Podhorzer, the German Exportution rep here, last week. "It extainly spotlighted the fact that the German industry once again is on the map," he added. "We had all of good reaction."

Facts are these, however: A very limited number of people see the films at any one of these "national weeks; frequently the selection of the pictures shown suffers from the special; selection approach; there can be no newspaper reviews, since the films aren't really being opened, and thus the critics are reluctant to even show up; even if a "sleeper" is greatly acclained, most of the time such film doesn't have a distributor, so that months may pass before it is finally seen in the theatres, its original prest into the shown during a "festivation be shown during sood a very positive reactions, the exhibition stage.

Diplomacy Co-op

One positive aspect is the fact that the Motion Picture Export Assn., for "diplomation" reaons, can be counted on to support bona fide film weeks arranged by local industries in the U. S. MPEA is an industry to the make a speech. Another guest of honor was Helnz Krekeler, the West German Ambassador.

Johnston said he had watched the German industry grow from the west of the make as peach. Another guest of honor was Helnz Krekeler, the West German language houses, now were taking out 2275,000 a year net from the U. S., and he expressed the hope that thits would

arranged along different lines, the suggestion having been made for the Germans to rent a house and let each film run two or three weeks. This, of course, would have an entirely different impact, would give an opportunity for press coverage, etc.

Importers generally favor film fests, though they rarely afford the kind of opportunity for acquisitions that do the parallel events in Europe. Japanese week in N. Y. earlier this year, for instance, had virtually no commercial results,

earlier this year, for instance, had virtually no commercial results, which was blamed largely on the type of film shown. There are some who feel that film weeks throughout the country are of great value in that they make exhibitors conscious of the overseas product at a time when American distribution policy leaves over these in the policy leaves great holes in the skeds in-between holiday seasons.

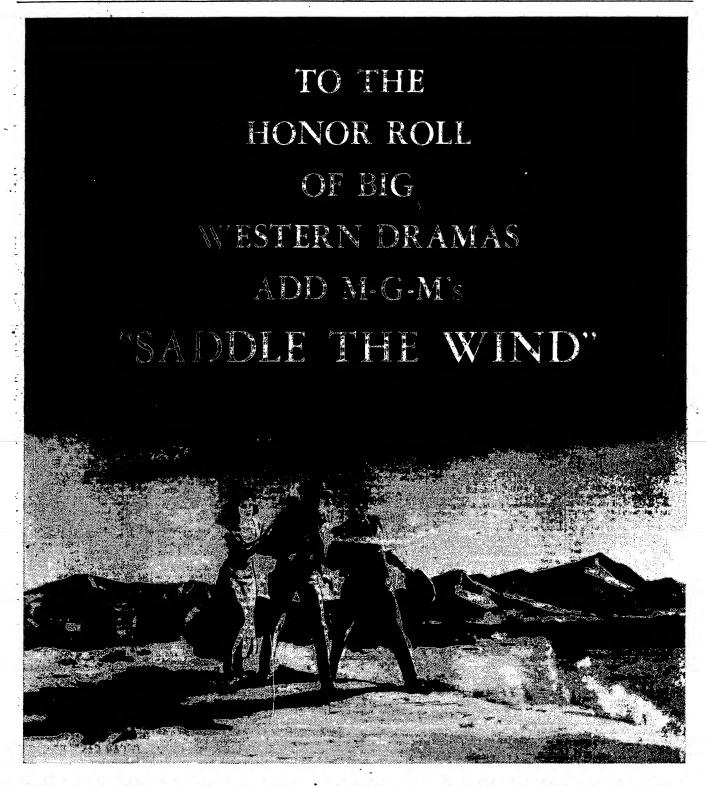
Poland-U.S. Only Likely Film Deal

It now appears possible, if not actually likely, that the only Soviet-orbit country with which the Americans will actually make a film deal will be Poland.

At one time, the Motion Picture Export Assn. was hegotiating with quite a few of the Iron Curtain nations, including East Germany, lungary, Czechosłovakia and Rumania. There is a rdeal in effect with Yugoslavia which is not one of the Red countries under actual Russian domination.

The East Germans and the Hungarians still are screening pix, but the impression is growing that the Soviets have brought pressure to bear on its satellites not to make any purchases.

Only ones who seem determined to go through with a deal are the leads with three days care.



The stars blazon the movie sky with memorable performances, the beauty of the Colorado Rockies is inspiring in CinemaScope and Metrocolor, the story thunders from the screen with suspense and passion!

☆

M-G-M presents "SADDLE THE WIND" starring ROBERT TAYLOR • JULIE LONDON • JOHN
CASSAVETES • Donald Crists • Charles McGraw • Screen Play by Rod Serling • Screen Story by Thomas
Thompson • In CinemaScope And Metrocolor • Directed by Robert Parrish • Produced by Armand Deutsch
A Metro-Goldwyn-Mayer Picture

Allied Artists' Hunchback' Pattern **Sure of Emulation After Quebec Click**

Allied Artists' saturation experiment of "Hunchback of Notre Dame" in 20 theatres in Quebec and eastern Ontario has proven a click and is expected to be forearnen of what is for Canada new phase in booking methods.

chick and is Experient to the Arnumer of what is for Canada a new phase in booking methods.

For seven days at the Capitol in Montreal, film grossed \$23,946 at a \$1 top; in Quebec City at the 1,600-seat Capitol drew \$8,067 for a similar period; it broke the house record at Ottawa with a near \$8,000 at the Rideau for six days and doubled the usual weekly gross in St. John, Quebec with \$2,671.

Of special interest to Allied Artists is the acceptance of film (which is in English) by theatres that play nothing but dubbed or original French offerings. In St. Jerome and Thetitord Mines where a film seldom stays more than three days, bookings have been extended and grosses, are averaging better than three times the norm. The Robert and Raymond Hakim lenser with Gloa Lollobrigida and Anthony Quinn is fiolding over at the Premier in Sherbrooke after a hefty opening week of \$4,000 and Shawinigan Falls where it drew a solid \$2,500 for the first week.

A massive float, built at a cost of \$3,000 and pseed during the advance buildup of film, proved such an attraction that it is back on the road covering most of the province,

European Films Not Aiming For American Taste

Hollywood, Oct. 29. Most European producers still are turning out product exclusively are turning out product exclusively for home consumption, Sydney Linden, general manager of the Herbert Rosener Co., reported on his return from a six-week trek to line up product for the company's art houses, the Beverly Canon and the Vagabond. Despite reports heard in States occasionally, there is no concrete indication that Eu-

heard in States occasionally, there is no concrete indication that European producers are truly siming at the American market.

There are a few Italo-English and Franco-English outfits, he reported, which have been eyeing general distribution in the U. S., but no product has been forthcoming. During his trip, Linden eyed several flims, but closed for only a few although he is negotiating for more. Among the films he purchased was "And God Created Woman," French film in Cinema-Scope and Eastman-Color, starring Brigitte Bardot and Curt Jergens. It will get a day-and-date booking at the two Rosener houses although they usually play different product and it has been some years since both offered the same program.

UA as Exhibitor

Continued from page 3

the divorcement injunctions of the

the divorcement injunctions of the past legalistic edicts.

This company's motivation in waning the Astor and Victoria is crystal clear. Outfit has a heavy lineup of expensive pictures on its schedule and having Broadway showcases available at the right times is regarded as a "must." In this connection it's noted that the rivalry among all distribs for Main Stem playing time a 'holiday periods is keener than ever; UA now is assured of almost automatic outlets.

UA policy is to be one of non-

matic outlets.

UA policy is to be one of non-exclusivity. Output of producers aligned with this company may still go to other first-runs and the Astor and Vic will s'ill be available to other distributors but with UA, of course, having first chaire.

Management deal for the Astor Management deal for the Astor and Vic tollows by only a few weeks Paramount's purchase of the Esquire Theatre, Chicago. Par's move was said to be influenced by the desire to ease up on a difficult booking problem, exhibition in this area having been dominated by Balaban & Katz. CAROLINAS ASSN. ELECTS

Harold Armistead New Prexy McNally Up to Chairman

Asheville, N. C., Oct. 29,

Theater Owners of North and South Carolina elected Harold Ar-South Carolina elected nature Amistead of Easley, S. C., as president for the coming year at the final session of the organization's annual convention at Asheville, the was installed at banquet, succeeding Howard McNally of Fayette-ville.

Other officers elected: Frank Beddingfield of Charlotte, first veep, and Sam J. Irvin of Ashe-ville, second veep.

Retiring president McNally was elected chairman of the group's 18-member board of directors.

Negro Slant On Race Stereotype

Position of the National Assn. for the Advancement of Colored Peoples in regard to the portrayal of Negroes on the screen and on video was clarified by Roy Wilkins, org prexy, Friday (25) at a luncheon held under auspices of the Assn. of Motion Picture Producers.

Negroes, in the view of the Association, he said, "should be portrayed in roles commensurate with their position in American life."

their position in American life."

A pledge of cooperation was made by B. B. Kahane, acting chairman of the AMPP, who spoke on behalf of the industry. Other groups repped at luncheon, in addition to AMPP, included Alliance of Television Film Producers, Screen Actors Guild, Screen Producers Guild, Screen Directors' Guild of America and Writers Guild of America, West.

Wilkins stated there are three misconceptions held by the film in-

Wilkins stated there are three misconceptions held by the film industry regarding the NAACP. It is not the aim of the org to act as a censorship body, he said, and NAACP does not object to Negroes being cast in menial roles. It merely wishes to see its race repped in the entertainment media "as they are in real life," he pointed out.

On a third point Wilking do.

On a third point, Wilkins de-clared that the reported "one for one" demand—that one Negro be shown in a high, educated position for each one shown in a low menial or comic spot—is a "myth."

Madison Execs in Shift

Madison Execs in Shift
Madison, Wis., Oct. 29.
A series of shifts in the 20thCentury circuit locally, has transferred John Schamberg, who managed the Orpheum Theatre for
many years to the Strand. Ed
Johnson, who had managed the
drive-ins for the circuit, replaced
Schamberg at the Orpheum.
Elmer Mahnke remains as uitility manager in Madison.

Cole Quits

do not believe, in view of the shrinking membership, and shrink-ing treasury, that there can be a continuation of this organization. I am, therefore, giving notice to

ing treasury, that there can be a continuation of this organization. I am, therefore, giving notice to all members that as of Oct. 31, 1957, I hereby resign as president and member of Allied Theatre Owners of Texas.

"This resignation also includes my membership in the national organization. I regret very much the necessity of such action, but I cannot see and chance for the future. After all, I am now over 75 years of age and in very poor health; thus, I cannot pick up the reins and try to carry on. In case some of you do not know, I have not even been to the office since June 1, 1957, and even dictating this bulletin has been quite a labor on my part.

sadly realize this leaves

bulletin has been quite a labor on my part.

"I sadly realize this leaves a certain amount of unfinished business with you. If there are any further questions you desire to ask, please contact my secretary, who will remain at the office through Cotober.

"It is needless, I imagine, for me to say how much I regret this sudden death of this organization, as we have done a good job—even to the last. I am sorry to see it disappear, but I do not see any person or persons who show any anxiety or desire to pick up the threads and carry on."

The 40-year industry veteran's first org was known as 'Motion Picture Theatre Owners of Texas, organized some five years. before the 1932 formation of National Alied States Asan. Col. Cole has been active in Texas Allied since its inception, and has served as prexy and board member, of National Allied. In November, 1956, the Allied States convention here was dedicated to him in recognition of his years of service.

His Texas Allied org was known as a crusading group, a spearheading unit of National Allied, and championed many major reforms within the industry.

Bob O'Brien, Now Loew's, Selling AB-PT Holdings

Robert H. O'Brien, who recently switched from treasurer of American Broadcasting-Paramount Theatres to a like post at Loew's Inc., has entered a formal agreement to sell his 4,000 shares of AB-PT common stock.

Court order calling for such disposal, within a period of six months, has been entered with O'Brien's consent by New York Federal Judge Edmund Palmieri.

George Skouras' Honor

Detroit, Oct. 29.

George P. Skouras, United Artists Theatres prexy, will receive the annual "Knight of Charity" award from the Friends of the Missionaries of SS. Peter and Paul at a dinner Saturday (2) in the Sheraton-Cadillae Hotel.

The award is given to outstanding laymen for charitable and welfare activities. Previous awards have gone to actor Pat O'Brien, comedian Danny Thomas and labor leader George Meany.

Jesuits Studying Legion

Fathers Kelly and Ford refuse Fathers Kelly and Ford refuse to define when it becomes a Catholic's absolute duty to be bound by the Legion rulings. "We are convinced that such general rules can hardly be given without defeating their own purpose; all too often they confuse consciences instead of clarifying them," they write. Of the B and C films, "only a relatively small number can be reasonably considered as proxigate occasions of mortal sin for reasonably considered as proxi-mate occasions of mortal sin for the generality of men," they say, and the ecclesiastical prohibition sub gravi "would be rarely veri-fied."

The authors warn that it is well

sub gravi "would be rarely verified."

The authors warn that it is well to be cautious in speaking about mortal sin in movie attendance, though they admit there can be mortal sin involved. But, they go on significantly.

"There are no ecclesiastical laws forbidding attendance at any class of movies," apart from prohibitions issued by individual bishops.

"The statement by Msgr. J. B. Monthin, (Pro-Secretary of State) that the classifications of the national offices must be token as normative is not a law. It would be contrary to all precendents of ecclesiastical juris prudence from the Holy See to make general laws through letters Issued by a secretary of state, even when these letters are sent in the Pope's name."

They go on to explain that the meeting of the bishops doesn't constitute the Legion a law-making body, nor are the bishops as a group a lawmaking body, and they are "vested, with no legislative power." Says the article 'It seems clear. that only rarely in the United States does ecclesiastical law impose an obligation sub gravi of abstaining from any kind of movie."

And they sum up: "A general statement that C films are always statement that C films are always or almost always proximate occasions of mortal sins is too strong. It would be much more in keeping with sound theology to say that they would involve the proximate danger of serious sin for many people, especially young people, and that any more specific statement would require a knowledge of the film itself and of its prospective audience."

While there are obligations de-

of the film itself and of its prospective audience."

While there are obligations deriving from "natural law" in connection with Catholics attending "indecent" films, the authors question whether the taking of the annual Legion pledge in itself adds any new obligation. They conclude that it does not do so "per se," the latter observations being added because "obviously, an individual who wishes to bind himself under pain of sin may do so. But this added obligation is not to be presumed."

Toned Up Hollywood

Jesuit pair say the Legion has

Jesuit pair say the Legion has been instrumental in raising the moral and artistic values of films made in Hollywood, but, they add "much of the good accomplished can be lost by stressing the notion of sin and of degrees of sinfulness," Legion from the start had the qualities of a "crusade" that appealed to Catholics and non-Catholics alike.

alike.

"But in the first years of the Legion's history, years when it was most successful there was no attempt on the part of ethical leaders or theologians to catalogue the pletures according to degrees of sin. We believe that such cataloging can do more harm than good. Stressing the notion of sin not only fails to evoke the spirit of generative among Catholics, but it tends to deaden interest of non-Catholies and even to create hostility," they write.

they write.

They note that the Legion classi frations don't protect Catholics against other dangers, such as actors who lead "immoral" lives be-

against other dangers, such as actors who lead "immoral" lives being held up as idols to youth.

The time is now ripe, they hold, "for a concerted attempt at a more specific kind of education with regard to movies. This kind of educational movement already has been flourishing abroad, while the United States has lagged behind. Cited is an article of Bistrop William A. Scully of Albany, in which he notes that "further afrmative work badly needs to be done." Comment the Jesuits: "The strengthening of the Legion through enlightened Christian opinion is in some respects even more necessary now than before."

make proper judgments concern- They add that the self-enforcement ing films," they add, machinery of the Code "is less efmachinery of the Code "is less effective now than it was in the early years." The Legion, they believe, can be a "more effective listrument than government censorship by law," provided the Legion's method of appraisal is supposed by well-informed public opinion, Catholic and non-Catholic.

The article admits that some

olic and non-Catholic.

The article admits that some dramatic critics have found grounds for real concern in the exclusively, or almost exclusively, moral viewpoint taken by the Legion, though the authors hold that, at least for purposes of discussion, moral and artistic values must be kept apart. They have no problem deciding which way to turn.

"The moralist may have all too eager an eye to the probabilities of moral darger. He is, almost by profession, a specialist in moral pathology. But the articritic, almost insvitably and by the increforce of the accustomed will undergate the dangers, or practically deny the predictability of moral harm from works of art, and be apparently oblivious of the lwounds inflicted on human nature by original sin."

parently oblivious of the wounds inflicted on human nature by original sin."

Jesuits' study of the Legion is a thoroughly affirmative document with some surprising side aspects, such as the above-mentioned analysis of the binding nature of the Legion pledge. Begort naturally, sees the Legion entirely from the Catholic point-gi-tiew Le., it implies that the fallystice and elevation of the film is almost entirely up to morality-conscious Catholics who haved it once already from becoming dempletely indecent. Point is made that pix have improved a great deal-over the early days when the Legion was formed. Nowhere in the dissertation do the Jesuit fathers worry about charges that the Legion, often via indirection, imposes its rules on non-Catholics. Assumption throughout is that what is moral for Catholics must of necessity also be moral for non-Catholics which in turn justifies Catholic activity "at the source." Also, there is no attempt to discuss film action on the diocesan level, such individual actions by Bishops as the imposition of a Catholic boycott on specific theatres that have booked pletures displeasing to Catholics. Only reference is to the bishops dight to take local action and the parishioners' duty to obey under pain of sin.

Overall impression of the analysis of Fathers Kelly and Ford is that they feel the Legion operates

Overall impression of the analysis of Fathers Kelly and Ford is that they feel the Legion operates too much as a body within itself, an operation that requires better understanding and appreciation from both Catholics and non-Catholics alike and a nactivity that should be taken out of a purely mechanical, textbook rut and supplemented with greater intellectual and positive values, leading to an elevation of the art rather than what it is now, a strictly "punitive" club held over the producers' heads.

REACTION TO PICKMAN: OSCAR CAN'T BE THIN'

Negative is the initial reaction to a proposal calling for the posting of Academy Awards nominations at the rate of five every three months for a total of 20 per year, compared with the traditional &ve per year. Recommendation of the increase was made by Jerry Pickman, Paramount adpub v.p., who reasoned that the Oscar spotlight could be widemed to cover a greater amount of product, and the added publicity benefits would accrue accordingly.

While the final decisions are to be made by the board of the Academy of Motion Picture Arts & Sciences, some board sentiment, in the negative, has been made ap-

the negative, has been made ap-

sciences, some twenty of the negative, has been made apparent.

Feeling is that Oscar would be spread out too thin if 20 candidates were so be placed in the competition, that a picture's billing as an Oscar nominee would come to be about meaningless to the public because of the abundance of films in this category.

It's further noted that exhibitors sometimes fail to distinguish between a nominee and the actual winner, thus misleading the public. The deception would be multiplied four times if 20 nominees were listed.

Critic Lashed Todd's Boorish' Guests

Minneapolis, Oct. 29.

and music critic John K. Sherman of the Minneapolis Sunday Tribune does not pan Mike

day Tribune does not pan Mike Todd, but Todd's guests. They were more "boorish" than the host.

Said Sherman in print: "A lot of people have crabbed about the party, which I accepted for what it was and only could be—a big and brassy combination of circus and parade that was amusing to watch, at least on the scene. . . the television show might have been another matter." wrote Sherman.

"The thing that turned me misanthrope was the audience. I've been a member of many kinds of audiences in my time from those that listen to lute and harpsichord recitals to those who work off their sadism at wrestling shows and those who develop jags at jaz concerts. But that Todd audience was about as, low as any I've encountered, a real choice sampling

of objectionable characters. From under what loose boards did Mike Todd lure those rude and rapacious people? The thing that gave the spectacle a grislier touch was the formal garb everyone wore—black ties off-the-shoulder gowns—politically to for the shoulder gowns—politically the state of the shoulder gowns—politically the shoulder gowns

formal garb everyone wore—black ties oft-the-shoulder gowns—polite clothes for gross behavior. "You probably can't brand as loathsome 18,000 of your fellow beings on the basis of the misconduct of a minority. But I was embarrassed to be part of a mob that unconcernedly babbled and milled about when a United States senator—Hubert Humphrey—was addressing them.

tor—Hubert Humphrey—was addressing them.

'Later, when the crowd descended to the arena in search of food the law of tooth and fang prevailed. Some tried to make off with prizes before numbers were drawn. Others balked in their quest of edibles, grabbed as many paper plates as they could carry. It was a dismaying exhibition of free-loaders on the loose."



A. W., SCHWALBERG TO:

FROM: MAL WARSHAW

"ARMORED ATTACK" AND "BATTLE STRIPE" "" RE:

At our 10/8/57 meeting you suggested that we break our next trade ad on AA and BS when we could say "FROM COAST TO COAST - THE STORY IS THE SAME --- THEY CONTINUE TO CROCK 'EM". (Or something like it.)

Since that meeting, we now have the following:

Unprecedented thirty theatre multiple run in Los Angeles. Smash in Garrick, Chicago, -- holding second week.

AB-PT re-books into Utah, Salt Lake, etc., etc., because of smash biz in other AB-PT situations. Smash openings in Dallas, Ft. Worth, etc. Smash in 23 Philadelphia multiple runs (after smash First Run) Smash in Minneapolis. Smash in Boston - Paramount and Fenway Smash in Buffalo.

We have at least 12 more smash situations (in addition to those used in previous ads) also a flock of exhibitor smash quotes we can use.

If o.k. please advise so we can prepare and submit artwork and layout.

MW/P* -

745 Fifth Avenue New York 19.PLaza 7-2100

"BATTLE STRIPE" Marlon Brando - Jack Webb - Teresa Wright

"ARMORED ATTACK" Dana Andrews - Ann Baxter - Farley Granger

Exhib Yarbrough's Offbeat Success With Use of 'Opera' Film Subjects

briefly-run opera programs a year, on film.

Following the "Opening night," each program is run four times for each of the following two days, with each spaced two weeks to a month apart. The future lineup, for example: "Tales of Hoffman" bows the night of Jan. 7 for the one-time showing, following by four-a-day showings on each of the following two days; with the same pattern followed beginning Jan. 21 with "Lives and Loves of Verdi" theing a storied account of the composer's works); "Two Loves Had I" (Puccinl), Feb 1, and "Barber' of Seville," March 1.

Each program also comprises specially-acquired short 'subjects in keeping with the highbrow nature of the feathre.

"Season" ticket, entitling the purchaser to a pew location for all four program, costs \$3.

Film exhibitors might try pitching opera as a means of building community stature. Take this from a Dixie manager who says his house has become a "cultural center" through a limited but prominent showcasing of the lofty arts on celluloid.

Hoyt W. Yarbrough Jr., of the Mantanzas Theatre, St. Augustine, Fla., visiting New York, reported the theatre has hit a public relations bonanza, which is readily translatable into commercial dollar terms, in the booking of four briefly-run opera programs a year, on film.

Following the "Opening night," each program is run four times for each of the following two days, with each spaced two weeks to a month apart. The future lineup, for example: "Tales of Hoffman' bows the night of Jan. 7 for the one-time showing, following by the foreign a referent throughout the rest of the states and they in turn, obviously influence others of relatively high strata; in other words, the picture house is given a spotlight. Club shares in the theatre's a profit to be made immediately with this kind of programming, the tieups account for the upped community rating given the theatre involved, states Yar-trooperation with the local music and they in turn, obviously influence others of relatively high strata; in other words, the picture house is given a spotlight. Club shares in the theatre's aprofit to be made immediately with this kind of programming, the tieups account for the upped community rating given the theatre involved, states Yar-trooperation with the local music and they into the theatre's upcomine the theatre involved, states Yar-trooperation with the local music and they into the theatre's upcomine the theatre involved, states Yar-trooperation with the local music and they into the theatre's upcomine the theatre involved, states Yar-trooperation with the local music and they into the theatre's upcomine the theatre involved, states Yar-trooperation with the local popurations bonanza, which is readily the theatre's upcomine the theatre's upcomine the theatre's upcomine the theatre inv

with full coverage.

Although conventional films are offered throughout the rest of the year the operatic series has convinced the public that "we in exhibition are no longer to be looked down at; we are now a focal point of cultural attention." commented Yarbrough. He said that segment of the public which by-passes film arenas by way of second nature 'now have come to give us attention throughout the year."

Uses Society Pares

Uses Society Pages

In pressing for the "social" recognition, the St. Augustine operation, which is a part of the Florida

States circuit, places its advertis-ing in the society pages of the lo-cal newspapers.

Trade-wise there are problems. Suitable feature material for spear-earrier film fare for the most part comes from French and Italian part comes from French and Italian distributors whose facilities are limited and clearly can't derive too much revenue from such time-limited bookings. The Mantanzas buys only on a flat-rental basis.

But nonetheless, the policy, now moving into its second year, has been successful. And curiously, the peen successin. And currously, the report on it comes concurrently with producer-director-writer Joseph Mankiewicz's suggestion that exhibitors ought to look to new sources of material instead of relying on conventional picture matter seven days a week, throughout

Toronto Loses 21 Film Houses: TV Baddie, as Usual

Toronto and suburbs have lost 21 film houses in the past two years. So reports Garnet M. Shier, who issues them licenses and who blames television for the high mor-

Stality. Two large downtown houses, Shea's Hippodrome and long-dis-used Victoria, were torn down.

Now there are only 99 houses (75 city, 24 suburban) operating, as against 120 (100 city, 20 suburban) in 1955. Noteworthy that while city has lost 25, suburbs have gained four.

gained four.

One decinematized city theatre, Avenue, has housed legit for several years. It was on verge of being sold and turned into a store, but is now expected to survive. Cornelia Otis Skinner comes in early in November. Another, Crest, houses a winter stock run by Muray and Donald Dayis and their actress-sister Barbara Chilcott, currently appearing in London.

A third Circle had a few legit

A third, Circle, had a few legit shows last season. All three are nabes.

You Been Hibernating?" Ad Asks, Touts 'Pajama' As Cure for Non-Attendance

Minneapolis, Oct. 29.

Minneapolis, Oct. 29.

In a new selling approach, the Volk Bros. neighborhood Terrace and Riverview theatres; playing "The Pajama Game" in the earliest 28-day subsequent run clearance slot, asked in large type at the top of the big Sunday newspaper ad for both houses, "How long has it been since you've seen a movie (or a stage show)?"

Ad then ones on to state "here

a stage show)?"
Ad then goes on to state "here is a motion picture better than a Broadway \$8.80 musical stage show for a fraction of the cost and we guarantee this is the best entertainment you've had in a long time—now at regular prices."

"Game" also is running now in five other local neighborhood houses day and date at regular 85c admission. When it played firstrun downtown there was no boost in the 90c scale.

ROSENTHAL HEADS TENT

TV Man Also Elected in Cleve-land

Cleveland, Oct. 29.

Dan Rosenthal, branch manager of United Assists here, won post of chief barker of Cleveland Va-riety Club at its annual elections in riety Club at its annual elections in Hotel Tudor Arms headquarters last week. James Kalafat of Associated Theatres Circuit was made first assistant prez, Will Dougherty of WJW-TV as second assistant prez, Sol Gordon of Allied Artists as secretary, and James Levitt of Universal-International as treasurer.

urer.
Appointed to board of directors were LeRoy Kendis, Matshall Fine and Abe Kramer of Associated Theatres, Ted Levy of Buena Vista, Ray Schmertz and Sam Weiss, Joe Weinstein of Warner Bros, Irving Shenker of Berlo Vending Co., Henry Greenberger of Community Circuit, Jack Silverthorne of Hippodrome Theatre, and Sam Schultz

NTA Salvage Job on 'North Star'

Opens Way to Render Innocuous Films Made When Russians Were Popular in U.S.

Briefs from Lots

Hollywood, Oct., 29.

Akim Tamiroff will play a fee tured role in "Me and the Colonel," William Goetz production for Columbia . . . Ray Stricklyn signed by Gramercy Pictures for the ro-mantic lead in "Curse of Dracula,"

Chicago, Oct. 29.

Chicago, Oct. 29.

Reissues are hitting the market as one answer to product shortage and some of the product is from way, back, much of it re-titled and some doctored for the present time. The latter relates to certain pictures produced while the American people were rooting the Russians to win against the Germans.

ican people were rooting the Russian's to win against the Germans.

Sympathy (for Russia) pix turned out in World War years by almost every major studio have previously been considered untouchable today by both distribs and exhibs, but a dearth of product brought a desperate experiment that clicked at the b.o. National Telefilm Associates, Inc. had in its possession "North Star," first released by RKO in 1943, and proceeded to do a thorough "cleanup" job before reissuing it to the theatres in a package with Stanley Kramer's "The Men," now called "Battle Stripe."

By the time NTA got through with the editing, "Armored Attack" was little more than just an action picture with a Soviet background. Every mention of "comrade" was scissored and the film was gone over sprocket by sprocket for any possible references that might be misunderstood or misinterpreted.

In addition, NTA added a narration and some stock footage af the

or misinterpreted.

In addition, NTA added a narration and some stock footage of the
Hungarian revolution, warning of
the new menace in the East following the defeat of Nazism.

'ing the defeat of Nazism.

"The only thing we couldn't take out—much to our regret—was Dana Andrews running around in his Soviet uniform," commented a NTA exec in New York.

Film was a boxoffice click in numerous midwest action houses in recent weeks during a very slow film season, although its playdates were limited to houses normally playing reissue-double bill fare. Now that the resistance of the

playing reissue-double bill fare.

Now that the resistance of the exhibitors has been broken, the rush to the dead storage rooms of all the major distributors may be anticipated. These films for the most part were impossible to include in the film libraries sold to television, although the same possibilities for tw as for theatres is open on this material now.

Similarly such nix as Paramount's

open on this material now.

Similarly such pix as Paramount's

For Whom Bell Tolls' may get
wider acceptance from exhibs who
previously feared changing political slogans. This film earlier in
the year did a profitable business
in a number of midwest theatres
of arty or semi-arty inclinations.

Wayne Long will sell the Texan and Ward Theatres and the Corral Drive-In at Monahans, Texas, which he purchased from Frontier-Thea-tres in 1956. Real estate, building and equipment will be offered here by Long at an auction sales.

Private Theatre Available

110 Seats-Completely Air-Cond.

Carpeted Throughout

321 West 44th Street (Near Sth Avenue) WARNER BROS. BUILDING

Office Units-3,500 - 16,000 Sq. Ft.

Air Conditioned at Budget Rental IMMEDIATE POSSESSION CROSS & BROWN CO.

Agent : 270 Medison Ave., N. Y. 16, N. Y. MU 5-7000

New York Theatre

Meckeler Center - 01 6-4600

"LES GIRLS" Morting

GENE KELLY - MITZI GAYNOR

KAY KENDALL - TAMA ELG

HABIO CITY MUSIC HALL

memo to

JACK L. WARNER. SERGE SEMENENKO and **BEN KALMENSON:**

do you want 16 million working men and womentheir familles-to be hostile to our industry? Your company's rash dismissal of 32 veteran employees in the Publicity and Advertising Departments invites protests by the united labor movement throughout the country.

do you want the general public and press to think that Warner Brothers is one of the companies now in the news as spearheading a new depression? They already think the movies are on shaky ground, and always are quick to exploit news of panic, scandal or disaster in our business.

do you want the important exhibitor leaders of our coun try-SI Fabian, Bob O'Donnell, Sol Schwartz, Harry Brandt, Leonard Goldenson Elmer Rhoden and all the rest—to interpret your move as one more step in Warners' abdication of its historic place as a producer of motion pictures for theatrical exhibition?

do you want independent producers releasing through Warners-William Goetz (Sayonara), Milton Sperling (Marjorie Morningstar),

Paul Gregory (The Naked and the Dead), Leland Hayward (The Old Man and the Sea), Mervyn LeRay (No Time for Sergeants), George Abbott (Dami Yankees), Fred Zinnemann (The Nun's Story), Alan Ladd (The Deep Six), Budd and Stuart Schulberg (Across the Everglades)—to realize that your action will hurt them? The agency or split-personality operation you are contemplating is traditionally uneconomic, inefficient and unsound. It will cost them more money and-through no fault of their own-their pictures will suffer the disapproval of organized labor from coast to coast.

do you want your stockholders to further downgrade the worth of the Corporation which is in your trust because of this demonstration that Warners, already a victim of te evision and the other ills which have beset motion pictures, is the next incredibly shrinking company rather than the amazing colossus it used to be?

OR do you want to rescind the reckless fir-ING OF 32 PEOPLE WHO HAVE BEEN CLOSE TO THE HEART AND MUCH RESPONSIBLE FOR THE SUCCESS OF WARNER BROTHERS FOR AS LONG

SCREEN PUBLICISTS GUILD, DISTRICT 65, RWDSU, AFL-CIO (one of a series of advertisements)

MICHAEL ANTHONY JIM CARRERAS HINDS CARRERAS

Who Gave You

"THE CURSE OF FRANKENSTEIN"

announce

THAT SHOOTING HAS STARTED ON



IN TECHNICOLOR

Delivery MAY 1958 for WORLD DISTRIBUTION BY

UNIVERSAL-INTERNATIONAL

Mel Gold Vidblurbery Folding Accents Demise of 'Little Guy'

film commercial producers. When Mel Gold Productions failed last Bank of America Pix week, the shuttering was just the latest of several that have taken place during the past several

Signal Notably, Signal Productions closed shop recently, after only a few months in business. Mickey Schwarz's Long Island City operation, ATV, was bought out by MPO Productions, and the word was around that Schwarz couldn't hold out without the financial aid of a larger operation. Last spring, there were reports from the Coast that other little companies folded. Notably,

After closing up, Gold volunteered a piece of advice: "Because of the hazards, a production company has to come into the business well-financed."

well-financed."

Low capitalization, he contended, doesn't cover the large overhead demanded by the biz. Agencies seem to want a great many services free, and apparently that has thrown the weight of billings to the larger production houses, who, by carrying a large overhead, can provide cutters, production supervisors and even messenger service for almost free.

Because of the competition of-

for almost free.

Because of the competition offered by well-stocked, well-financed houses, like MPO, Robert
Lawrence, Universal, Caravel
(which just opened a new, bigger
shop) and so on, the amount of dolshop) and so on, the amount of doi-lar traffic to smaller companies is said to be way off. Last spring and summer were described as "very tough" for the entire field, and one conclusion is that the lit-tler guys were the ones hurt the most.

Gold pointed out that industrials are easier to make, if the contracts can be made, since these films recan be made, since these films require staffs for only the duration of a job. On the other hand, agency requests for constant service and steady production call for full-time, big-overhead shops.

ABC Film Expands Its O'Seas Dept.

ABC Film Syndication, which soon will select a foreign topper to replace Lee Cagan, resigned, continues to build up its foreign department.

Raul C. Conangle has been ap-pointed Latin American sales co-ordinator, headquartering in New York. Conangle, who has served as sales exec in many large American and Cuban companies, most re-cently was associated with a New York export firm.

York export firm.

In other areas, ABC Film Syndication, a subsid of American Broadcasting-Paramount Theatres, is utilizing ABC new correspondents as sales reps. In Rome, Milton Davis, an ABC correspondent, has been named sales rep for the syndication outfit. Cagan, a few months ago, left ABC Film Syndication for the foreign operations of NBC.

or NBC.

Prexy George Shupert spiked reports that Fremantle or another similar organization may represent ABC Film Syndication abroad. The foreign operation will remain under the company's roof, he stated.

der the company's roof, he stated.
On the sales end, the latest deals of Spanish-dubbed series were made to CMBF, Havana. Series sold include "Sheena, Queen of the Jungle." "Three Musketeers" and "Code 3," all for one year, with starting dates planned sometime before Jan. 1.

Sterling Maps '58-'59 Projects for Roach

Hollywood, Oct. 29.
William Sterling will head up new program development department set up at Hal Roach Studios, to prep telefilm program projects for 1938-59 season.

Special attention will be paid to syndration field, especially with Koach tieup with Vitapix station lineup still in effect. Some half-dozen Roach story properties not sold last year might be used again.

Are Put on Block Again

The Bank of America feature group, one of the first cinematic packages of caliber to be made available to tv, is once again being put on the block by the bank.

RKO Teleradio, which initially leased the ty rights on the 30 films, leased the tv rights on the 30 films, has an expiration date of September, 1958, on its tv rights. The package launched the successful million Dollar Movie" operation on WOR-TV, N. Y., and has chalked up about \$2,500,000 in gross sales since its syndication on tv starting in April, 1954. Group of six, including such titles af "Arch of Triumph," "Miracle of the Bells," "Body and Soul," "Magic Town," and "One Touch of Venus," has been sold in about 200 markets.

Bank of America, which ac-

Bank of America, which acquired the negative rights via bankruptcy proceedings, now is dickering with a number of distribs for outright sale of negative rights.

More Clients For Shirley's Oldies

The NTA Film Network's Shirley The NTA Film Network's Shirley Temple holiday feature specials have garnered three more adver-tisers, Phillips Van Heusen Corp., Smith Bros., and Harrison Labora-tories for Press On Nail Polish.

tories for Press On Nail Polish.

New biz was racked up following
the imposing kickoff 13-city Trendex for the initial "Rebecca of
Sunnybrook Farm." Shirt company bought 12 participations, two
in each of the next three Shirley
Temple starrers, as well as six
spots in net's "Premlere Performance." The spot schedule will
begin Nov. 10 and continue for six
weeks.

weeks.

Cough drop manufacturer bought participations in the last two programs, "Wee Willie Winkle," scheduled for the weekend of Nov. 16-17; and "Heidi," set for Dec. 7-8 weekend. The nail pollsh outfit bought six spots, two each in the next three Shirley Temple starrers. Harrison also bought one participation in "Premiere Performance" the week of Dec. 23.

Other advertisers sponsoring the feature series are Ideal Toy Corp., which has a one-third sponsorship and Toni Co., which has a one-minute participation.

NTA Holiday Specials

For the Christmas season, National Telefilm Associates is making available three holiday specials.

cials.

They are: "Christmas Carol," narrated by Vincent Price; "Man's Heritage," with Raymond Massey as the host and storyteller; and "The Lamb In the Manger," narrated by Maureen O'Sullivan,



THE HONEY DREAMERS

Currently on "The Jim Backus how," Daily-American Broadcast-

Barter Big On L.A. TV Stations

Hollywood, Oct. 29.
Barter deals were the first form of trade among mankind, and now, in a highly-complex modern form, are gaining an increasing foothold in the tv industry. Among Hollywood's seven tv stations, at least four admit to participating in the new form of barter, in which stations trade their time for product. Individual deals vary widely.

tions trade their time for product. Individual deals vary widely, hinging on value of the package and bargaining ability of both sides. However, basically, a tv barter deal is a subcontracting arrangement, under which the stations get product, generally an old-feature package or second-run telefilms. In exchange, they give suppliers a certain number of spot announcement availabilities, to sell for whatever the suppliers can get.

It's known, for instance, that one

the suppliers can get.
It's known, for instance, that one local station concluded a deal which gave supplier of a feature film package five spots daily—one in Class A time, and two apiece in Class B and Class C time—for mext 18 months. Station gets unlimited use of the film library for next use of the film library for next 30

use of the film library for next 30 months, for this.

In another sort of deal recently set by MCA TV film syndication, second-runs of "G.E. Theatre" videix are given stations with payment of one-and-a-half times the standard one-minute spot rate, provided the time slot is right. In exchange, MCA gets to sell the opening and closing spots itself.

WRCA, KHJ-TV, KABC-TV and KTLA, are currently carrying barter programs, despite the fact that some managers oppose the practice. (In case of net outlet stations, i.e., KRCA (NBC) and KABC^{*}
TV (ABC), barter programs are

tions, i.e., KRCA (NBC) and KABC-TV (ABC), barter programs are shown in local option time periods; there are no network barter deals). Of other three stations, Jack Heintz, topper of KCOP, admits "We inherited a few (such deals) when we took over the station. We

(Continued on page 62)

'Vidfilms Match Theatricals': Levitt

Robert Levitt, prexy of California National Productions, the NBC telefilm subsid, insists there isn't a jot of difference in the current standards of writing, direction, acting or production of features and telepix. "There is no longer any reason for a double-standard, one for tv films and one for theatricals," he says.

He tipped this minority opinion in a telegram to the trade papers last week, inviting them to screen Cal Nat's new half-hour show, "Boots and Saddles." He said the only difference he could see in the two types of film was the length.

He added that 'values have come a long way in the television film-making industry, that the alleged superiority of theatrical motion pictures over television films is only a state of mind."

Levitt also said that "television film producers too often in the recent past have been playing 'dead dog' at the mere comparitive mention of theatre movie productions. They fold away silently when anyone contrasts the yerds-long projection screen of the theatres with the 21-inch set at home.

It's high time for the television film producers to erase this archaic complex. Today motion pictures for television and theatres are shot on the same size film—35m. Top talent from the Hollywood and New York pools work in both entertainment fields. Even facilities and the technical processes are shared. Let's stop being unreasonably intimidated by screen size and get the critics to look squarely at the results in the can of film. Let their judgment be based on what's on the negative, frame by frame, and all the way."

About actual story content, the limitations created by video advertisers, Levitt didn't say,

Pitt's Stepped-Up Rivalry

Live Entries Bite the Dust as Pix Competition Cues KDKA-TV Shifts

Alan Ladd Dusts Off Box 13' for Telepix

Hollywood, Oct. 29.

Alan Ladd plans to reactivate his onetime radio series, "Box 13," as a vidfilm series he will produce under aegis of his Jaguar Productions. Producer-star is currently hunting for a lead for series. He starred in the radio series.

Ladd said he is also searching for other ty properties to be produced by Jaguar.

Anime's Pop Disk **Animation Device**

for television, claims to have de-veloped a mechanical device which venoped a mechanical tupic which speeds up the creation of animation and cuts the costs by as much as 75% according to Josh Meyer, prexy of the firm.

The outfit has abandoned the UPA flip-card method and employs a trick-wire idea for the showing of the firm. Lathic way according to

a trick-wire idea for the showing of its films. In this way, according to firm execs, production time is cut in half and a film can be made in six to eight weeks instead of the usual 16.

Television stations are being offered animated cartoons of top record hits in two separate packages. Stations can purchase Anime animation as a weekly 15-minute once a week program or they can by two songs a week which they can use as a fill. songs a as a fill.

as a fill.

Mitch Leigh, executive producer of the firm stated that the 15-minute programs animating the top pop records has been pretested in Toronto where, on CBLT-TV, against three competing channels, it drew a rating of 44.4%.

Susan Heinkel Pacted For Tonette Com'ls

Susan Heinkel, youngster who fronts the CBS-TV Saturday day-timer, "Susan's Show," has been tapped for the Tonette commercials on the two remaining Shirley Temple pix in the NTA package on ABC-TV. Gal got permission from CBS to do the blurbs on a competing network because Columbia grocertur, because Columbia grocertur, because Abild competing network pecause Co-lumbia, grooming her as a child star, likes the association with Shirley Temple.

Miss Heinkel pitches Tonette on her daily local show on WBBM-TV in Chicago.

Vidpix Chatter

Ziv has mapped out three episodes of new production for "Highway Patrol" to be filmed in Mexico-for the first time taking the locale out of the U. S. . "Robert Nathe, formerly with McCam-Erickson, has joined Doherty, Clifford, Steers & Shenfield, Inc., as exec film producer in the tv department. At McCann-Erickson, Nathe was responsible for most of the Chesterfield and Coca-Cola commercials of recent months. In his new assignment at DCSS, Nathe will handle production of film commercials, and will participate in all radio and tv planning and production . Permafilm Preservative Treatment of negatives is now available on the premises of Consolidated Film Laboratories at plants in Hollywood and Fort Lee, N. J. . Hugh O'Brien of "Life and Legend of Wyath Laporatories at plants in Hollywood and Fort Lee, N. J. . Hugh O'Brien of "Life and Legend of Wyath Carp" is in the midst of a p.a. tour in New York and Washington. On Sunday (27), he guested on the Ed Sullivan Show. Earlier in the week O'Brian served as emcee at the National Chain Store Assn.'s convenion, in Washington, appearing for Procter & Gamble, one of fils cosponsors on ABC-TV

National Telefilm Associates an NTA Film Network Offices will be moved in mid-December from their present headquarters on 55th Street, as well as other offices on Fifth Avenue, to the Coliseum Tower. NTA has leased the entire 20th floor at the Coliseum. John Leo, United Artists TV sales manager, due in from the Coast today (Wed.).

Pittsburgh, Oct. 29. Network competition is making

additional inroads into local live to programming here, and two more shows on KDKA-TV featuring shows on KDKA-TV featuring Pittsburgh personalities are biting the dust, "On Location," daily half-hour with Ed King which started promisingly last spring, fades at the end of this week and weekly "Tonight in Pittsburgh," interview session with Harold V. Cohen, Post-Gazette drama critic, TV Guide columnist and VARDETY stringer here, and his actress-wife, Stephanle Diamond, goes off with Nov. T show,

Cohens have been doing their

Stepname Diamond, goes off with Nov. 7 show,

Cohens have been doing their sessions on KDKA-TV, and WDTV before it, since October, 1952, first as an afterneon bi-weekly, then three times a week in the evenings and for the past year half an hour once a week in a prime spot.

Their 8-8:30 p.m. segment Thursday nights is CBS network time for "Harbourmaster," which was to start immediately but won't. Westinghouse will put its own educational series, featuring the Baird Puppets, in that slot for eight weeks, pushing back "Harbourmaster" until after the first of the year. Cohen's remaining with KDKA-TV, however, despite fact that morning daily, he's been with for 31 years now owns Ch. 11, and next assignment will probably be as the host on a feature movie.

For past six months, ever since launching of Ch. 11 was imminent, KDKA-TV, which previously had Pittsburgh market all to itself, has Prusouran market and to itself, nas-been axing local shows until now station has only a couple left, out-side of the service programs (news, sports and weather), with most of the local personalities being inte-grated into the film fare.

New Flareup In **Cartooning Unions**

Hollywood, Oct. 29.
Flareup of jurisdictional dispute between Hollywood cartooning unions intensified last week, with filing of unfair labor charges by indie Screen Cartoonists Guild with National Labor Relations Board, against ITV Spots Inc. SCG charged that teleblurb firm's mancharged that teleblurn him's man-agement intimidating its employes to bring about an election between SCG, current pact-holder, and IATSE Local 839, Motion Picture Screen Cartoonists.

IATSE LOCAL 538, MOUTOR FIGURE
Screen Cartoonists.

Also, Lawrence Kility, SCG bix
manager, dispatched a wire to
Richard Walsh, IA prexy, in N. Y.,
charging the IA request for an
election at TV Spots was part of
"an organized raid." Kility called
attention to recent IA adherance to
AFI-CIO "no raiding" pact and
asked Walsh to show in "good
faith" by calling off Local 839.

Long-smoldering feul between
SCG and Local 839 broke into open
couple of weeks ago, when IA filed
to rep TV Spots employes, hitherto
under SCG Jurisdiction. IA Cartoonists biz rep Don Hilliary contends that workers themselves requested change. However, as result of SCG "intimidation" charges
levied against management, NLRB levied against management, NLRB is postponing election until charges are investigated.

12-Man Partnership On 'Flying Tigers'

"Flying Tigers," a projected telefilm series to be based upon exploits of the wartime Flying Tigers, is being financed via a limited partnership whose 12 contibutors have subscribed a total of \$48,000. Listed as the largest single contributor is Gerald Gluckin, of Rye, N. Y., who's tossed \$18,000 into the pot.

Three general nartners in Flying

\$18,000 into the pot.

Three general pariners in Flying Tigers Productions are producer Gen Genovese, Don Saxon and George Lipton. Five years ago this month Genovese co-produced the shortlived "Buttrio Square," a Broadway musical comedy. It featured Billy Gilbert. Piece was based on an original story by Genovese.

TELEPIX PRODUCTION UPSURGE

This Champagne Was for Free

There were no bow ties or tails or for that matter champagne wasn't going for \$10 a bottle but nearly 1,000 people a la miniature Mike Todd-style jammed the Caravel film studio last Wednesday night (23) to wish Dave Pincus success and to down his good liquids.

Secretaries, film bigwigs, timebuyers and thirsty reporters toasted Caravel Films upon opening of its \$1,000,000 project.

While the music blared, Pincus, prexy of the firm, stated that his operation was going to be a full-fledged picture studio. "New York is the most creative center in the world and I'd like to keep it that way. Television was born here and it should stay here," he added.

Pincus disclosed that he presently had three directional units which he is increasing to five. The firm plans on concentrating on educational and business films and the making of tv commer-

The studio is currently working with BBD&O on the "Hit Pa-rade" commercials and has just finished an educational picture for Bethlehem Steel; two films for the American Heart Associa-tion and one for Socony Mobil Oil Co.

TV's Impact on Far East Cited By Reiner; Swift Growth in Japan

Television is making a big impact in the Far East, especially Japan where the rate of growth is greater than any other area in the world today, according to Manny Reiner, v.p. in charge of foreign operations for Television Programs of America.

of America.

Reiner, who since the start of
the year, has covered virtually
every major tv market in the
world, returning from the Far East
most recently, reported on a high
rate of set purchases in Japan, additional stations planned or going
up, and an increasing demand for
U. S. telefilms there.

U. S. telefilms there.

There now are 17 stations on the air in Japan, plus four satellites, and five more are due to start service by Jan. 1, 1958. Television in Japan began only about three years ago. NHK, the semi-government network, has 12 stations in principal cities, including Tokyo, Osaka and Nagoya.

and Nagoya.

Station operation and programming in Japan resembles that of the U. S. to a remarkable degree, even to the sale of old Japanese features to twand the entrance of Jap motion picture companies into the field of station ownership and telefilm production. telefilm production.

As to set count, Japan rates as the fifth most important market, following the U. S., England, Can-ada and Western Germany. As of Aug. 31, 1957, Japan had 591,116 registered sets. Reliable estimates place the unregistered set total at 160,000. But Jap set circulation is

(Continued on page 62)

New Regal Org **As Barter House**

Regal Advertising Associates, a new agency primarily geared to barter time for film, has been formed by Sidney Barbet and Charles Weigert, both former members of Paul Venze Associates, of Baltimore. The Paul Venze house has had a record of success in utilizing the bartering technique for its-Charles Antell client.

Linderstend that Pagal is along to

its Charles Antell client.
Understood that Regal is close to
agreement with a list of major syndicators for the use of their properties in certain markets. Included
in the distributor roster for which
deals are near closing for a variety
of markets are: NBC Film Sales,
of 'cial Films, Bagnall, Interstate,
A. Film Syndication, Sterling
Te ev Jon, and Television Programs of America, the latter for a
limited group of smaller markets.
One of Regal's clients is Sif-

Iimited group of smaller markets.

One of Regal's clients is Siff skin, a gridle manufacturer, which now has an alloted budget of \$200,000 for areas in the west and southwest. Regal execs say the budget will be expanded to cover the entire country. They also claim shart two other clients, along with Siff, have alloted about \$4,000,000 in a spot film barter campaign. The two clients have asked that their names not be revealed until their things of the state of California. The first 39 episodes of "Whirly-tirds" were sold in 157 markets in this country and abroad in Great Britain, Philippines, Saudi Arabia, ments to the trades, execs stated.

SG's O'seas Sales

Screen Gems has sold "Casey Jones," its latest syndicated entry, to Associated Television for the United Kingdom. At the same time, England's Granada-TV renewed "Rin Tin Tin" and BBC-TV renewed "Circus Boy."

In Australia, Screen Gems signed another renewal, with GTV, Melbourne and ATN, Sydney, both purchased another 30 "Wild Bill Hickok" episodës.

NTA Incepts New Film Fare Format For Mpls. Outlet

Minneapolis, Oct. 29. While purchase of KMGM-TV, Minneapolis-St. Paul, by National Telefilm Associates is still pending before the FCC, the indie station is undergoing an almost complete program switcheroo. Until now KMGM has been almost exclusively a feature film outlet, using a large supply of flicks from the NTA, 20th, MGM and Columbia libraries. 20th, MGM and Columbia libraries. But in the past few weeks acting station boss Don Swarz has inked 28 half-Bour series, most of which he says are first-run for the market and he's about to start several daytime strips and a block of nighttime programs where there once was either no programming or strictly full-lengthers.

strictly full-lengthers.

Only indie in a four-station market, KMGM is beginning what Swarz terms "reverse" programming. He's avoiding juve stuff, because he feels it's heavy on the three competing network stations. He's going to program mystery, half-hours between 8 and 9 p.m., nightly, since he determined the majority of network feeds coming through to Minneapolis during that time are either musical or comedicions. through to Minneapolis during that time are either musical or comedic due to the time differential. The key motion picture slot, from p.m., will be retained cross-the-board, however. (Only difference here is that the acting chief of the station is going to limit the tailend of the feature program to 10:45, (Continued on page 64)

Continental Oil In

COST \$41,000,000

By MURRAY HOROWITZ
Despite the comparative hefty
number of new first-run properties
thrown into syndication for the fall
season, telefilm outfits are prepping
a flock of new entries for selling
and/or airing about the JanuaryFebruary period.
At least 12 properties now are in
the, hopper with the possibility
that the number may be swelled.
The upcoming 12 approximates the
number of first-run properties
aired this fall for the first time.
In addition to the dozen, there are
another eight, either repping fresh another eight, either repping fresh production on established shows or new series, that currently are being sold but not yet aired.

Considering the syndication year running from Sentember '57 to

Considering the syndication year running from September, '57 to September, '58, it's a safe bet to estimate that at least 41 new series over the 12 month period will be introduced in the syndication market. The 41 mark represents about \$41,000,000 in production costs, considered a new high for the syndication market.

The 41 series estimate output for the year is based on the 12 in the hopper for January-February, the 12 which had a fall debut, the eight being sold currently but not yet aired, and an estimate of another nine shows being introed during the February - August period.

100% Over Last Year

100% Over Last Year
The new product upbeat in syndication, a tribute to the optimism in the market, is nearly 100% over the product output of last year.
Here's a rundown of new product expected for January-February:
CBS Film Sales: Second year production on "Whirlybirds" and "Colonel Flack," with the possibility of a third.
Ziv. "I Love & Mystery." or per-

ty of a third.

Ziv. "I Love a Mystery," or perhaps a different show among the 10 projects in that house. Ziv currently is geared to introduce one new series every two months.

Television Programs of America: Property undecided, but one definitely slated for January-February. Could be "Tugboat Annie," "New York Confidential," "Airline Hostess" or others in the shop. "New York Confidential," "Airline Hostess" or others in the shop. TPA incidentally, is geared to intro four new properties in '58, one in about every three months interval. "Autional Telefilm Associates: Two fairly definite. "George Jessel's Showbusiness" and one out of a roster of a number of projects, production on which are underway. Entering into the NTA picture is the NTA Film Network which may

hook a few series if national spon

hook a few series if national spon-sorship is found.

MCA TV: A new syndicated property slated to be kicked off at national sales convention in Chi-cago in December.

Screen Gems: Either "Ivanhoe" or "Danger Is My Business," but whatever the property one is likely. NBC Film Sales: Possibility of (Continued on page 62)

(Continued on page 62)

'COCHISE,' 'DETECTIVE' SALES ON UPBEAT

National Telefilm Associates is moving along at a steady pace on its two syndication properties, second year production on "Sheriff of Cochise," and the new "Official Cochise," and the new Detective." "Cochise" has posted 21 station

deals during the past three weeks while recent sales for "Detective has racked up 12 additional sta

has racked up 12 additional stations.
Stations buying "Cochise" include CKLW, Detroit; KJEO,
Fresno; KOIN, Portland, Ore;
KCMO, Kansas City; KSL, Sait
Lake City; KDAL, Duluth, Minn.
Recent sales on "Detective" include
WISH, Indianapolis; WPTA, Ft.
Wayne; WTVJ, Miami; and WKRG,
Mobile, Ala.

Other TV-Film News On Page 62

41 THIS SEASON \$42,000,000 Yield Thus Far On 'Robin Hood' Merchandising

Charmed Circle

CBS Film Sales "Whirly-birds" joins the charmed cir-cle of syndicated properties which have won new produc-

which have won new production this season.
Others include: third year production or Ziv's "Highway Patrol," second year production on National Telefilm Associates "Sheriff of Cochise," and second year production for MCA "TV's "State Trooper."
Next likely prospect is NBC TV Films "Silent Service," which like "Whirlybirds" would go into second year production of another 39 episodes.

Ed Stern Upbeats Ziv's Zingy Stake In Int'l Market

The international market for telefilms is booming like never before, according to Ed Stern, head of Ziv's international division, who reported the past two months as the biggest in Ziv's history. The Ziv International sales spurt

The Ziv international sales spurt has not been limited to any one region or type of show. Contracts have been signed involving 13 series for the United Kingdom, Australia, the Phillippines, Japan, San Salvador, Cuba, Germany and Snein In the UK. Associated Television

In the UK, Associated Television has purchased the third year of "Highway Patrol" and the newly-launched "Harbor Command" and "Sea Hunt" for its entire network and has purchased "Tombstone Territory" for London. ABC has taken "Tombstone Territory" for showing in the north. Associated Rediffusion inked for "Harbournaster" and renewed "Cisco Kid" for London.

In Australia, ATN for Sydney and General TV Corp, for Melbourne bought "Harbor Command" and "Tombstone Territory" and have also signed for second-year showings of both "Highway Patrol" and "Mr. District Attorney." A second year of "Science Fiction

showings of both "Highway Pa-trol" and "Mr. District Attorney." A second year of "Science Fiction Theatre" was purchased by the Australian Broadcasting Commis-

In the Philippines, DZAQ-TV of

sion.

In the Philippines, DZAQ-TV of Manila purchased a second year of Mmr. D. A." and ordered four new Ziv shows, "Harbor Command," "Harbourmaster," "Sea Hunt," and "Tombstone Territors,".

Three series were purchased by Osaka TV Broadcasting Corp. for its entire Japanese network, covering Osaka, Tokyo, and Nagoya. They are "Sea Hunt," "Harbor Command," and "The New Adventures of Martin Kane." The government-owned net, NHK, purchased renewals of "Dr. Christian," "Highway Patrol," (second year) and "Science Fiction Theatre' (second year) and "Atlorney."

In Latin America, San Salvador (Continued on page 62)

(Continued on page 62)

'HOUSE OF WAX' AS WB TELEPIX SERIES

WB ILLIPIX SEKIRD

Hollywood, Oct. 29.

Warner Bros. will use title of 1953 feature, "The House of Wax," as basis for new telepix series, studio disclosed last week. However, stories will be originals and scripter James O'Hanlon has been assigned to the project, which will revolve around one central character, as yet uncast. "Wax" marks departure from Warners telepix policy, which has been concentrated on westerns this season. New skein will be in mysterioso-horror-intrigue veln.

trade about the money bonanza is licensing merchandising tie-ing with popular tv shows. The money bonanza is seldom, if ever reached, but the big value from the viewpoint of the producer-distributors is the exploitation-promotion opportunities.

portunities.

Take a case in point: "Robin Hood," out of the Official-Sapphire stable. To date licensed Robin Hood merchandise, in terms of retail sales has accounted for about \$42,000,000. Period covered is about two-and-a-half years, the series now entering its third year on the net. Character Merchandising, Inc., a Philadelphia outfit, is handling all the licensing arrangements.

ments.

The typical licensing arrangement is for the licensor to take a 5% cut in the wholesale gross figure. Being cut in the pie on "Robin Hood," is Character, Official, Sapphire and Richard Green, who portrays Robin Hood. With the melon thus cut, there's little accruing from licensing to any particular party, although what ever does come in represents additional revenues.

enues.

But the big bonanza is in promotion and exploitation. The \$42,000,000 in retail sales represents \$7,267,048 sold units, or to put it in another way, 37,267,048 impressions. When adults and children bought items ranging from bubble gum to Robin Hood toys, they were made conscious of the series and the stars.

The \$7,000,000,00d impressions.

the stars.

The 37,000,000-odd impressions cover only the licensed items. It's figured that with a character such as Robin Hood in the public domain for every licensed item there are four or five pirated items. The latter though can't make any direct tie-in with the series.

OF Sales Spurt On Three New Entries

Official Films, the sole syndica tion outfit in the unique position of offering three different fresh first-run series simultaneously, is maintaining a good sales pace with each, "Decoy," "Sword dom" and "Big Story." "Sword of Free-

dom" and "Big Story."

The Edmund Purdom starrer "Sword" currently is in about 32 markets, racking up a sales figure of near \$500,000. Latest stations to fink for "Sword" include KSD, St. Louis; WNHC, New Haven; KPHO, Pho en ix; WLWI, Indianapolis; WPST, Miami; KLAS, Las Vegas; and KGMB, Honolulu. Sponsors garnered by "Sword" include Progress Foods, WABD, N. Y.; Sterling Drug and New York Life Insurance Co., Providence, R. I.; Bis on Cheese, Buffalo and the Commercial Bank of Miami, in Miami. "Decoy," the first to kick off saleswise, is near the \$1,000,000 mark and "Big Story," the last, about \$400,000.

Chillers Warm Up B.O.

Horror is a sellout—almost a sellout, at any rate—on television. As a result of programming Screen Gens' "Shock" feature film package on Thursdays, Fridays and Saturdays, WABC-TV, ABC-TV N. Y. fiag, is 92% of SRO on its "Night Show."

The hyper of the recently in.

The hypo of the recently in-serted SG package on three of the six nights brought a rush of parti-cipation biz, according to the sta-tion. Latest buyer was Philip Mor-ris for Parliament. New sked on "Night Show," using Columbia pix. "Night Show," using Columbia pix the other three nights of the week, began Sept. 30, and now has 19 different firms sponsoring segs of the show. Program never before ran anywhere near as hot on sponsor coin at it does now.

CBS' Experimental Use of Radio As Major Teaching Supplement

radio through the proper exploilation of the medium's educational elements has been graphically illustrated by CBS Radio. As the result of a campaign aimed at the country's schools furnishing them with study material on the web's nighttime public affairs strip, the network has won over many new young listeners—most of whom don't remember network radio in young listeners—most of whom don't remember network radio in its dominant days— and installed the public affairs programming as "must" listening for students in several schools in connection with their current events courses.

several schools in connection with their current events courses.

As a subsidiary product of the campaign, the network has gathered findings showing that the use of radio as a supplement to newspapers and classroom lectures tends to give the students who listen a broader knowledge and interest in current affairs. A controlled experiment in five high schools using the web's material showed that listeners knew more and learned more than non-listener groups in the same schools. Campaign was created by Charles Steinberg, the web's publicity and audience promotion chief, shortly after he moved over to the web from Warner Bros. last winter. Steinberg, a Ph. D. in mass communications and a former college instructor, wrote up a study and discussion guide on "The World at Large," the web's 9:30

college instructor, wrote up a study and discussion guide on "The World at Large," the web's 9:30 to 10 p.m. strip, which comprises "Capitol Cloakroom," "The Leading Question," "Update," "Do You Know?" and "So They Say." The printed discussion guide was then sent to 5,000 schools throughout the country.

sent to 5,000 schools throughout the country.

Meanwhile, Steinberg arranged for controlled experiments in four high schools in the New York area. Groups from the same classes were formed, one of which was assigned to listen to the programs for two weeks, the other told not to listen. At the end of the two-week period, the teachers, using the discussion guide, developed classroom forums on the topics at hand. In each of the schools, the results were the same—listening tended to broaden the students horizons of interests and they tended to be better students.

Result is twofold: some 25% of all the students have indicated

the students have indicated (Continued on page 66)

Sales, Earnings Of RCA & Subsids Up

Sales of RCA and its subsidiaries for the first nine months of 1957 rose by 5% to a record \$853.667,000, while net earnings for the nine-months period also rose, from \$27,893,000 a year ago to \$22,320,000 for the '57 period.

Earnings per share for the '57 period amounted to \$1.87, as compared with \$1.82 for the first nine months of 1956. Partially responsible for the new levels were record third-quarter sales of \$288, 677,000, compared with \$286,036,000 in the '56 quarter, and earnings per share of 52e for the quarter as against 50c in the same quarter of last year.

ABC Tells Stations To Peddle 'Wife' Locally

ABC-TV has temporarily given up the hope of selling the afternoon strip "Do You Trust Your Wife?" to a national sponsor. Though there has been unconfirmed talk about Colgate-Palmolive stepping in for a hefty chunk of the daily half-hour live program, the network on Monday (28) turned "Wife" over to network affiliated stations to sell locally.

Beversal of the norgam to the

affiliated stations to sell locally.

Reversal of the program to the stations took place under what ABC calls a "participating" deal. It is a misnomer, since it gives affiliates the opportunity to sell segs in the strip without having to participate in profits with the network. While web is providing the quizzer gratis, it has reserved the right to recapture the show for its own use on two-weeks notice.

ABC-TV IRONING OUT **GUY MITCHELL KINKS**

GUY MITCHELL KINKS

ABC-TV is ironing out the kinks in its live programming. As the inital step, program veep James Aubrey spent a great deal of his time on the Coast last week overseeing the revision of the Guy Mitchell Monday night musical, cutting out almost entirely the comedic routines and restricting guest appearances to performing artists. In the first two weeks of the half-hour stanza, sponsored by Max Factor, network apparently made room for guest stints developed for appearance value only. Web, it is understood, has decided that singer Mitchell is not also a comedian, hence has decided to eliminate the standup routining he has been doing. Program has had weak ratings to date, but has picked up since the preem. Despite the rating showing, Max Factor, incidentally, has a bullish attitude toward the show's potential. Same goes for Factor's sponsorship of the Polly Bergen stanza on NBC-TV.

Baer's Upped MBS Status in Revamp Of News Operation

Norman Baer, Mutual's news production head in N. Y., formerly with the Associated Press and International News Service, has been named director of news and special events for the net. In addition, Baer will supervise Mutual's sports and public affairs broadcasting activities.

Baer's appointment follows the promotion of Robert F. Hurleigh to v.p. in charge of the Washington operations. Newscaster-commentator Hurleigh had been director of news and special events since last March when Mutual established its news headquarters in the capital.

But now the net is returning its

capital.

But now the net is returning its news headquarters to New York again because as Prexy Paul Roberts puts it "the tremendously increased overseas news activity now occurring."

Baer was tv-radio director of the Lewin, Williams & Saylor ad agency before joining Mutual a month ago and prior to that was radio-tv consultant to the Fairfax and Hilton & Riggio agencies.

In anticipation of building up the New York news headquarters, now totally divided from WOR's news operation in N. Y., Baer has hired Martin Plissner, former NBC newsman, as an editor and plans to name additional members of his staff shortly.

newsman, as an editor and plans to name additional members of his staff shortly.

Baer anticipates no changes in Mutual's current Washington operations. Hurleigh is an on-the-air v.p. and is producer-moderator of "Reporters' Roundup" series. John Gertz handles public affairs activities in Washington for MBS and is the net's liaison with the White House. He now will report to Baer.

Baer cooperated with Hurleigh in the realignment of Mutual's overseas newsmen that saw changes in London, Paris, Rome, Tokyo and Central American offices. David R. George, former Brooklyn (N.Y.) Daily Eagle editor, is now headquartered in Mexico City for Mutual, with responsibility for the entire Central American zone. Louise Cox, formerly with the Fort Worth Star-Telegram, now represents MBS in Tokyo. Richard Kaplan, former, Dayton News and NBC newsman in Europe, is now stationed in London. Raymond E. Dane in Loraton. Raymond E. Dane in Loraton. Raymond E. Dane in Loraton. Raymond E. Dane in Loraton.

KTET to Preem

KTET to Preem
Livingston, Tex., Oct. 29.
KTET will begin broadcasting here on Nov. 1, it was announced by the Polk County Broadcasting Service Inc.
Station is owned by Mrs. P. R. Stripling, who was formerly publisher of the Polk County Enterprise and the Corrigan Press.

Erwin, Wasey, R&R TV Slot to Hunter; 3 Others Get Stripes

Rollo Hunter was named v.p. in harge of radio-ty at Erwin Wasey, Ruthrauff & Ryan, and the agency named three other new v.p.'s as part of its reorganization following the merger of Wasey and R&R

ing the merger of Wasey and R&R some weeks back. Hunter moves into the radio-tv slot following the resignation of George Wolf, who had headed the R&R radio-tv sector; Hunter had been the Wasey broadcast boss.

Other new veeps are B. W. Matthews, John C. Legler and Richard Diehl. Matthews, a former Ogilvy, Benson & Mather v.p., has been an account supervisor for R&R; Legler, onetime v.p. and copy director of Cecil & Presbrey, has been an account supervisor at copy director or Cecii & Freshier, has been an account supervisor at Wasey; Diehl will be v.p. and head art director and was with R&R for 17 years. All four report to Jere Patterson, exec v.p. and general manager of the N. Y. office.

FCC Okays Pitt AM Buy by ABC

Washington, Oct. 29.
American Broadcasting Network now holds interests in six standard radio stations, with approval by the Federal Communications Commission last week of its purchase for \$700,000 of KQV in Pittsburgh. Network also owns and operates WABC in New York, KABC in Los Angeles, KGO in San Francisco, WXYZ in Detroit and holds a 50% interest in WLS in Chicago. Limit on radio station interests under FCC rules is seven.

Commission voted 4-1 in okaying

Commission voted 4-1 in okaying the KQV transfer, with Comr. Robert Bartley opposing on monopoly grounds. In a dissenting statement, he said that "a sound application of the Commission's multiple ownership rules, its expressed policy looking toward preventing undue concentration of control of broadcast facilities and the recent recommendation of the Network Study Staff concerning network ownership of stations all require that a full inquiry be had on the very factors set forth in . . . the rules before a finding is made that the proposed transfer would serve the public interest."

Zenith Challenges **NBC** Prez to Debate On Subscription TV

Chicago, Oct. 29.

Chicago, Oct. 29.

NBC prez Robert Sarnoff last week was challenged by Zenith Radio Corp. to a public debate on subscription television. In a wire sent to Sarnoff last Friday (25), Zenith's public relations director Ted Leitzell offered to pay half of the costs if Sarnoff chose to hold the debate on NBC-TV.

Leitzell's long telegram to the

Leitzell's long telegram to the NBC boss resulted from Sarnoff's "free tv and paid tv cannot co-ex-ist" speech in Pittsburgh last Wednesday (23).

Wednesday (23).

Leitzell pointed out to Sarnoff that shortly after Comdr. E. F. McDonald, Zenith prexy, demonstrated phonevision to "your distinguished father" and other RCA-NBC officials in 1950, RCA developed and patented for a system for "secret television."

Laitzell gooted saveral catche.

Leitzell quoted several statements from the text of RCA's patent application citing the necessity for toll-tv, both from economic and programming aspects, and said these RCA "actions and statements are ample evidence that NBC are ample evidence that NBC would very much favor subscription to if it could be owned and/or controlled by RCA and therefore not interfere with the near monopoly of two broadcasting and revenue that MBC presently enjoys."

Burlington, Vt.—A new radiotelevision broadcasting center, the
first structure of its kind in Vermont, will be constructed to house
the operations of WCAX radio and
television. Ground was broken Oct.
21 for the new building, which will
be owned by Thomas A. Farrell,
with a longterm lease to the broadcasting firm headed by C. P. Hasbrook.

Those TV Credit Sheets

Omission of credits on tv shows, never out of business to begin with, is back on the grind, this time with an interesting point brought up in view of the fact that the "complainer" is involved only to the extent of a word in behalf of a colleague. Variety review last week of the "Patrice Munsel Show" was a favorable one all the way, so much so that it brought this letter from Larry Gelbart: "Appreciated the extra kind words about the Patrice Munsel premiere. However, in listing the writing credits you omitted the name of Sheldon Keller. Credit is a writer's bread and butter and I'm afraid Sheldon had to go to bed hungry."

Production data on the show was lined up from the credit sheet furnished by ABC-TV. This listed Gelbart as "chief writer" but with no other scripters indicated. (Incidentally, Gelbart's name was misspelled by the network in the credit sheet.) Many credit sheets, by all networks, are lax when it comes to complete data, and a reviewer usually finds it difficult to fill in the gaps by picking credits off the rapid "crawl" at end of shows.

'No Time for Sergeants'

Station Reps Now Going Right to the Top in Pitch For New Business

Dodge Sports Capsules

Dodge Sports Capsules

Dodge division of Chrysler
Corp. has purchased sponsorship
of a new five-minute sports capsule starring ex-grid star and actor Elroy (Crazy Legs) Hirsch and
NBC sportscaster Lindsey Nelson.
Deal calls for Dodge to sponsor
five of the capsules per week over
a three-week period starting Nov.
4. Segment will be heard on the
NBC Radio "Nightline" show.
Deal was set via the Grant
agency.

Can a Candidate **Use TV Stand-In?** Stirs N.Y. Hassle

A spokesman for Robert K. Christenberry, Republican candidate for mayor of New York, didn't believe WABC-TV had any right when it refused to permit a Christenberry spokesman'to make a 15-minute speech on the Gotham station last week. Station contradicted Arnold Cohan, the candidate's radio & tv adviser, by saying, in effect, that the Christenberry people did not keep faith with the contract made for the purchase of 15 minutes of airtime. Shortly before an 11:45 a.m.

purchase of 15 minutes of airtime. Shortly before an 11:45 a.m. telecast Thursday (24), WABC-TV program chief Al Hollander refused to let Robert Blaikie, insugent Democrats and chairman of "Democrats for Christenberry," make the speech. Hollander later explained that the Christenberry advertising agency, Dowd, Redfield and Johnstone, had led the station to believe that the speaker for the paid-for telecast would be Christenberry himself.

Hollander said that at virtually

enberry himself.

Hollander said that at virtually the last minute he found out that Blaikie was the intended speaker. He said the station knows the limitations of its responsibility when a candidate speaks for himself on a commercial program, but interpreted the appearance of a speaker for the candidate as leaving the station open to greater liability under FCC regulations. And, in the time allowed before the show, he said, there was not time to check Blaikie's talk.

Cohan maintained that WABC-TV "never asked us, nor did we specify who the speaker would be, they merely anticipated Mr. Christenberry, though we never intended him."

WABC-TV noted that there was still a possibility of the Christen-bery o'ganization buying time on the station. Time was previously bought for Mayor Robert F. Wagner, the incumbent Democratic rival, and for New Jersey candi-dates for public office in the up-coming election. The cancelled show was to be Christenberry's first on the station.

Station reps are bypassing the old chain of command idea of late and are making direct calls on clients in the latest move to hypo business.

business.

It's like the old army game—if
the sergeant won't help you see
the lieutenant. In this case, reps
who aren't getting any satisfaction
out of time buyers, except the
right time, are going over the
agency's head and with or without the permission of the agency
are making a pitch for spot radio
and tv biz.

Blair TV Adam Young and

and tv biz:

Blair TV, Adam Young and
Raymer Co., plus a host of reps
are out hustling business for their
clients when the agency says "no."
The practice was brought to light
a few weeks back when Harrington,
Righter & Parsons consummated a
deal with 'Vicks for approximately
\$400,000 worth of spot business.

Paul Raymer best expressed the goings-on by saying that "this is a competitive business and when we can improve our position and that of our clients, that's what

CBS-TV's 'Verdict' **Cues a Reversal**

As NBC-TV shifted and juggled As NBC-TV shifted and juggled its daytime schedule over the past 18 months, the victim of its spectacular climb invariably was CBS-TV. Now that Columbia has done some shifting of its own, it has imposed something of a reversal of form on NBC-TV.

form on NBC-TV.

Case in point is the new CBS
"The Verdict Is Yours" entry,
which replaced a faltering Bob
Crosby show in early September.
Since that point, "Verdict" has
climbed to a position where it's
consistently topping NBC's "Matinee Theatre" in its 3:30 to 4 p.m.
period. And where before "Big
Payoff" topped "Matinee" at 3

nee Theatre" in its 3:30 to 4 p.m. period. And where before "Big Payoff" topped "Matinee" at 3 only to have Crosby fall under at 3:30, now "Payoff" and "Verdict" in tandem are topping the full hour of 'Matinee' with ease. "Verdict," the simulated court-room series, stepped into the CBS picture at a point where Crosby was getting a mere 27.6% share of audience (Nielsen August 11 report) via a 5.5 average audience rating. This compared with a 38.1% share for "Matinee," via a 7.2 rating.

38.1% share for "Matinee," via a 7.2 rating.

12. rating.

In its first week, "Verdict" jumped the rating to a 6.7 and the share to 34.8%, while "Matinee" dropped to a 6.2 rating and 35.9% share. And in the latest Nielsen, the September 11 report, "Verdict" pulled down a 7.4 rating and a 54.4% share vs. a 5.6 for "Matinee" and a 34.4% share. Moral seems to be that some fresh programming on either side can programming on either side can create audience shifts either way.

Hartigan Exits WPIX

Al Hartigan, program manager of WPIX, N. Y., has resigned. His

of WPIX, N. Y., has resigned. His duties have been absorbed by the station's news chief Walter Engels, whose functions now also encompass all live programming.

New York 'Daily News indie is heavily scheduled with telefilms, live programming area mainly being news, sports and special events such as those of Madison Square Garden.

HOW TO BE A 'STAR': PLAY TV

Marlboro's King-Size Burn

Marlboro cigarets is doing a slow burn over the way Garry Moore plugged his own Winston brand while helping emcee the telecast of the Mike Todd Madison Sq. Garden party on Oct. 17 on "Playhouse 90," which Marlboro sponsors. Cigaret firm sent a wire of protest to CBS-TV prexy Merle Jones demanding an explanation.

Seems that Moore (whom Winston sponsors on his "T've Got a Secret") was booked directly by Todd to share the key anchor color commentary duties with Walter Cronkite on the Garden pickup (with Todd, incidentally, reciprocating by appearing as a guest on "Secret"-the night before). On-camera, Moore pulled out a pack of Winstons, which got a close-up exposure on the show, and several times laced his commentary with plays on the Winston as slogan, "tastes good, like a cigaret should."

Although Marlboro, as an alternate-week half-hour sponsor of "Playhouse 90." wasn't one of the sponsors on the Todd party telecast, it did receive its usual alternate-week cross-plug commercial on the show. Program was blocked so that Moore wasn't around about the time of the Marlboro blurb, but this precaution was obviated by Moore's antics. Marlboro's agency. Leo Burnett, fired off a wire of protest immediately to Jones, and while CBS didn't have a kinne handy, it set up a screening couple of days later for a Burnett-rep of the Coast video tape recording of the show. Marlboro hasn't made any specific demands other than for an explanation, so apparently, the matter won't go any further than that.

Trish More Trick' Than Treat'

Cinderella Girl Dropped From 'Tonight' Show As Disenchantment Sets In

"Tonight's" Cinderella

"Tonight's" Cinderella story turned into the same old pumpkin last week, just in time for Hallowe'en. Show's "Cinderella girl," Trish Dwelley, was dropped as a regular on the show just three weeks after she had burst onto the scene as a new singing sensation. NBC, which had set out to tie her to a longterm pact, has dropped negotiations.

The 17-year-old Philadelphian was rushed on the Tonight" stanza on Oct. 10, billed as an inexperienced unknown after just an audition that same afternoon. Result of her skirt-and-sweater debut was a flock of frontpage publicity, along with a Decca contract and in terest from Universal and Columbia Pictures, as well as a verbal deal with NBC preparatory to actual contracts.

Exclloying week the rose was

deal with NBC preparatory to actual contracts.

Following week the rose was partly off the bloom with the disclosure that Miss Dwelley had indeed performed on network tv and in niteries as a member of the Dream Weavers vocal group, even though her manager, Jack Beek-

(Continued on page 64)

McC-E Finalizes Tom McAvity Deal

As was anticipated, the pacting of Tom McAvity for a key exected that McCann-Erickson agency was finalized this week by Marion Harper Jr., agency prexy.

As veepee-general executive, McAvity will report to Terry Clyne, veepee in charge of tradio for McC-E. Under a new readignment, Clyne moves into a higher echelon area, with McAvity taking over his exec chores. In returning to the agency field, McAvity is resigning his exec veepee status at NBC.

CBS-TV Churchill Saga

British television audience got a chance to see "Man of the Century," the CBS-TV hourlong documentary on Sir Winston Churchill which kicked off the web's "The Twentieth Century" series, just five days after it was telecast in the U. S. Associated Television purchased the Churchill show from CBS-TV and aired it on commercial tv in England last Friday (25). That made it two-in-a-row for

purchased the Churchill show from CBS-TV and aired it on commercial tv in England last Friday (25). That made it two-in-a-row for CBS News and Public Affairs, Justic three days earlier (22), the British saw a CBS Linescope of the Royal Commonwealth Ball in New York, the big trotting plant outside New York. Glickman has been the track announcer and race caller for Yorkers since 1950. Post is a year-round one, but to England for BBC-TV airule leaves Glickman free to continue sportscas ing activities on radiotv and newsreels.

Hello Out There

CBS-TV press information department will probably set a record for longdistance telephone interviews the next few weeks in its campaign for the "Conquest" premiere Dec. 1.

Department is setting up radio-telephone talks with Pat Trese. "Conquest" reporter shooting special footage on the International Geophysical Year explorations in Antarctiga.

TV Scribes: 'Agents Aren't Necessary'; Do It Themselves

Hollywood, Oct. 29.

Most television writers answering a poll taken by Writers Guild of America West have little use for their agents, they replied. Poll was taken of the radio-ty membership in connection with upcoming contract negotiations between WGAW and the Artists Managers Guild, to which most agents belong.

MGAW Bulletin said that of 110 members who replied, 65% said their agents were helpful but not necessary, and 54% said they sold all or most of their scripts. or services through their own ef-

allized this week by Marion
Jr., agency prexy.

veepee-general executive, believed their agents were essential to them, and only 10% report for McC-E. Under a new ment, Clyne moves into a echelon area, with Mcaking over his exec chopes, eturning to the agency field, by is resigning his exec veetus at NBC.

IV Churchil Saga

Gets a British Airing sh television audience got a to-see "Man of the Century" series, just the CBS-TV hourlong docuy on Sir Winston Churchill kicked off the web's "The eth Century" series, just was after it was televast in S. Associated Television set the CBS-TV two Long docuy on Sir Winston Churchill Saga in the tvaradio branch that kicked off the web's "The eth Century" series, just ya after it was televast in S. Associated Television set the CBS-TV expenses the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was tree it was televast in S. Associated Television set the CBS-TV expenses the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was tree the cast in S. Associated Television set the CBS-TV expenses the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the web's "The eth Century" series, just was the control of the c

Marty Glickman's Slot

DIME-A-DOZEN

Televison, swollen with billings has also been having a dipsy-doodle ball when it comes to the top-billing technique. Many a "who he?" nowadays is either in a starring or "also starring" costarring slot on a medium where authentic top talent rides cheek-by-jowl with the joeblow varlety. And in a sphere that can boast dozens of such authentic marquee luminaries in a single week, the devious way by which an alsoran gets into the "also starring" bracket are something for the trade to ponder.

TV can be killing the goose that laid the etcetera when the millions of looker-inners are confronted with a "new look" in billing that tends to insult their intelligence. In an industry where "every viewer is a critic," it does not set well with setsiders who've become more and more hep on what's what in convinced the little of the property and the property and the property of the has also been having a dipsy-doodle

and more hep on what's what in comparative billing values.

Talent agents are working over-time jockeying for position in be-half of their clients, and it's no particular secret that a thesp will give up a dollar or two in salary, in a swap for a fatter ballyhoo on

give up a dollar or two in salary, in a swap for a fatter ballyhoo on the homescreen—they take the credit and let some of the cash go. On the other side of the picture is the strange attitude of the show's high command which for a mere farthing is willing to compromise the prestige of its roster by emblazoning stars-without-a-name across the tw screen.

Particularly with the drama entries, film and live, there's a tendency to go overboard on the bill-board, to the detriment of the program. One gimmick that's being played to the hilt is 'special guest star,' usually a name of sorts but not necessarily in a fat role, and hence the qualifying "special" line. As to the word guest, it's peculiarly inapplicable in straight plays or, for that matter, in drama presentations with changing-cast structure and has more of a relationship with variety shows. (In a dramatic show, every player is in reality a "guest" where the series is in the anthological class.)

Those Credits

Those Credits

anthological class.)

Those Credits

It's of some significance, too, that the overloaded credits when it comes to the actors will rarely show up in the newspaper ads where a reader can coldly calculate the dimensions of an actor's status according to his (the reader's) knowledge of such matters as gleaned through constant televiewership. The face might be familiar, but he just doesn't "catch" the name, meaning the surname.

A Broadway legit producer, in contrast, will rarely give up his prerogative of "credit where credit is due," as worked out in the contract under the more disciplined conditions prevailing on the main stem. In general, only the topline stars and featured players will get the nod both in the printed program and in the daily ads. In legit, you gotta have the name to rate the up-front credit, unlike tv with its "overnight" power that can (Continued on page 66)

WEXLEY'S 'LAST MILE' **GETS BRIT. REPRIEVE**

LONGON, Oct. 29.

An American play which was banned by the Lord Chamberlain 27 years ago because it was considered to be "too tense for British audiences," will be aired by commerical ty on Sunday (3).

The play, John Wexley's "The Last Mile," set in the condemned cell of an American prison, is based on the diary of a man's last days before going to the electric chair.

An ARCAN and which was banked to the electric chair.

chair.

An ABC-TV spokesman, the programmer which will screen the play, said there was no censorship on tv plays. What went out relied entirely on the discretion of the company. The play stars Harry H. Corbett.

TOP BILLING 'Howdy Doody' on Its 10th Anni Reflects on Fistful of 'Firsts'

Strippin' the Grapplers

Minneapolis, Oct. 29. KMGM-TV here is gambling

KMGM-TV here is gambling on a new type of aftermon programming for women.
Station is launching a 3 to 4 p.m. stirp of wrestling films, which almost without exception have been used at night around the country. Idea is that the hausfraus, who comprise a large part of the nighttime and for the grunt-and-groaners, might like to be alone with them during the day.

Mend Fences On TV Vocal Shows; **New Producers**

Riew Producers

First casualties of the new season showed up last week, but not in the form of program cancellations. Instead, the networks and agencies stepped in to wield the axe on the production end of live musical shows in a hurry-up effort to mend fences before the sponsors themselves begin to flash the heave-ho signs altogether.

In three separate instances, one on each of the networks, the axe flew last week. At CBS-TY, Lee Cooley was replaced as producer of "The Big Record" in favor of Jack Philbin, who'll get a production assist from Kay Thompson. At NBC, via. McCann-Erickson, Gregg Garrison was ousted as producer-director of "Club Oasis." And on ABC, Frank Satenstein was replaced by Dick Feldman as director of the Pat Boone show. Earlier in the season, Bill Colleran, who started as producer-director of the Polly Bergen show, was relieved of his producer-chores while continuing as director and Mel Brocks brought in to produce. With "Record" showing no signs of improvement on a qualitative basis and with the ratings slipping week-by-week, CBS took Cooley off the show and will assign him to other staff producer duties, Philbin, the former exce producer on the Jackie Gleason show, taken over, and Miss Thompson is being brought in as a production ensultant. She work, perforn on the show.

Miss Thompson got her feet wet in production a couple of weeks

ant. She won't perioria on the show.

Miss Thompson got her feet wet in production a couple of weeks back on the Standard Oil 75th ani spec on NBC-TV, where she staged a couple of the numbers, including the rave-reviewed opening in which she also performed. Lester Gottlieb retains his "created by" credit tag on the show, but he's no longer taking the "exec producer" credit as before, though he's still responsible for the entry of the program dept. side.

CHI'S WGN DROPS TED WEBER, OTHERS

TED WEBER, OTHERS

Chicago, Oct. 29.

Ted Weber, WGN-TV sales chief for the past four years and a member of the WGN Inc's sales staff since 1948, was pink slipped last week by veepee Ward Quaal, whose overhauling of key personnel had been anticipated ever since he rounded out his first year at the Tribune stations' reins last August. Quaal also let go three directors who were considered to be excess baggage on the station. Brad Eidemann, for the nonce, is acting as Weber's replacement.

Meanwhile, Edward A. Warren was hired by the station as director of WGN-TV film division, replacing Bob Hibbard who was assigned to special tv program projects. Warren, who joins the station Nov. 18, is currently chairman of the department of theatre arts at St. Mary's College in South Bend, Ind. He had once served as film editor of WCAU-TV, Philadelphia.

By BOB CHANDLER

On Dec. 28 of this year, "Howdy Doody" will celebrate its 10th anniversary on television, with Ralph niversary on television, with Ralph Edwards cutting in from the Coast to introduce a "This Is Your Life" treatment for the anniversary show. But a half-hour, which is "Howdy's" current status, is all too short for all the television firsts this perennial kidentry has racked up in a decade that paralells television's own short lifespan, A few of the firsts:

First daytime strip.
First network color show, in 1953.

1953.
First show to spring merchandising on television as a profitable adjunct of programming. "Howdy" products have been brought out by some 57 manufacturers, who have piled up sales estimated at over \$200,000,000 over the 10-year-span. First tw show to tour, emanating from the Coast and other cities in the early interconnected days.
First kiddle show to break

First kiddle show to break through with adult-brand sponsor-ship, in the form of Colgate, which lafer opened the door to all kinds of adult brands.

First show, probably, to originate with a network, be sold to an outside packager (Kagran Corp.) and then to be bought back by the web.

then to be bought back by the web.
"Howdy" started on NBC on Dec,
27, 1947, as a one-hour af "rmoon
show, having been created by Bob
Smith and producer Roger Muir.
Three weeks later, NBC decided on
two hours a week, three weeks after that, three hours weekly. Finally, a weary Muir broached the
strip idea, and after an intense
battle, NBC decided to "experi(Continued on page 64) battle, NBC decided to "ex (Continued on page 64)

CBS Radio Affils Convene Next Wk.

CRS Radio Affiliates Assn. will hold its fourth annual convention next Thursday and Friday (7-8) at the Hotel Pierre in New York, CBS president Dr. Frank Stanton will address the opening Inucheon session Thursday (7).

sion Thursday (7).

Speakers at the opening morning session will include John M. Rivers of WCSC, Charleston, chairman of the association's board of directors; Robert Tincher, WNAX, Yankton, chairman of the convention committee; and several CBS excess including sales v.p. John Karol, programming veep Howard Barites and CBS Inc. veep Joseph Ream. Other meetings include an afternoon session with CBS prexy Arthur Hull Hayes addressing the meet, a Friday morning closed session with, affiliate elections, and an informal closing meeting. Thursday night banquet and show will be emceed by Henry Morgan, with cast including Mitch Miller, Joey Adars & Al Kelly, Jill Corey, Johnny Mathis, Rusty Draper, Sir Cedric Hardwicke and Patricia Bright.

Jeannie Carson Vamps Durante 'Oasis' TV'er

Hollywood, Oct. 29.

Jeannie Carson, originally set to guestar with Jimmy Durante on last Saturday's Club Oasls on NBC, exited the show on grounds they didn't give her enough to do. Walk-out, two days before show, resulted in her being replaced by Vivian Rlaine.

Blaine.

Comedienne complained that after commercials plus Hy Gardner's interview, there were only 19 minutes of programming left, and the Schnoz monopolized most of that. She was to have been used in a pair of duets with Durante, but felt it was "ridiculous" to go on and be used so sparingly. It was the wrong showcase for her, she declared. she declared.





BEST WISHES TO LANNY ROSS

MARTHA WRIGHT - HAL HASTINGS - GORDON AUCHINCLOSS - WALTER CHEETHAM - FRANK DELLE

Lanny, it's a pleasure!

OLIN TICE

News on the STERLING SHOW—WCBS Radio 6:00-9:00 A.M., Monday thru Saturday 73, Lanny

Bill Leonard

Congratulations On Your

25th Anniversary

Sincerely,

Galen Drake



CONGRATULATIONS LANNY ROSS,

for Twenty-Five Great Years

Herman Hickman

HERMAN HICKMAN SHOW, 6:15-6:25 P.M., Monday through Friday SPORTS TIME, 7:00-7:05 P.M.,

Monday through Friday on WCBS RADIO



Congratulations, LANNY

Jack Sterling

Congratulations to Lanny Ross

The Artist, The Man and The Friend,
on his 25th anniversary in broadcasting

Milton Kaye

Congratulations, Lanny

from

JIM LOWE

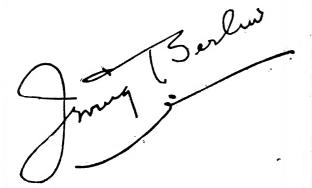
Jim Lowe's Hideaway Monday through Friday, 4:05-5 P.M. Saturday, 1:30 to 7 P.M.

Dot Records

MCA

Personal Management:
CSIDA-GREAN ASSOCIATES, INC., 101 W. 55th St., NYC
Circle 7-0700

Best Wishes



Congratulations LANNY!

SOUTHERN MUSIC PUBLISHING COMPANY
PEER INTERNATIONAL CORPORATION
1619 Broadway
New York 19, N. Y.

Our Current Smash Hit:

"FASCINATION"

and

"THAT"LL BE THE DAY"

Congratulations!

LANNY ROSS

Affiliate Companies

Best Wishes

FOR YOUR CONTINUED SUCCESS

LANNY

BREGMAN, VOCCO AND CONN, Inc.

Congratulations

Lanny

FAMOUS MUSIC CORPORATION
PARAMOUNT MUSIC CORPORATION
1619 Broadway, New York

To Lanny · · ·

Our Heartiest Congratulations!

Here's to the next 25!



While in the process of moving
"Onward and Upward"
(as Variety so kindly put it)
to our new and larger quarters at
136 W. 52nd St.,
we halt for a long moment to hail

Lanny Ross

at the 25th mile post in his extraordinary career in show business.

EDWARD B. MARKS MUSIC CORPORATION

Publishers and Importers of

Music Since 1894

Congratulations

CHAPPELL & CO., Inc.

Congratulations!

LANNY ROSS

LOU LEVY

LEEDS MUSIC CORPORATION
PICKWICK MUSIC CORPORATION
DUCHESS MUSIC CORPORATION

Best Wishes

LANNY

Moe Gale

Compliments and deep affection

PANSY and NICHOLAS SCHENCK

Congratulations!

MABEL WAYNE

Congratulations

VARIETY

Lanny

HELEN BONFILS

Congratulations!

DAVE DREYER Affectionately

OSCAR SERLIN

Love, and Congratulations to

LANNY

IREENE WICKER(The Singing Lady)

VICTOR, ARMAND and HARRY HAMMER

BEST WISHES ON YOUR SILVER JUBILEE

Long May You Wave

Jack McCoy

DEAR GAC:

, **t**; 2

IT'S BEEN GREAT BEING UNDER YOUR BANNER FOR SO MANY YEARS. THANKS FOR YOUR EXCELLENT COOPERATION.

Lanny Ross

Dear Lanny:

To hear your fine voice in the morning on C.B.S. is like my first cup of coffee. It gives me a lift all day long.

Harold Burns
WADLEY & SMYTHE

TWO STANDARDS....

* Take Me In Your Arms

and

*LANNY ROSS

Congratulations!
Mills Music, Inc.

Warm Greetings to Lanny Ross

Hotel St. Regis
Fifth Avenue at 55th Street
New York 22, N. Y.

Best Wishes, LANNY!

Ben Oakland

44THANKS 77 are hard

to say when you owe so much to so many. But throughout the years—these people have been especially good friends:

MAXWELL HOUSE COFFEE	.1932-37
PACKARD MOTOR COMPANY	.1937-38
LUCKY STRIKE	. 1939-40
FRANCO-AMERICAN	. 1940-42
CAMELS	.1942-43
GENERAL MacARTHUR and	
THE U.S. ARMY	.1943-46
IVORY SOAP	. 1946-47
SWIFT T.V	. 1947-49
GULF OIL	.1949-50

... and for the past five years, special thanks to my colleagues at WCBS Radio, its sponsors and its magnificent staff, for continuing the great traditions of radio, During the past 25 years, there have been other friends.

Here are just a few that have been with me all the way:

AS TIME GOES BY
AUTUMN IN NEW YORK
BECAUSE
INDIAN SUMMER
SILVER BELLS
WHITE CHRISTMAS
WINTER WONDERLAND
EASTER PARADE
I'LL REMEMBER APRIL
JUNE NIGHT
ME AND MY SHADOW

WHISPERING
BREEZE AND I
SOMETHING TO REMEMBER
YOU BY
SUMMER NIGHT
YOU AND THE NIGHT AND
THE MUSIC
MOONLIGHT AND ROSES
SHINE ON HARVEST MOON
SEPTEMBER SONG
SEPTEMBER IN THE RAIN

HEY THERE
EMBRACEABLE YOU
FASCINATION
YOU DO SOMETHING TO ME
ON THE STREET WHERE
YOU LIVE
TAKE ME IN YOUR ARMS
NIGHT AND DAY
P'LL SEE YOU AGAIN
MAY THE GOOD LORD BLESS
AND KEEP YOU

... And to all the people I have worked with—the producers, directors, fellow performers, technicians—to the audiences of today and yesterday . . . my gratitude. And for all of us, may the next twenty-five years be just as wonderful. SINCERELY

LANNY ROSS

Television Followup Comment

Tonight

Jack Paar is NBC-TV's new late-hour "Golden Boy." Since taking over the troublesome "Tonight" assignment a few months ago, Paar has lifted this one-hour and 45minute, cross-the-board, nerve-testing segment into a solid commercial entry. In face of the Hollycial entry. In face of the Holly-wood feature pic competition on some of the other channels and an uncertain start that earned some critical raps, Paar has beefed up "Tonight's" ratings and, coinciden-tally, has been impressing the time-buyers. As of last week, the show has picked up nine participating sponsors.

sponsors.

Like Steve Allen, who clicked in the same spot before moving over to Sunday nights, Paar has come up with the right formula to catch the night-bird dialers. He's heading a stanza that freely steers in all direction chatter, music, comedy, personality spotlights, zamy sight bits, etc.

Although Parattal

bersonanty spottings, zany sagar-bits, etc.

Although Paar had been pressing somewhat too hard when he opened in this slot last July, he now is a relaxed, confident performer with an excellent sense of timing, an original wit and an appealing per-sonality. He works with a light comic touch and an air of bemused puzzlement that effectively regis-ters whether he's taking some ver-bal hammer blows from a guest like Elsa Maxwell or whether he's hoking up a demonstration of a collapsible Japanese-made bicycle.

Paar is the unmistakable boss of

like Elsa Maxwell or whether he's hoking up a demonstration of a collapsible Japanese-made bicycle. Paar is the unmistakable boss of this show; he clearly defines its quality and determines its pace. But he is also savvy to the fact that it's impossible for him to carry the ball alone over this back-breaking time schedule. Far from hoging stage center, Paar is handing off as much as possible to others regulars and guests.

Last week, "Tonight" was consistently go od and sometimes standout. With Paar for the week was Jonathan Winters, a topnotch nitery comedian who was given free rein. Winters' ad libs and impressions of "Frankenstein" and a German submarine commander provided real kicks. Paar joined neatly in with Winters in some of the routines but gave the latter his due role as a comedy single. Paar, incidentally, noted that 'iewer reaction to Winters' appearance on the show was exceptional.

Paar also has established a smooth working relationship with the regulars on his show, Dodie Goodman and Jose Melis. Miss Goodman, a daffy-type blonde who makes sharp observations in a naive way, is an excellent comedy foil for Paar's wit. Melis, a crackerjack jenish who is also given an occasional gag spot, impresses as a natural deadpan comic who might be given more to do in this department.

Guests also "drop in" on this show to furnish some unrehearsed

delightful novelties that provided and the backbone of the old vaude days are still alive, and being nurtured in the offbeat places of the world. The slow to furnish some unrehearsed surprises and embarassments. Parat was perceptibly uncomfortable when Elsa Maxwell last Tuesday inght 122: launched into a smashing attack against Hedda Hopper. The issue, involving Maria Callas' failure to turn up for the San Francisco Opera opening, was relatively obscure but Miss Maxwell's sounding off, without warning, obviously is a plus for th's show. Yiewers get to expect this sort of thing. And they get it. The following might, Juliet Howell, who wrote a scries of books on offbeat letters, sprung this beaut before Parar could do anything about it: "Dear Congressman: I am a virgin voter. Could you teach me how to do it the first time?" Rather rough every if the kiddies are asleep. Parar in the first time?" Rather rough every if the kiddies are asleep. Parar in the first time?" Rather rough every if the kiddies are asleep. Parar in the first time?" Rather rough every if the kiddies are asleep. Parar in the first time?" Rather rough every if the kiddies are asleep. Parar in the neatly shifted to another from. Paar is also getting strong musical support from his guests. General in the offer man hosted a pickup showing how the hospital cares for young leukemia victims; it was a segment highly charged with emotion and sivist to the City of Hope in Callfornia, where Dr. Howard R. Bierman hosted a pickup showing how the hospital cares for young leukemia victims; it was a segment highly charged with emotion and sivist to the City of Hope in Callfornia, where Dr. Howard R. Bierman hosted a pickup showing how the hospital cares for young leukemia victims; it was a segment highly charged with emotion and sistic to the City of Hope in Callfornia, where Dr. Howard R. Bierman hosted a pickup showing how the hospital cares for young leukemia victims; it was a segment highly charged with emotion and sistic to the City of Hope in Callfornia, ent. Guests also "drop in" on this

fact that Paar can hold 'em over these long interruptions is the truest measure of his impact. Herm.

Frank Sinatra Show
Frank Sinatra should be more careful. On his opening hour-long musical jamboree, he got caught in a mesh of tired comedics, and in his followup session, a switch to half-hour straight film play, he floundered in hokey dramatics.

It was a road company Runyon-esque yarn whipped up by Hal Goodman and Larry Klein. Titled "That Hogan Man," It onnermed itself with a tough talking but soft hearted cabbie sams wife and in charge of two French orphans. Plot on the part of the kiddles and neighbors is to get the bachelor married. It works when he mistakes a school-teacher for a floozie with whom he had been blind-dated.

Sinatra handled his role in an effortless and smooth style but his two Gallic wards, Reba Waters and Johnny Crawford were too sticky for credibility. Others in the cast, Jesse White, as a policeman-neighbor, Susan, Cummings as the teacher and Peggy Maley as the blonde date had little to do.

Aside from watching Sinatra glide through the yarn, it had little to offer in dialog or plot twists. The Sinatra club rates more than a hack job.

The Sinatra club rates more than a hack job.

Original Amateur Hour
The globetrotting 'Original Amateur Hour' brought back a batch of simonpures from Austria for display on the Sunday (27) session over NBC-TV. It seems that from the previous Ted Mack exhibits, tyros throughout the world are virtually the same, with only a few exceptions, which seems to make the best entertainment. The arts and crafts indigenous to the country of origin seem to be the only turns that make the worldwide hegira worthwhile.

The Austrian anschluss started off in a manner that suggested the gemulich of that country. A pair of Alpine herren, with accordion and a contraption known as a devil's fiddle, sang and yodeled, in a manner suggestive of that land. Then followed an autoworker on homemade marionettes, made anexcellent impression with his fiddler, but came down to ordinary levels with his rock 'n' roller. A Lutheran pastor dressed in a coachman's coat also brought a whiff of freshness with dis rendition of "Fiacrelled."

However, the rest of the cast might have been picked anywhere. Except for the singers, who turned Italian operatic arias into German songs, the distinctiveness of the Austrian imports ceased.

What Ted Mack and his cohorts did succeed in kicking up is the delightful novelties that provided the backbone of the old vaude days are still alive, and being nurtured in the offbeat places of the world. This kind of act made the Amateur Hour great, and not the frequent imitations of what is readily available in virtually any community.

Jose.

briefly with a remote from Dr. Frederic Wertham's clinic in New York and a brief talk by Dr. Nicholas Dallis of Toledo; question of medical fees and ethics was "covered" via a two-minute cutin on a Milwaukee panel show; work of the U. S. Public Health Service's Communicable Disease C en ter near Atlanta on the Asian flu epidemic was shown being bright; the small town general practitioner, in the person of Dr. Charles O. Hoover of Overbrook, Kans., was shown somewhat stagily, and the Kansas plan for small town clinics was covered in one of the better segments; a new class at the Western Reserve medical school got a lecture on the human problems of the doctor.

Several of the topics could easily have constituted full "Wide Wide World" segments in themselves—mental health, the country doctor; the Public Health Service, for segments in themselves—mental health, the country doctor; the Public Health Service, for segments in themselves—mental health, the country doctor; the Public Health Service, for segments in themselves—mental health, the country doctor; the Public Health Service, for segments in themselves—mental health, the country doctor; the Public Health Service, for the Country doctor; the Public Health Serv

Playhouse 90

AThey Hanged My Saintly Billy," the bestseller by poet-historian Robert Graves about the mid-19th century English rascal, Dr. William Palmer, is a tough undertaking for adaptation to any medium. How do you adapt a narrative—pure and simple, however fascinating—into the framework of a dramatic form? David Shaw tried, and succeeded to some extent, with "The Mystery of 13" on "Playhouse 90" last week.

of 13" on "Playhouse 90" last week.
Billy Palmer, according to
legend, poisoned 13 people, though
he was hanged for one of the
deaths. Nobody ever did know for
sure how many he actually did kill,
or even if he killed any of 'em, and
thereby hangs the tale. Shaw took
up the story from the beginning,
tracing Palmer's career through his
first seduction, the 13 deaths (including that of his brother and his
wife) to the final hanging itself.
With such an episodic frame of

wife) to the final hanging itself.
With such an episodle frame of
reference, tight drama was the last
one could expect, and Shaw instead
concentrated on a wry, offinand approach to Palmer's roguery and
his career. Such small items as
Palmer's blackmalling his widowed
mother when he finds her living
with the village constable, or the
ever-faithful mom doing a "what
in the world can that be?" doubletake as she hears the drum roll and take as she hears the drum roll and the trap door open in the final

The 'Beat' Generation

Young America on the hoof is seen any afternoon over three Gotham channels—Ted Steele via WOR-TV, Dick Clark's 'American Bandstand' via ABC-TV, and Herb Sheldon on DuMont—and it's rewarding to observe that dansapation is perhaps as good as warding to observe that dansa-pation is perhaps as good as antidote to juvenile delinquen-cy as anything extant. For one thing, no matter the attitude about rock 'n' roll, there's no gainsaying the basic appeal of 'the beat' for the kids' hoof-ology, and as the high school set compete in exhibition dansants, with nominal prizes, gags and gimmicks to punctu-ate the proceedings, it's also, fundamentally, good television. There's something about watch-ing people being themselves, There's something about watching people being themselves,
whether adolescents or mature, that is intriguing tvlooking.
Sheldon tricks it up with a

Sneidon tricks it up with a ricky-ticky piano and balloon obstacle dances; Hugh ("Wyatt Earp") O'Brian did a peronal on Ted Steele's shindig (Coke-sponsored) and helped pick the winnah in an ad lib dance concert with a pay I.P. pick the winnah in an ad lib dance concert, with a new LP, by O'Brian as the prize. Clark on the ABC show, which originates from Philadelphia (he also has an evening show), utilizes the kids for a point-system voting of a new pop, a la the Peter Potter "hit or a miss" technique. Withal, it's good offbeat stuff which must please the mamas (and papas, if they're home) in the late afternoon, watching the high school kids cut a rug in some clean fun.

Abel. clean fun.

in turn tough and deft.

Robert Mullgan's direction only suffered from the problems inherent in the script; the narrative was tough to pull along, and there was tough to pull along, and there was sometimes confusion as to motivation and even action. But his direction of the cast was brilliant, and the level of the performances overcame the lags. If "The Mystery of 13" wasn't up to par as a dramatic entity, it certainly was an acting tour de force and an adventure in offbeat adult programming.

Chan.

Lux Show—Rosemary Clooney
Now a month old, Rosemary
Clooney's "Lux Show" is settling
down as a quality showcase for the
singer's talents. At least on Thursday's (24) half-hour NBC-TV origination from the Coast in color she
was a smooth, affable femcee and
deftily exchanged banter with
guestar Ken Murray. Her extraordinary vocal assets probably are
taken for granted and these were
demonstrated anew via some five
numbers.

taken for granted and these were demonstrated anew via some five numbers.

It's a friendly, intimate session that Miss Clooney presides over. Then, too, there's a homey touch here and there as she confided that hubby Jose Ferrer often likes to reflect upon things in general—in contrast she's the "sentimental" type who loves the change of seasons (none in California). Naturally, all this led up to a breezy vocal of "Early Autumn," complete with a prop tree.

Shakespeare, believe it or not, was the peg for Murray to hang his funmaking. Angle here called for him to "abandon" comedy to turn dramatic actor. Of course, this was developed to the maximum what with Murray donning a fright wig to do the balcony scene from "Romeo and Juliet." Even bandleader Frank De Vol got into the act. All rather far-fetched, but neverthess it had its amusing moments.

Otherwise, Miss Clooney dished by such tunes as "Come on a My House" and The Modernaires clicked nicely with "Up Above My Head." Latter number was distinguished by some special lensing effects in which only the faces and hands of the singers were visible against a black background. Miss Clooney displayed ample assurance on this outing and appears well on her way toward becoming an established ty personality.

Aside from their Lux Liduid Detergent and Rinso Blue, Product exposure wasn't overdone in light of the 30-minute airing. Gibb.

exposure wasn't overdone in of the 30-minute airing.

Matinee Theatre
The second generation of Hollywood figures have long ago started
pounding thespic beats. The
screens have given assorted credits to Noah Beery Jr., Lon Chaney
Jr., John Barrymore Jr., while the
Broadway stage has such luminaries as Sydney Chaplin and
Jason Robards Jr. presently on the
boards. Television on Friday (25)
provided a mass debut for several
of the younger generation, and the
youngsters seem to have enough
ability to warrant further exploration.

ball.

The tale, adapted from a story by Lee McGiffin, was on the weak side, studded with some soggy sentimentality. But it proved to be a neat vehicle for Laughton. He mugged to the little league Hoot Owls arguing with the umpire; he spoke with autority on Churchill's "finest hour" address; he grimaced when is proper bowler hat was replaced by a stetson. It was fun watching Laughton go through his "Ruggles of Red Gap" paces in this half hour.

Supporting cast was competent

Supporting cast was competent.
The boy, played by Richard Eyer,
was winning, as was his attractive
widowed mother, Phyllis Avery,
Direction by James Nellson was
well paced. A few dark shots
marred the otherwise excellent
filming.

Ed Sullivan Show

For a special tribute to ASCAP Sunday (27), Ed Sullivan stacked his vaude deck deeper with talent than usual; and while it's not a valid ecuation that so many more acts will give you so much more show, the numerical value did compensate in a way for an absence of topdrawer names. The necessity to get 'em on quick and get 'em off quicker had its advantages in holding each turn to his Sunday punch and in preventing the weaker ones from causing a sag. Sullivan handled the rush act smoothly enough and even had time at tailend to namedrop from the audience.

ence.

It apparently was presumed that even the Kansas City milkman knew about ASCAP because at no point was it ever identified by more than its nickname, nor in fact did Sullivan explain why the Society was being saluted that night. Didn't really matter, though, because after a while everyone got the idea that it was show biz in capital letters.

atter a wine everyone got the idea that it was show biz in capital letters.

Biggest name on the roster, Maurice Chevalier, didn't make the advertisements and had only a walk-on at the beginning to receive an award from fellow preformers. Otherwise the talent and songs rocked back and forth from something old to something new, from straight pops to light classics, with a sprinkling of comedy between.

Titular topliner was vet comic Frank Fay, who appeared three times, once at the outset for a moment, again for a middly funny monolog that surprised the audience by ending abruptly, and finally for a comedy song that surprised the crowd for not ending sooner than it did. Joe Howard, now 83, contributed to the nostalgia with a sprightly cane and tophat routine, and Blossom Seeley (working without spouse, Benny Fields, who was at home with Asian fin) likewise harkened back to oldtime vaude with an effusive rendering of "Somebody Loves Me."

Jr., John Barrymore Jr., while the Broadway stage has such luminaries as Sydney Chaplin and Jason Robards Jr. presently on the boards. Television on Friday 25 provided a mass debut for several of the younger generation, and the youngsters seem to have enough ability to warrant further explored in the youngsters seem to have enough ability to warrant further explored in the youngsters seem to have enough ability to warrant further explored in the youngsters seem to have enough ability to warrant further exposure. Miss Farmer essayed carl Sandburg's folksong, "Down is the exposure. Miss Farmer essayed carl Sandburg's folksong, "Down is the exposure. Miss Farmer essayed carl Sandburg's folksong, "Down is the exposure. Miss Farmer essayed carl Sandburg's folksong, "Down is the exposure. Miss Farmer essayed carl Sandburg's folksong." Down is the exposure. Miss Farmer essayed carl Sandburg's folksong. "Down is the exposure. Miss Farmer essayed carl Sandburg's folksong in the exposure. Miss Farmer essayed carl Sandburg's folksong. "Down is the exposure. Miss Farmer essayed carl Sandburg's folksong." Down is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Miss Farmer essayed carl Sandburg's folksong. The exposure is the exposure. Mi

Look Here, Mr. Skelton!

Considering the high cost of television, in a day and age when a brace of alternate sponsors are maddled with a \$5,000,000 to \$6,000,000 time-talent seasonal budget for a half-hour entry, the antics of Red Skelton on his CBS - TV show last week were inexcusable. It was not only in bad taste, with its offensive material, but suggested a sloppiness and carelessness that, in this latter day period of tv's exactitude and finesse, could hardly be condoned.

latter day period of tv's exactitude and finesse, could hardly be condoned.

At a time when television is virtually devoid of comics, with Skelton, Jack Benny and George Gobel just about the sum total on any frequent exposure, such evidences of ineptitude and shoddiness as characterized by last week's program will hardly invite any "bring'em back" overtures.

Sherwood Schwartz, as head writer, should know better, having toiled these many years in the radio-tv vineyards on a high professional level. His script was designed to kid the current sponsor rougue for westerns. As comedy material, it served its purpose in reverse, probably spiraling audience demand for the oaters.

The manner in which Skelton and guestar Cesar Romero fiuffed their lines or at the stightest provocation went into laughing iggs, that bewildered the viewer was a throwback to a way-back-when era in tv. And Skelton's on-the-air genuffecting to CBS board chairman Bill Paley, program chieftain Hub Robinson and tv network president Merle Jones (the latter coming off as though Skelton wasn't quite sure about Jones' identification) was perhaps as puzzling to the viewer as it was totally unnecessary for the show.

PERSPECTIVE
(Aye Follow Your Own)
Producer: David Bairstow
Director: Julian Biggs
Writer: Charles Israel
30 Mins. Sun.; 5:30 p.m.
CBC-TV. (film)

If the National Film Board of Canada can maintain the standard set by the opener (27) of its new "Perspective" series on the Cana dian Broadcasting Corp. video web, Canadian viewers are in for a standout season. "Perspective," standout season. "Perspective," filmed-for tv by NFB, preemed its second season with "Aye Follow Your Own," a tale of a young Scotcouple planning to enigrate to Canada. Yarn was handled superbly in documentary form with sufficient dramatic bite to keep eyes on the parlor screen throughout. Unfortunate lack is naming of cast which, to a man, presented sharp, crisp characterizations. Such solid work deserves screen recognition. Charles Israel. one of Canada's

work deserves screen recognition.

Charles Israel, one of Canada's best video and screen writers, wrote a slick script giving the characters all opportunity to authenticity. Players were evidently native Scots and had just the right accents and expressions. Veteran NFB producer David Bairstow and director Julian Biggs, longtime NFB director now freelancing, paid harp attention to tugs at heart-strings and the persistent indecision of the young couple, necessary to this stint. Show was evidently filmed in Scotland. There were few if any sets, with strong use of authentic (because they existed) land-capes and interiors and lighting that retained the documentary quality.

Story took a piercing look at the

quality.

Story took a piercing look at the thoughts of the principals and how they were swayed by the opinions, sought or come upon, of older people, anoops, young business people, Canadian immigration officials, natural-born upsetters, others. The story never did get them on the ship to Canada but left the young husband, whose wee wifey was waitin', ready to start packing.

"Perspective" is bound to be a video highlight this season, with kudos going jointly to CBC and NFB.

KNOW YOUR GOVERNMENT
With W. C. Teague, moderator;
panelists: Leo Soroka, Van Pritchard, Jim Gunter, Steve Warren
City Comm. Henry Loeb, guest
Producer: Steve Warren
Directer: Dave Steele
38 Mins., Sun. 1 p.m.
WMCT, Memphis
Here's a weekly Sunday matinee
tasty dish which serves as a top
appetizing desert special for John
Q. Public via WMCT's channel 5
airlanes. The Sunday feat does a
better than par for the course job
in bringing the natives the "right
acore" with what's doin' and cookin'
with the City Pappys. It brings
home a unrehearsed public interest
message by a city exec each week
with questions poured to the guests
in a no punche-pulled style by
Memphis newsmen.

City Commissioner Henry Loeb,

FIVE STAR FINAL
With Len O'Connor, Clint Youle,
Clifton and Frayn Utley, Norm
Barry, Dorsey Connors
Director: David Gray
30 Mins, Mon.-Frl., 10:30 p.m.
PARTICIPATING
WYBQ, Chicago
A few weeks ago, WNBQ re-

treated from head on news-weather competition with WBBM-TV by shifting its inveterate "Four Star Final" a half hour later and augmenting it with a five-minute commentary on world news by Clifton and Frayn Utley. The addition strengthens the lineup considerably but creates a new problem in dividing the half hour one extra way. And basically this is what's

way. And basically this is what's wrong with the new layout—it's overcrowded, and exerything is spieled apace in an obvious race with the clock. Not only does this fluster the delivery of the performers, it also transmits their anxiety to the viewer.

Len O'Connor, a crack newsman but not a very spirited reader of news, has taken the 10-minute teened spot that was once Morgan Beatty's. From his constant glancing downward and his lack of vocal infection he makes it apparent that he's reading from sheets on his desk, and this is distracting. He can perhaps get better eye-to-eye contact with his audience from prompter cards placed beside the camera. Best part of his seg (and it's outstanding, in fact, as local television goes) is his newsfilm interviewing, which never fails to be incisive.

He's followed by Clint Youle and

He's followed by Clint Youle and He's followed by Clint Youle and the weather prognostication, a five minute segment which can be pared shorter without being hurt. Youle is well spoken and by now expert with video weather reports, but after so many years at it he seems perfunctory about the assignment.

signment.

The Utleys come on at 10:45, Clifton one day and Frayn the next, with a brief essay on an aspect of the international picture. This feature can give the strip a substantial ratings boost if the male Utley can regain the popularity he had before a stroke sidelined him several years ago. Both have fine camera presence and a lot of editorial ken but would probably have greater impact in a more relaxed setting.

Two proficent véterans of the

more relaxed setting.

Two proficient véterans of the strip, Norm Barry and Dorsey Connors, wind it up with five minutes each of sports and doit-yourself advice, respectively. And they too suffer from the overly brisk pacing.

David Gray's camerawork is static and unimaginative, and spot blurbs between the sponsored segments make the half hour seem infested with commercials. Les.

cuff questions which kept the 30-

with the City Pappys. It brings home a uarehearsed public interest message by a city exec each well as the summary of the guests in a no punches-pulled style by Memphis newsmen.

City Commissioner Henry Loeb, who local city leader here, was target when caught. Loeb, who has done a yeoman's job in this area in bringing clean cut politics to localities, was terrif before the lenses and handied himself like a yet. The strapping 6'4' injects and handied himself like a yet. The strapping 6'4' injects and handied himself like and the boat as he is definitely solid ty commentator timber.

UF. Bureau chief Leo Soroka earned himself beaucoup applause with his quick-trigger and off-the-

made it world famous. To see these musicians in action, completely absorbed in their performance, was a treat.

The Budapest played four selections—Hugo Wolf's "Italian Serenade"; the "Andantino" from the Debussy G Minor Quartet; the scherzo from the Cesar Franck Quartet in D Major, and the complete Beethoven Quartet Opus. 59, No. 2, one of the Rasumovsky quartets. Norman' Dello Joio, the American composer, introed each selection, simply and without wearing out his welcome. His remarks were well phrased, informative and to the point.

The Beethoven Quartet Obviously was the highpoint of the presentation. It received a magnificent, lively rendition from the Budapest Quartet, playing with fire and emotion. The gentle second movement was magnificently executed, and the lively fourth movement rought out the unusually spirited quality of the music. This is not one of the best-known of the Beethoven chamber music works, but in the hands of the Budapest, its full beauty emerged.

The question does arise whether, on a program-such as this, designed for listeners who obviously already have an appreciation for chamber music, it is wise to present "bits and pieces," such as excepts from works rather than the whole works themselves. The reasoning, perhaps, was that the program should encompass a wide variety of music, an aim that certainly was achieved.

There is, perhaps, some significance in the fact that, even as CBS Radio carried the N. Y. Philharmonic, WCBS is New York had the Budapest Quartet on the air. Perhaps ty, finally, is recognizing its responsibility to some "minority" sectors of the wide audience. In any case, the META-WCBS presentation, with the station do-nating time and facilities, must have brought much Joy and satisfaction to the many who look for good music on a chilly Sunday afternoon.

Sugar Ray to Get 'P to P' Treatment

Sugar Ray Robinson, who turned down a television interview offer from Mike Wallace, is set to appear on Ed Murrow's "Person to Person" Nov. 8. Wallace inked Carmen Basilio who defeated Robinson for the middleweight championship recently, to appear in Sugar Ray's stead last Saturday.

in Sugar Ray's stead last Saturday night (26).
Other half of the "P to P" bill that night will be aviation pioneer and author Alexander Seversky. Both visits will be done as remotes in New York.

More Television Reviews On Page 60

mysteries of cosmic rays—as who is among general viewers?

"Valor in blowing the whistle on some of the "entertainment" would have been the better part of discretion in this instance where the program's auspices seemed to be downgrading the intelligence quotient of the public. It's dollars to donuts that Mr. & Mrs. John Q. Public would have taken this subject straighter than Capra and his professors-advisers were obviously willing to concede they would. They are not the first—in an out of show bir—to figure the public wrong, but surely the world's voracious reading appetite for spurnikal-large should have persuaded them that the public-at-large have become attuned to taking their science with not too much water added.

Joe Ryan's Trade Slot

Joe Ryan has been tapped to be come NBC's trade editor in th come NBCs trade editor in the press department; succeeding Bill Anderson, who moved over to the web's programming sector this

eer. Ryan has been with the web's press operation for the past two years, having been a United Press reporter in Boston and New Eng-land before that.

BUDAPEST STRING MARTET
Scheeler, Partin Schrift, Michael Scheeler, Deric Kreyn, Michael Scheeler, Deric Kreyn, Michael Scheeler, Deric Kreyn, Michael Scheeler, Deric Kreyn, Michael Scheeler, Deric James Germann, 1989 P. M. High Scheeler, Deric James Germann, 1 hardly ever did the innumerapie scenes throw the continuity for a loss.

David Susskind and his Talent Associates, the packagers, mounted the play lavishly and with exactitude (but unfortunately a lot of the detail suffered in its monochrome production, for here was one show that literally cried out for tint enhancements).

Paying proper respects to the well-heeled du Pont sponsorship auspices, nothing was spared in the way of casting, with such names as Christopher Plummer, Rosemary Harris (by courtesy of the Old Vic Co.), Sir Cedric Hardwicke, Hurd Hatfield and John Carradine, among others, running interference—and running it well—for Rex Thompson as the Prince and Johnny Washbrook as the Pauper. All told there was a cast of 60 and individually each contributed his all to the whole. Notably, however, it was Plummer as the hero-to-the rescue who captured the very essence of the knight in shining armor. It was inspirational casting. Rex Thompson as the prince-turned-pauper and Johnny Washbrook as the pauper in king's robes played it as though for real, yet for the most part it came out with just the right believability. Both turned in sterling performances and only intermittently was Washbrook's pauper on the stilled, awkward side—a circumstance inspired more by the role itself than any inadequacy in his thesping talents. Overall the spirit of the Twain twins set well with them.

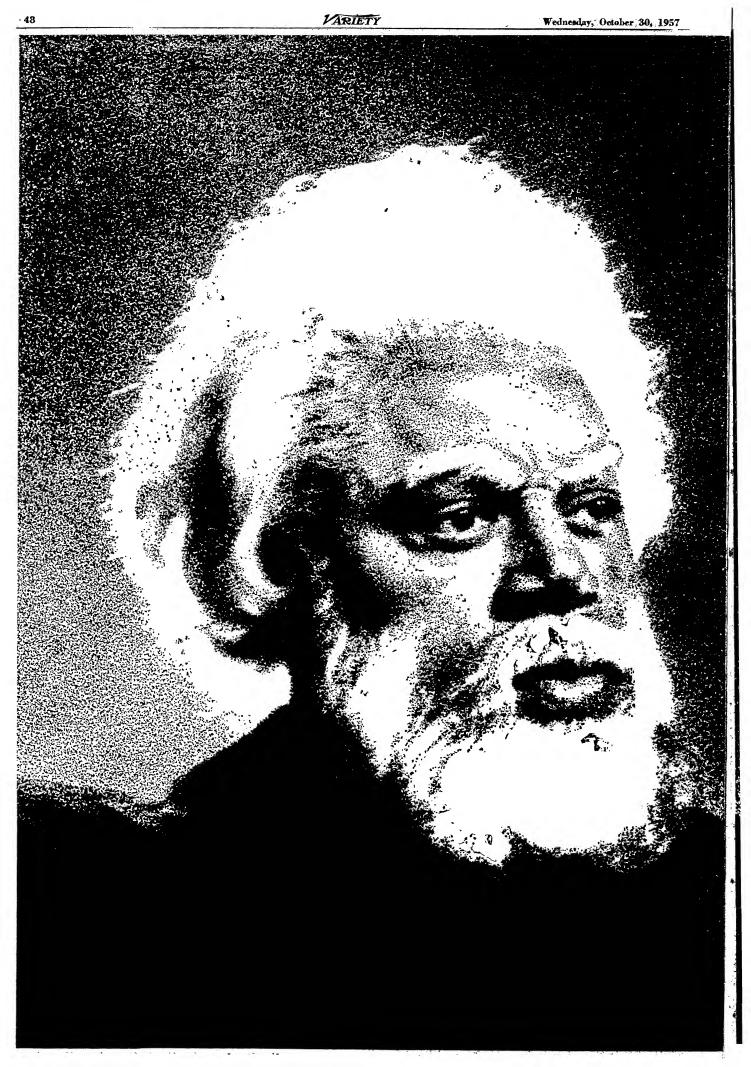
Production-wise, it for the spectacular, with one scene set in a palace courtyard, another a street brawl and a third the throne room for the coronation. Regrettably, semetimes the effect produced was a cluttered one, with a dozen people bunched together in front of the camera, thus dissipating the grandiose intent. But this was minor compared with the abundant assets.

Pact Rosen and Jacoby

Pact Rosen and Jacoby As Phil Silvers Scripters

Phil Silvers now has a complenent of seven scripters, headed by Billy Friedberg, as result of Arnie Rosen and Coleman Jacoby joining the writing staff. ,

Rosen and Jacoby have just signed a contract with CBS-TV, with the comedy scripters in turn assigned by the network to the Bilko Tuesday night film entry.





"It will long survive in the memory of everyone privileged to have seen it!"

JACK COULD, THE NEW YORK TIMES

"Heaven" against "Sodom and Gomorrah"

""The Green Pastures' was an unforgettable experience"
BEN GROSS, NEW YORK DAILY NEWS

"a TV achievement of glorious magnitude"

PAUL MOLLOY, CHICAGO SUN-TIMES

"first-class in every respect"

harriet van horne, new york world-telegram & sun

"fresh and endearing ... a triumph all the way around"

"first-rate from beginning to end"

JO COPPOLA, NEW YORK POST

"a high adventure in television viewing"

ETHEL DACCARDO, CHICAGO DAILY NEWS

The National Broadcasting Company is proud to have been associated with the Hallmark Hall of Fame in this Milberg production which brought millions of Americans a rich theatrical experience. In the coming months there will be more Hall of Fame presentations of the same distinguished nature. For example, "On Borrowed Time," and Maurice Evans in "Twelfth Night" and "Dial M for Mutder." Such programs that "survive in the memory" will continue to be a hallmark of the new season on . . .

NBC TELEVISION

8. Martin Kane (Myst)

10. State Trooper (Adv)

9. O. Henry Playhouse (Dr)

WKRC

WKRC

..... Wed. 8:00-3:30

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets in use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

FOR TO PROGRAMS	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE (%)	SETS (N USE	PROGRAM	IG PROGRAM STA.	ŖATÌNG
PHILADELPHIA ·	Ap	prox. Set Count—	-2,000,000	Stations—	-wrcv	(3), WI	FIL (6), WCAU (1	0), WVU	E (12)
1. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	18.9	48.5 .	39.0	World's Best Movies	WFIL	15
2. Popeye Theatre (Ch)		ΑΛΡ	. MonFri. 6:00-6:30	16.1	61.0	26.4	Million Dollar Matinee.	WCAU .	6
3. Golden Playhouse (Dr)		Official	Tues. 10:30-11:00		32.8	45.4	Baseball	WYUE .	13.
4. I Led 3 Lives (Adv)		Ziv	. Tues. 10:00-10:30		23.5	59.5	\$64,000 Question	WCAU:	21
5. Silent Service (Adv)		NBC	. Sun. 6:30-7:00	12.6	47.8 .	26.7	Waterfront	WGAU .	9
	WCAU	M&A Alexander	Sat. 6:30-7:00	10.9	65.0	16.8	Navy Men	WFIL	2
7. Death Valley Days (W)	WRCV	McCorn-Erickson	Mon. 7:00-7:30		-	,* .	News-John Daly	WFIL	B
3. Sheriff of Cochise (W)		NTA	. Thurs. 7:00-7:30 .						
9. Dick Powell (Dr)		Official		9.3			Newsreel		
9. Frontier Doctor (W)	WCAU	H-TV							
9. Victory at Sea (Doc)	WCAU		Sun. 6:00-6:30 Sun. 6:30-7:00				Silent Service		
DETROIT	Ap	prox. Set Count—	-1,610,000	Stations	-WJBK	(2), W	WJ (4), WXYZ (7), CKL	W (9)
1. Highway Patrol (Adv)	WJBK	Živ	Tues. 9:30-10:00	31.9	59.6, .	53.5	The Whistler	wwj	15.
2. Dr. Christian (Dr)	. WJBK	Živ	. Thurs. 10:00-10:30			44.3		WWJ	14
3. Men of Annapolis (Adv)	. WJBK	Z:v	. Tues. 10:00-10:30	18.5	46.4 .	39.9	All Star Theatre	WXYZ .	11.
3. Racket Squad (Myst)	WJBK	ABC	. Fri. 10:00-10:30 .		43.5	42.5	Youth Bureau	WXYZ .	16.
4. Badge 714 (Myst)	. WJBK	NPC	Sun. 10:00-10:30		39.2	45.7	Premiere Film Parade	WWJ	19.
	WJEK	TPA	Mon. 10:00-10:30	17.7	39.3	45.0	Death Valley Days	www.j.,	15.
S. Popeye the Sailor (Ch)	CKIW	AAP	Sun. 5:30-6:00	17.5	· · · · · · · · · · · · · · · · · · ·			-	B.
I. Celebrity Playhouse, (Dr)	WJBK	Sercen Gems					Person to Person		14.
3. Death Valley Days (W)	wwJ	McCann-Erickson	Mon. 10:00-10:30				Don Ameche		
3. The Whistler (Myst)	. wwJ	CBS	. Tues. 9:30-10:00 .				Highway Patrol		
. Ellery Queen (Myst)	WJBK	TPA	Wed. 10:00-10:30				Bowling Champions		
0. Mr. District Attorney (Myst)	WJBĶ	Ziv	Thurs. 10:30-11:00	14.4	34.3	42.0	Juvenile Court	WWJ	24.
SAN FRANCISCO	Ap	prox. Set Count—	-1,350,000		Sta	tions—I	KRON (4), KPIX	(5), KG	0 (7)
1. Search for Adventure (Adv)	KPIX						The Lone Ranger	KGO	12.5
2. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00				Name That Tune		
3. Men of Annapolis (Adv)	KPIX		Sat. 9:30-10:00				Lawrence Welk		
l. O. Henry Playhouse (Dr)			. Thurs. 7:00-7:30 .				Crunch & Des		
. Kingdom of the Sea (Doc)			. Mon. 7:00-7:30				Burns & Allen		
	. KPIX		. Sat. 10:00-10:30 .				Encore Theatre		
	. KPIX		. Sat. 10:30-11:00 .				Your Hit Parade		
8. Intrigue Theatre (Adv)	.KPIX		Wed. 8:00-8:30				Disneyland		
9. Whirlybirds (Adv)	. KRON						Mickey Rooney		
). State Trooper (Adv)	KPIX	MCA	. Sun. 7:90-7:30	12.9	37.3	, 34.5	You Asked for It	KGO	12.
BALTIMORE	A	Approx. Set Count	<i>t</i> —664,500		Static	ons—WM	IAR (2), WBAL (11), W J	Z (13)
1. Highway Patrol (Adv).	. WMAR	Ziv	. Sat. 7:00-7:30	21.4	62.8 .	34.1	Early Show	wjz	j.j.
2. Men of Annapolis (Adv)		Ziv	. Sat. 10:30-11:00 .		34.8.,	51.4			
3. Studio 57 (Dr)	. WJZ	MCA	. Wed. 10:00-10:30	17.0	33.1	51.4	U.S. Steel Hour	WMAR	23.
I. Mr. District Aftorney (Myst)			. Fri. 10:00-10:30 .				Undercurrent	WMAR	28.:
. Golden Playhouse (Dr)	, WMAR	Official	. Sun. 7:00-7:30	12.9	50.4	25.6	You Asked for It	WJZ	83
B. Death Valley Days (W)	, WBAL	McCann-Erickson	Mon. 7:00-7:30		34.8	36.2	Early Show	WJZ	14.
. Sheriff of Cochise (W)							Men of Annapolis		
. Silent Service (Adv)							Late Show		
I. Victory at Sea (Doc)							On Trial		
. Waterfront (Adv)		MCA					Early Show		
. Martin Kane (Myst)			Sun. 10:30-11:G0 .						
9. Public Defender (Dr)							Early Show		
INCINNATI	A	Approx. Set Coun	ı—662,000	£	Stations	wlw-	T (5), WCPO (9), WKR	(12)
1. Frontier Doctor (W)	. WCPO	н-тү	. Fri. 9:30-10:00	27.9	49.3	56.7	Person to Person	WKRC	20:
2. Dr. Christian (Dr)							Secret File, U.S.A		
3. Highway Patrol (Adv)									
4. Sheriff of Cochise (W)									
5. Last of the Mobicans (W)							Baseball		
		CBS					Miss America Pageant	_	-
7. Silent Service (Adv)			. Sun. 10:00-10:30*.				Gold Cup Theatre		12.
8 I Am the Law (Myst)	WCPO	Starling	Mon 0.20-10-00	19 9	~- ~	63.1	Studio One		

 Sterlirg
 Mon 9:30-10:00
 18.8
 35.4
 53.1
 Studio One
 WKRC
 29.5

 Ziv
 Fri. 10:00-10:30
 18.8
 50.6
 37.2
 Million Dollar Movie
 WCPO
 11.0

 Gross-Krasne
 Tues. 9:60-9:30
 17.2
 26.4
 65.1
 Baseball
 WLW-T
 27.6

14.5 24.1 60.3 Disneyland WCPO 044444219 0411

RAP TV'S 'FORTUNE TELLERS'

Int'l TV Circuit for Amateurs

Lou Goldberg, producer of "Original Amateur Hour" on NHC-TV, returned from Europe last week after setting in motion initial plans for an international round-robin showcasing of amateur per-formers. Initial fruits of the venture were on display last Sunday (27) when the Ted Mack-emceed stanza was highlighted by a group of performers brought over by Goldberg from Austria. This will be followed within the next few weeks by a troupe of Yugoslav performers.

be followed within the next few weeks by a troupe of Yugoslav performers.

The Goldberg-inspired international ty circuit will encompass in its orbit a U.S.-Britain-Mexico shuttling of tyres. Three-time winners of the Mex City ty version of "Original Amateur Hour" will not only be brought to N.Y. for appearances on the NBC segment, but it's planned to showcase them on the British commercial ty airlanes. Similarly with the three-time U.S. winners, who, after participating in the Madison Square Garden Catholic Charities benefit in January, an annual Amateur Hour event, will also be flown to London for an appearance on the British commercial channels.

Hugh Green, who is Ted Mack's alter ego on the British ITV setup and associated with Val Parnell's "Sunday Night at the London Paladium," is currently in this country negotiating for an annual exchange of "the best of the U.S. tyros" and plans sending "the best in Britain" to this country. Goldberg is initiating overtures to bring Farnell to N.Y. for the Madison Square Garden display.

Geldberg also brought over Dr. Heinrich Kraus, Viennese impresario, who is expediting the talent exchange for the Continent.

Conn. Jurist Favors Experimental **Use of TV Cameras in Courtrooms**

Television cameras, radio mikes and still cameras may become a part of the news coverage of Connecticut courts if a judge of the Connecticut Superior Court has his

Connecticut Superior Court has his way, Judge Thomas E. Troland of the higher echelon of this state's judicial system last Tuesday (22) said he may soon allow the use of the varied recording media "as an experiment." I am willing to experiment with this business in my court." Judge Troland told a pisnel group at the annual meeting of the State Bar Association at the Hotel Statier here. The panel discussed Canon 35, the American Bar Association han against the size of ty, radio and cameras in courtroems because of their possible detraction from proceedings.

No Guest Star Policy Or 'Predictable' Format

For New Caesar Entry

Sid Caesar has picked a title for his upcoming ABC-TV tele stanza and has gotten closer to setting a format for the weekly-half hour which is to start Jan. 26. Dictating the format is as much a matter of "don'ts" and "do's."

Program is to be tagged "Sid Caesar Invites You." Though the titular emphasis is on Caesar, an executive of his production company, Shelrick, said that the spotlight will be an both Caesar and Imagene Coca. Carl Reiner, who returned to the Caesar camp last week, will be an both Caesar camp last week, will handle the major supporting roles, and Paul Reed, who will be with Caesar for the first time on a regular basis, will be kind of a "utility player."

Half-hour pregram will consist largely of sketches, which will hange in characterization and cease to wery week. The longtime (Communication and several days ago after Caesar and sponsor Helena was mentioned several days ago after Caesar and sponsor Helena agency exect wanted to revise the Rostan Conference on Distribution commented on the increased definands upon the agency exect wanted to revise the Rostan Conference on Distribution commented on the increased definands upon the agency exect wanted to revise the commission system is cast aside.

Adolph Teigo, president of Lennage in characterization and cease the commission system is cast aside.

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Continued on page 641

Chevy's AM Splange

In one of the largest saturation radie news buys on record, Chevrolet this week purchased a total of 54 CBS Radio newsests spread over a two-week period. Deal involvés sponsorship of five five-minute Monday stript cerh of the two weeks when week and next, along with 14 weekend five-minute capsules.

Total also includes five extra
Election Day (5) capsules to be
handled by Robert Trout and Allen
Jackson, who will be doing most of
the anewscasts for the automaker.
Other commentators in on the
package will be Stuart Novins, Ned
Calmer, Bill Shadel and Robert
Pierpoint, latter two out of Washington.

their possible detraction from proceedings. Said the jurist, "the time is coming inevitably when this rule will be relaxed. We ought to give it a try. I don't mean with noise, kieg lights, wires and popping up and down. But if the methods are unobtrusive we ought to try it. "We ought to have a pilot program in one court and experiment with it for a time." the judge an nounced while volunteering that he was willing to take on the project in his court. The judge's comments came at the end of a discussion by spokesmen for radio, television and newspapers. The judge said he had given a lot of thought to Canner, 35. He said that "if hroadrasting and camera techniques have advanced to a (Continued on page 64) **Seeking Solution** To 15% Bugaboo

filed by newspaper reporters and trade men who cover the Madison Ave. agency beat about injustice of charging the standard 15% and

of charging the standard 15% and about wailing aponsors with little or no mention of the fact that if the fee system were adopted in all probability advertisers, would be paying a higher shot. This appears to be the consensus of opinion along the great grey fannel suit way, for its a known fact that advertising agency profits are down to little less than 1½% of billings or less than 10% of the agencies income.

Those who epopes the fradi-

STICK NECKS OUT

A full head of steam is being brewed up by the networks, independent producers and directors, and even top-level agency execs against fortune telling tv critics who preview shows in advance and tell their millions of syndicated readers to either view particular shows or to read a good book on a given night.

a given night.

The cry of the tv industry is that they are being sacrificed to the woives even before their shows are aired. Millions of dollars not to say anything about man hours, sweat and tears, they lament, are tossed down the drain by tv critics who preview shows and then discourage listeners from viewing them after he panning them as he them either by panning them or by leaving them out of their recommendations of the evening's view

ing.

This is no longer a babes-inarms matter with syndicated previews hitting almost one half of
the tv homes. As Nick Kenny of
the New York Mirror expressed it;
"editors throughout the country see
that it's going over big in other
rival papers and therefore they
have their own tv staff preview
fare or they purchase a syndicated
preview." Kenny however feels
that readers for the most part will
make up their own minds.
Kenny's feeling though, isn't re-

that readers for the most part will make up their own minds.

Kenny's feeling though, isn't reflected by the majority of the tv industry who feel the pain. TV wheelers and dealers readily point out the dangers in the system. Many times a show is either panned or 'left out of a syndicated column merely on the basis of a previous showing. Or a previewer in some cases will not be given a cript by the network and therefore the critic has nothing to go on. CBS does not faste scripts to any of the previewers and if a script isn't dug up from a reluctant agency the network shows aren't reviewed or if they are done, it's from a handout, which lists nothing more than one or two sentences on the plot of the story.

ABC and NBC issue advance scripts to the previewers but wait over the fact that there are someover the fact that there are some-times three or four scripts before a show is finalized to say nothing of changes in the final script of major characters or scene shuf-fling before a show goes on. On live shows one exec stated that changes are made at dress re-hearsal usually held the day the fare is scheduled and by that time previewers have already got-ten their columns in print or over the wire.

Kleiner Often 'Sururised'

Kleiner Often 'Surprised'

Most of the tv critics are honest enough to admit being caught short on occasions. Dick Kleiner, who does a syndicated review for the NEA, stated that, with script changes, he has predicted a poor show only to be surprised and vice versa. Kleiner, who has his column syndicated in some 850 pers, contends that he tries to single out shows which the ordinary (Continued on page 64)

WMC'S NEW 750G MEMPHIS QUARTERS

Memphis, Oct. 29.

WMC and WMCT, radio and ty properties owned by Scripps-Howard's Commercial Appeal here, will build a snazzy new home to cost \$750,000. Construction will start in the spring and broadcasting will begin some time next fall, Henry Slavick, general manager of the station announced jointly with Enoch Brown, prexy of the newspaper. WMC and WMCT, radie and tv 1955.

properties owned by Scripps-Hoyard's Commercial Appeal here, will build a snazzy new home to cost \$780,000. Construction will start in the spring and broadcasting will begin some time next fall, thenry Slavick, general manager of the station announced jointly with Enoch Brown, prexy of the news.

Stations are new in operation at the downiowa Goodwyn Institute the from 59% to 70%. In method Mid-South back in Dec., 1948, and its AM operation hit the air in 1923.

'PREVIEW' BOYS | RTDG Demands Right for Director To Talk Directly to Cameraman

Happens Everywhere

An appeal has been lodged with the Postmatter-General by an advertising agency whose commercial has been banned by commercial to because it plugged a state web show. The commercial was to have been aired last night (Mon) by Associated Bediffic. have been aired last night (Mon.) by Associated-Rediffusion, the London weekday commercial to programmers, but its decision not to air the spot was supported by the Independent Television Authority.

ity. The ad The ad agency, represit-ing the British Trawlers' Fed-eration, included in the copy a line which urged viewers to watch a BBC-TV program, "Skipper's Ticket," tonight (Tues.) agency, represnt-

Barry & Enright Package Beltline Grinding Em Out

Barry & Enright, who last summer turned over their stable of packages to NBC-TV in a capital gains deal under which they continue to produce the shows involved on a fee basis, have begun turning their continued to the continue to produce the shows involved on a fee basis, have begun turning their continued to the continued to t

volved on a fee basis, have begun turning their own independent creative wheels again.

From this point out, everything they produce is theirs, and the packagers have already put into work several new packages and have reactivated some oldies. With the probability that live quiz and panel shows will be in demand come cancellation time in January, they are already showing a new "Hit er Miss" quiz along agency row, along with "High Low," their summer replacement, package of this season. addition, there are a couple

summer replacement package of this season.

In addition, there are a couple of other-quizzers, along with three film projects, dramatic stanzas pegged to a central theme, which B&E hope to get into pilot stage by midwinter in time for the selling season for next fall. They are still sanguine that their gilot ou mental health, shot a year sind a half ago, will prove a strong entry in light of renewed interest in the project.

Meanwhile, though, they've got their hands full carrying the physical production load on their current NBC lineup, which comprises six-a-week of "Tic Tac Dough," along with "Twenty-One." "TID," incidentally, is currently Englane's top television show, placing three times in the Nielsen Top 10 under its English title, "Crisseroes Quiz."

80% TV SATURATION

Northeast Has Highest Concentra-tion; Lowest in South

Washington, Oct. 29.
Television set saturation is now
30% for the nation, according to a
survey by the Bureau of the Census. Newest figure, based on a
study of households last April,
shows a gain of 4% over a count
taken eight months previously and
of 13% over a survey in June of
1955.
Highest

For at least six years video direc-tors at NBC have only talked to cameramen through technical directors, but the Radio-Television Directors Guild is preparing a directors, but the Radio-Television Directors Guild is preparing a directive to the network that from now on things are going to be different. The N. Y.-Dased RTDG see that all it is doing it asserting a contractual prerogative that it has had for years but never exercised, giving RTDG the right in certain instances to cut out the middle-man.

However, a jurisdictional hassle looms, unless there is a change in the current climate. National Assn. the current climate. National Assn, of Broadcast Engineers and Technicians controls NBC cameramen and technical directors and was the group that first asked the network to enforce the silence between two directors and two cameramen. It originally happened with the Robert Montgomery shew, when NABET challenged that the technical director was "better suited" to giving cameramen instructions than the directors who took care of the dramatic content.

A RTDC source said this week

than the directors who took care of the dramatic content.

A RTDG source said this week that his union will demand the right for its directors at NBC to give direct orders to lensemen right up to the time of dress rehearsal on all the network shows. And on those that go on unrehearsed, RTDG wants the right for members to gab directly with cameramen during airtime. He added that these instances are covered in both the RTDG and NABET contracts and he described the pertinent clauses in both pacts as "basically the same." He said further, before z meeting of the RTDG council meeting Monday (28) night during which the matter was to be discussed, that his guild intended only to exercise a "dormant privilege."

NABET said earlier that it had

NABET said earlier that it had NARET said earlier that it had not been notified of RTDG's intention either by RTDG or the network. There is a belief that NABET will resist RTDG's edict to NBC, since the part about given RADG members the power to speak to cameramen during unrehearsed shows would obviate the need to a great degree for NABET's technical directors.

Warwick & Legler Sez Schick Pilfered an Ad Idea From Ex-Agency

The long standing Madison Avenue tradition of being gun-shy in law suits involving client-agency relations went by the hoards this past week when the Warwick & Legier agency obtained a temporary injunction against Schick Inc., for using an advertising idea presented to Schick when that firm was in the Warwick & Legier stable.

This is the first time that

This is the first time that a suit of this nature has been brought before the Courts, agencies never before having considered kiess or gimmicks to be their own property. The Schick company while being handled by the agency was approached with the promotion idea of rubbing a piece of cotton against the side of the face after being shaved by an electric razor as opposed to the conventional razor.

The simmick presented by the

posed to the conventional razor.

The simmick presented by the agency, it's claimed, was spurned by the firm at that time but since moving the bir. to Benton & Bowles, has used the idea in a short commercial on "Dragnet" which incidentally deals with people copping goods belonging to others.

Razor firm contends that the 15% commission paid on the agency's billings covered the idea and that the agency had offered the lit to a competitor before the termination date of their relationable. ship.
Warwick & Legier feels that the

use of the promotion stunt was sur-rendered when the agency placed its business elsewhere

For New Caesar Entry

500 NBC MATINEE THEATER PERFORMANCES...



JUST FOR HER!

She's seeing the 500th performance, live in color, on October 31 - the occasion of NBC Matinee Theater's 2nd Anniversary. For two years on Matinee she's seen hour-long live dramas by Shaw, Thurber, Marquand, Tennessee Williams, Rod Serling, Gore Vidal. She's seen stars like Wendy Hiller, Sir Cedric Hardwicke. Roddy McDowell, Sarah Churchill, Maureen O'Sullivan - and dozens more, all introduced by host John Conte.

What she may not know as she watches NBC Matinee Theater (3-4 p.m., EST, Monday through Friday) is that every day more than three million others are watching, too. They're predominantly housewives, like herself, enjoying daytime television's most distinguished program achievement.

In pioneering its new concept of live programming on a scale never before attempted, NBC Matinee Theater and its executive producer, Albert McCleery, have won the plaudits of the industry and critics alike. The series has won twelve major awards-including an "Emmy," a Sylvania and two Fame Awards-for being the best daytime show in television.

Leading national advertisers recognize NBC Matinee Theater's high standing among audiences and critics. Current sponsors are: Procter and Gamble, Chesebrough-Ponds, Corn Products Refining, Breck, Kraft Foods, Whirlpool Corporation, Minnesota Mining, and Bissell. You, too, can be stage-center in daytime television's most exciting dramatic achievement!

NBC TELEVISION

VARIETT'S weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

jeature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

PHILADELPHIA

	P 16 TITLES AND OTHER DATA TREASURE ISLAND— Wallace Beery, Jackie Cooper, Lionel Barrymore; 1934; MGM; MGM-TV	TIME SLOT World's Best Movies Sat. Sept. 7 7:00-9:00 p.m. WFIL	ARB RATING 15.0	HIGH 15.5	14.4	SHARE OF AUDIENCE 31.2	SEPTEMBER, 1957 TOP COMPETING SHOWS Highway Patrol	
3.	LITTLE CAESAR— Edward G. Robinson, Douglas Fair- banks, Jr., Glenda Farrell; 1930; Warner Brothers; Associated Artists Productions	World's Best Movies Sun. Sept. 8 5:00-6:30 p.m. WFIL	14.4	15.8	13.0	57.6	Face the Nation	5.1 4.4 9.3
3.	BATTLE TAXI— Sterling Hayden, Arthur Franz; 1955; United Artists; United Artists-TV	Million Dollar Movie Fri. Sept. 13 11:25-12:45 a.m. WCAU	13.1	15:2	11.8	44.1	A Tale of Two Cities, World's Best Movies	
4.	GOD IS MY CO-PILOT— Dennis Morgan, Andrea King, Dane Clark; 1945; Warner Brothers; Associated Artists Productions	Stage S Tues, Sept. 10 10:45-11:55 p.m. WFIL	12.0	12.7	10.7	32.1	Golden Playhouse	
5.	MOULIN ROUGE Jose Ferrer, Zsa Zsa Gabor; 1952; United Artists; United Artists-TV	Million Dollar Movie Mon. Sept. 9 11:25-1:00 a.m. WCAU	11.5	13.2	9.9	51.1	Confidential Agent, World's Best Movies	•.
6.	NIGHT OF THE HUNTER— Robert Mitchum, Shelley Winters; 1955; United Artists; United Artists-TV	Million Dollar Movie Thurs. Sept. 12 11:25-1:00 a.m. WCAU	10.8	• 14.1	~ 9.5	50.3	Road House, World's Best Movies WFIL The Beginning Or the End, World's Best Movies WFIL	,-
7.	ALL THROUGH THE NIGHT— Humphrey Bogart, Peter Lorre, Conrad Veidt; 1942; Warner Brothers; Associated Artists Productions	World's Best Movies Sun. Sept. 8 10:45-12:45 a.m. WFIL	10.7	12.4	8.7	49.6	What's My Line WCAU News; Weather WCAU Address by Victor Blanc. WCAU Boston Blackie WCAU	6.8
8.	ROAD HOUSE— Cornel Wilde, Ida Lupino, Richard Widmark; 1948; 20th Century Fox; NTA	World's Best Movies Thurs. Sept. 12 10:45-12:15 a.m. WFIL	10.1	11.5	7.6	32.7	Playhouse 90	20.3
9.	SUDDENLY— Frank Sinatra, Sterling Hayden; 1954; United Artists; United Artists-TV	Million Dollar Movie Wed. Sept. 11 11:25-1:00 a.m. WCAU	9.9	*11.5	8.2	49.7	Ceiling Zero, World's Best MoviesWFIL	4.8
10.	A TALE OF TWO CITIES— Ronald Coleman, Elizabeth Allan, Basil Rathbone; 1935; MGM; MGM-TV	World's Best Movies Fri. Sept. 13 10:45-12:15 a.m. WFIL	8.9	.10.4	7.3	23.7	Person to Person	17.7
N	IILWAUKEE							-
	MY WILD IRISH ROSE— Dennis Morgan, Arlene Dahl; 1947; Warner Brothers; Associated Artists Productions	Saturday Night Thea. Sat. Sept. 7 9:30-11:10 p.m. WTMJ	18.7	20.7	12.7	37.9	Miss America PageantWXIX	23.7
2.	BUFFALO BILL— Maureen O'Hara, Joel McCrea, Linda Darnell; 1944; 20th Century Fox; NTA Film Network	Premiere Performance Sat. Sept. 7 8:00-9:55 p.m. WITI	11.5	13.1	7.0	20.8	Lawrence Welk	15.0
3.	THE DANGEROUS PROFESSION—George Raft, Ella Raines; 1949; RKO; C&C	Triangle Movie Thurs. Sept. 12 8:30-10:00 p.m. WITI	10.2	10.5	9.9	20.1	High-Low	18.8
4,	STATE DEPARTMENT FILE 649— William Lundigan, Virginia Bruce; 1949; Four Continents; NTA	6 Million Dollar Movie Wed. Sept. 11 10:00-11:30 p.m. WITI	7.3	8.6	5.7	30.0	Waterfront WXIX I Led 3 Lives WTMJ Tonight WTMJ	5.6
5.	SABRE JET— Robert Stack, Coleen Gray; 1953; United Artists; United Artists-TV	Afternoon Theatre Tues, Sept. 10 4:30-5:55 p.m. WTMJ	7.2	8.0	6.7	34.1	Uncle Hugo & Popeye WISN Mickey Mouse Club WISN	11.8
6.	THE GUILT OF JANET AMES— Rosalind Russell, Melvin Douglas; 1947; Columbia; Screen Gems	Afternoon Theatre Fri. Sept. 13 4:30-6:00 p.m. WTMJ	6.6	6.7	6.4	35. 3 -	Uncle Huge & Popeye WISN Mickey Mouse Club WISN	5.9 11.1
7.	FOUR DAYS LEAVE— Cornel Wilde, Josette Day; 1950; Film Classics; NTA	6 Million Dollar Movie Tues. Sept. 10 10:00-11:45 p.m. WITI	6.4	₹.6 ¯	2.5	30.3	Weather; News WTMJ The Whistler WXIX Headline WISN Tonight WTMJ	
	THE GREEN LIGHT— Errol Flynn, Sir Cedrie Hardwicke; 1937; Warner Brothers; Associated Artists Productions	Afternoon Theatre Thurs, Sept. 12 4:30-5:55 p.m. WTMJ	6.1	7.0	4.8	29.2	Uncle Huge & Popeye WISN Thy Talent WISN Mickey Mouse Club WISN	5,1 14.0
9.	KISS OF DEATH— Victor Mature. Richard Widmark; 1947; ~ 20th Century Fox; NTA	20th Cent. Fox Theatre Fri. Sept. 13 10:30-12:00 a.m. WISN	6.0	6.4	5.4	24.0	Sheriff of Cochise	15.8 10,6
10.	PARNELL— Clark Gable, Myrna Loy, 1937; MGM; MGM-TV	MGM Tele. Premieres Sat. Sept. 7 11:00-1:00 a.m. WXIX	5.8	- 8.0.	3.5	38.4	Adventure Theatre	0.2

THE NUMBER ONE

Number One? Yes, indeed! Last Saturday and Sunday afternoons, in 13 major American cities, the NTA Film Network achieved a 46.5 share of audience...as compared with a 53.5 share for all other TV networks and stations combined (Trendex).

TV NETWORK

TV Network? Decidedly! It's an organized line-up of 63 TV stations, reaching 83.8% of America's television homes.

IN AMERICA

In Los Angeles — #1 in time period...with 17.5 rating and 54.6 share (ARB) on KTTV. Higher than all other six stations in the market combined.

In Chicago - #I in time period... with 11.5 rating and 47.1 share (ARB) on WBKB. More than double the average rating of the other three stations in the market.

In New York — #1 in time period ...with 10.4 rating and 31.5 share (ARB)...on WPIX. Over twice the rating of the next best rated network affiliate.

A WEEK SAT and SUN AFTERNOON

The dates (Oct. 19 & 20) may well be a milestone in American telecasting, since at that time, the NTA Film Network broke the sight barrier with a national (13-City) Trendex rating of 14.2 vs. 16.3 for all other TV networks and stations combined!

... THE NT A STWORK

America's dynamic new TV network

NTA Film Network showed the first of four Shirley Temple attractions, sponsored by the Ideal Toy Corporation, the Toni Company, with Smith

Bros., Inc. joining up shortly. Partial sponsorship of three other programs in this series is still open...if advertisers and their agencies act quickly.

Today, phone, wire or write: NTA Film Network, 60 West 55th Street, New York 19, N.Y., PLaza 7-2100.

'Assembly-Line' Product Making TV Sterile, Susskind Laments

never been "so inane and inept' and downright dull as it is this season, in the opinion of veteran producer David Susskind. The networks ought to open their shows with an announcer saying, "And now we bring you, dead from Hollywood, on film ...," Susskind

In their attempts to play it safe, the networks, sponsors and agencies have "destroyed the dynamic, progressive creative programming that makes television an exciting medium and promises its greatest potential. Unless they wake up to the fact that in the long run, the "trite and cheap imitations" they program will eventually lose them their audience, the damage they create may take years to remedy Susskind observes.

The producer and partner in Talent Associates admits he's "on a ent Associates admits he's "on a crusade" to restore live programming to the east. But he's "shocked, disgusted and revolted" at the kind of "claptrap" that's being dished out to the viewer. "I used to watch television all evening; I felt it was part of my job to see what other writers and producers were doing. Now I simply can't do it; I turn the set on at 7:30 or 8 and by 9 or 9:30 I can't take any more of it."

Susskind associates television's

take any more of it."

Susskind associates television's sills with the trend to Hollywood and warns that if New York is left to become an "intellectual Sahara," the consequences will be dire for the medium. Hollywood's not concerned with creativity or show business, he says, but only with 'how to make the fast buck." The producers and stars are so concerned with the monetary aspect of their package that they forget about its creative facets.
"You go out to the Coast and

about its creative facets.

"You go out to the Coast and all you hear is, 'We got to get 156 shows into the tin, and then we've got to get them out into rerelease as soon as we can.' But you never hear them say anything about the script or the show itself. They're after the quick buck, and if that's what they want, they ought to invest in an oil well. That's not creativity and that's not show business."

reauvity and that's not show business."

Trend To Coast a 'Fallaey'
Susskind warns that the trend to the Coast in search of star names is a fallacy. "There aren't 12 or 15 genuine actors in the picture business. The rest of them are publicity myths, freaks who couldn't do a 2n-search way spot let alone a 90-minute show. And what makes sponsors think that stars alone is any guarantee of audience? Look at the motion picture boxoffice today; the public won't buy stars if there isn't a good story to go along with it. It's too sophisticated to buy stars alone anymore. So what makes the networks and sponsors think that if stars aren't drawing in the theatres that they are going to draw in ty?"
Happly, Susskind states, so me sponsors have begun to realize the

stars aren't drawing in the theatres that they are going to draw in ty?"
Happily, Susskind states, s o me sponsors have begun to realize the inadequacies of film. "They've got 12 films in the can by the time they go on the air, and suddenly they realize the show is awful. They can't redo the films—the sponsor isn't going to pay for it, neither is the agency or the network and certainly not the packager. There's no opportunity for everyone to sit down and look over the show and start making changes. When we started 'Mr. Peepers,' we didn't have Marion Lorne in the cast, or Mr. Weatherby. In the course of several weeks we developed them into major characters we had created couldn't do the job."

Live television provides the opportunity for hard, creative work which can't be done with film. "We've already done nine separate cript drafts on 'The Prince and the Pauper.' In Hollywood, they've got to get that film in the can in two and a half days, so good or bad, they shoot it and yell 'wrap it up.' There's nothing creative or exciting in that, so no wonder the shows are so bad."

Tipoff to the quality of Hollywood's television product, says

Tipoff to the quality of Holly-wood's television product, says

Sussmith, is the fact that the really creative movie people, like John Ford, John Huston, George Seaton, are doing television. The people turning out the television product are either hasbeens or never-weres, rejects or retreads."

It's a sad day, Susskind says, when New York's "great reservoir of creative talent—the great actors and writers"—is being wasted in favor of "assembly-line" product which is making the medium sterile

WMCA's 'New World' **Getting Brush From** TV-Happy Scripters

Last locally-produced dramatic show on New York English-language radio is having a tough time. The 13-year-old "New World A-Coming," which began a new season on WMCA last night (Tues.) has found itself hard put to find writers willing to accept assignments for indie radio and to de liver on deadline.

The 30-minute once-weekly program, on since 1944, has been considered a prestige showcase for performers and writers. By local economic standards, it cost WMCA plenty to do the stanza. Outlet pays all the going rates on radio talent for the public service show.

For the first time, the station is really feeling the blte. on scripts. It seems to have become a practice of late for scribes to start on their "New World" stories and suddenly put them aside for a tv story nibble.

Even members of the American Federation of Television & Radio Artists, who are described as "always glad to work" on the institutional radio show, have started holding off confirmation of an appearance until the last minute. Apparently, they wait out any last-minute tv shots, which pay considerably more. Lead of the kickoff show, Norman Rose, wasn't set until Thursday last and the balance of the cast didn't confirm until Monday. In all, there were eightparts producer Howard Phillips had to fill, and everyone made it clear to him that they would have to cancel out if a tv show came along. Even members of the American

KMTV's 'Color Carnival'

Omaha, Oct. 29.

Station KMTV may have started a trend in color ty set sales that the broadcasting, industry has been waiting for.

According to Owen Saddler, exec veepee and general manager, the veepee and general manager, the "Color Carnival" which the station has been promoting for the past month to emphasize its increase in color programming, has made the Omaha public so color conscious that many dealers find themselves cleaned out of their complete in

cleaned out of their complete inventory of sets.

The "Color Carnival" promotion consisted mainly of on-the-air material plus a series of live remote color programs including an operation from the Clarkson Memorial Hospital, the Ak-Sar-Ben Coronation and Ball, the outstanding social event in Nebraska, and a live remote from the home of Nebraska's famed artist, Milton Wolsky.

Radio Blurbs on Display

Chicago, Oct. 29.

WGN aired a special 15-minute program of award-winning radio blurbs last Saturday (26), using eight national spots that have been named the most effective anouncements of 1957. Showcased were the commercials of Beech-Nut Gum, Budweiser, Dodge, Ford, Mariboro, Pepsodent, Texaco and Winston, all of which have had schedules on the station this year. The show was unsponsored.

Robt. Sarnoff's **Happy Footnote** For Radio Affils

The one-big-happy-family atmos phere that pervaded the NBC Radio affiliates meeting in New York in September was continued last week in a meeting of the affiliates' executive committee, which vas promised new station compensation increased and which was advised of substantial hikes in ratings, bill-ings and compensation during Sep-tember.

Ings and compensation during September.

NBC prexy Bob Sarnoff told the group that September billings were up 70% over September of 1956, that aggregate station compensation was up 200% (300% for stations carrying the full NBC commercial lineup), that sponsored hours are up 40% and that ratings, as reflected in the new Nielsens, have shows farmatic share of audience gains.

Share of audience picture, as delivered by Joe Culligan, v.p. in charge of radio, showed a 37% share increase in the 10 am. to noon period, a 40% share impt for the 2 to 3 p.m. period, formerly locally programmed, and a "continued lead" in nighttime share.

Sarnoff told the exec group that compensation would be increased in two steps, the first effective on tot 1 test the second next April 1

compensation would be increased in two steps, the first effective on Oct. I past, the second next April I. Compensation increases are in line with the new compensation formula adopted by the affiliates, which took effect Oct. I. Compensation plans were endorsed by George Harvey, chairman of the affiliate group, on behalf of the committee.

Herb Brodkin's 2 New Series on CBS Griddle, Duff, Felton to Coast

With Gordon Duff and Norman Felton tapped for the Coast-originating production chores on "Studio One," Herb Brodkin has already begun development in New York on two new series, "Front Ofice," a half-hour filmed series on big business starring Ralph Bellamy, and a still untitled live hour drama.

Pilot on "Office," which is Brod-kin's first half-hour filmed effort

Pilot on "Office," which is Brodkin's first half-hour filmed effort
and his first half-hour show since
he did "ABC Abhum" back in 1952,
t is expected to roll within a month
in New York. Brodkin is working
on assigning a writer to the series,
filling in the cast, etc. CBS probably will offer the series for sale
during the spring for fall airing.
As for the hour drama series, the
web is reportedly assembling a
largescale research effort designed
to show that the time is ripe for a
reemphasis on live dramatics. Understood also that Brodkin also has
several scripts on hand for the new
series, properties he purchased recently for "Studio One" but which
for one reason or another will be
diverted from the show.

Nielsen's Top 10 in Britain

(Week Ending Oct. 13)

Sunday Night at the London Palladium (ATV)	74%	
Play of the Week "Arrow in the Air"(AR))	
Take Your Pick(AR)	71%	
Armchair Theatre—"An Inch from the Heart". (ABCTV)	70%	
Close Up(AR))	
Criss Cross Quiz—Wed(GRANADA)	68%	
Emergency Ward 10—Tues(ATV)	1	
Television Playhouse—"Thunder on Sycamore	67%	
Street"(GRANADA)	1	
Murder Bag(AR)	1	
The Jubilee Show(AR)	66%	
Figures reveal the audience in the Landau North and Miles	313	

Figures reveal the audience in the London, Northern, Midland and Scottish television homes capable of receiving both BBC and ITV programs.

TV-Radio Production Centres

IN NEW YORK CITY .

Pamela Linkroum, actress-daughter of NBC exec producer Dick Linkroum, pulls a switch by making her ty debut on CBS-TV, via "Look Up and Live" Sunday (3) . . . Al Freedman, producer of NBC's "Twenty-One," to Denver and Los Angeles this week to scout for new contestants . . . Jack Benny planes to N.Y. this weekend for some 10 days in the east, accompanied by J&M Productions prexy Irving Fein. Benny will do a Bonds for Israel show in Atlantic City Nov. 9 and perform with the Toronto Symphony in Canada Nov. 12... CBS pubaffairs director Irving Gitlin addresses the American Medical Assn.'s affairs director Irving Gillin addresses the American Medical Assn.'s national conference on television and radio in the health field in Chicago Nov. 7... Cathleen Cordell doubling between CBS-TV's "Edge of Night" and CBS Radio's "Backstage Wife," both soapers... Sam Levenson guests on "Let's Take a Trip" on CBS-TV Nov. 12... Peter Lind Hayes & Mary Healy set for the Perry Como show Nov. 9... Alfredo Antonini takes time off from "Twentieth Century" assignments to conduct the Tampa Philharmonic there Nov. 7... Peggy Derr, wife of John Derr, special assistant to Arthur Godfrey, regained her Women's Golf Championship of the Upper Montclair (N.J.) Country Club ... Don Bell, Des Moines radio-tv personality, in N.Y. last week on business-pleasure trip, making a trailer for Vanguard Pictures for the upcoming "Jamboree" rock 'n' roll feature film and discussing possibilities of a network deal ... Walter Cronkite won the Southwest Journalism Forum's "top reporting in '57" award last week in Dallas ... Manuel Robbins, constitutional lawyer in N.Y. district attorney's office for the past 12 years, set for a stint on CBS-TV's" "verdict Is Yours" ... James C. Kelly, formerly with WOR, joined WRCA as a radio salesman ... Don Morrow tapped by Max Factor to handle commercials on the Polly Bergen show ... John Karol, CBS Radio sales v.p., and Frank Nesbitt, director of sales development, back from a midwest agency-sponsor swing ... WRCA-WRCA-TV advertising-promotion execs "Tony Kraemer and Mike Lannon to Chi over the weekend for the Broadcast Promotion Assn.'s convention ... Bill Adams, Danny Ocko and Miller Lide into CBS' "Right to Happiness" soaper, while Casey Allen and Margaret Draper into "Ma Perkins" ... International Rescue Committee distributing kinnes of WRCA-TV's "Treedom's Story," last week's special on the first anni of the Hungarian revolt ... Paul Taubman, music director for "Twenty-One" and "Tic Tac Dough," working on a "Quiz, Money & Tears" record album ... Husband-wife team of producer Wilbur Stark and actress national conference on television and radio in the health field in Chi-

currently hosting Stark's "True Story" on NBC-TY . . Bill Thourlby inked for a commercial for Schick . . . Youngest of the CBS Radio soapers, "Nora Drake," celebrated its 10th anni on the web Monday (28) (28) (28) (27) afternoon. Sponsor is Monet Jewelry Question of why Hollywood rather than New York is becoming nation's tv center will be explored by actress "Patricia Neal on John Wingate" 'Night Reat" show tonight (Wed.) . . . WPIX kicked off the Madison Square Garden events with Saturday's (26) telecast of pro basketball, New York Knickerbockers versus Boston Celties . . . Sir Leslie Monree, United Nations General Assembly president, was Mutual's "Reporters' Roundup" guest Monday (28) . . Kirk Douglas is Mike Wallace's ABC guest Saturday (Nov. (2) . . Bea Lillie and Joel Grey guest on tomorrow (Thurs.) Pat Boone stanza . . Henry W. Levinson, promoted from training staff to sales development and research scribe last April, was named new manager of sales development for American Broadcasting Network, the radio side . . . Guy Lombardo, Jill Corey numbered among guests on ABC-Ty's coverage of the Bamberger turkey night parade (Nov. 27) . . Last Sunday (27) WNEW's "Counterpoint," nosted by Prof. William Kunstler, had N.Y. Times motion picture critic Bosley Crowther last Sunday (27), and will have Columbia's Paul Laziarus next Sunday, to fight out whether the flicks "are living up to their responsibility" . . Barbara Joyce finishes with her "Edge of Night" stint tomorrow (Thurs.) and opens the following eve at off-Broadway Showcase Theatre in "Detective Story" revival.

The Intermountain Network Affiliates of Mutual have sent a congratulatory resolution to the net for the progress made in MBS' on the scene-news coverage, sports schedule and special events programming since the take over of Paul Roberts as prexy. The resolution was adopted at the affiliates annual meeting in Salt Lake City . . . Washington hostess Elaine Shepard will be interviewed Friday (1) on John Wingate's "Controversy" show, WOR . . . D

IN HOLLYWOOD . . .

Robert Coleson ends 11 years as Coast rep of Advertising Council Dec. 31 and will be succeeded by Robert Grey of NEC-TV's promotion department... David Gerber checked out of BBD&O to join Famous Artists on program development and packaging... Tom Harmon, CBS sportcaster, on the mend after surgery resulting from Asian flu... Joe Rines due back at N.W. Ayer next week after third hospital siege this year ... Joel Rapp, busy at Ziv on two pilots, asked his dad, Phil, if he needed any help, Said the proud paps, "I do but I can't afford you." ... KNXT class in tv drew over 200 admen. Purpose of the school, according to Clark George, station manager, was to "familiarize agency and ad personnel with all the industry facets so they (Continued on page 60)

'Music to Brush Your Teeth By'

Wednesday, October 30, 1957

San Francisco, Oct. 29.

American radio music is "music to brush your teeth by," according to the music program director of Kol Israel, the Israeli broadcasting system.

Shabtai Petrushka, currently touring the U.S., has a lew opinion of U.S. musical programming, though he tries hard to be courteous. When prodded, however, Petrushka says:

"In my opinion, the sponsors are the ones who determine what is programmed on American radio."

He doesn't think this is beneficial to radio.

He scoffs at most of the programming on AM stations as "cheap music," feels there are "only a few good FM stations" in the U.S., Kol Israel's 90 hours of weekly programming, says Petrushka, include only about 20% pops—"most consists of pieces with Latin-American rhythms and good, genuine American jazz in the Count Basie-Duke Ellington-Woody Herman vein."

The other 80% of the time is devoted to longhair music and the playing of new works by contemporary Israeli composers.

playing of new works by contemporary Israeli composers.

Petrushka says Israel's tv blueprints have already been drawn up and have a 1960 deadline. He explains:

"The cost is high and I am afraid we will have to go commercial."

Lanny Ross' 25 Years

stars went through but only a few survived. This is the day of the "personality salesman," and Ross had a tough inner battle before he could accept the fact. "Imagine Jessica Dragonette doing commercials today," he says, "and that will give you an idea of my feelings when I realized the changes that were taking place in the business. But I love radio, I've got a great affinity for the microphone and for the people I reach, and I made the adjustment."

Ross feels he hasn't suffered any

Ross feels he hasn't suffered any Hoss feels he hasn't surrered any from his modern-day role as a salesman-performer. "Sometimes I think it's made me realize that I'm a better all-round person because of it. I remember nearly four years ago when I came to WCBS (N. X.) ago when I came to WCBS (N. Y.) to talk about the show I'm doing now. I sat down with Sam Slate, the program manager (now general manager) and for four hours we didn't mention show business or advertising or my background. We just talked about me, and I guess Sam was sizing me up as a person rather than just as a singer. Well, the show has been going along for all that time now, and I think it's a source of satisfaction to me that I rate as a person with my listeners.

Public Expects The Pitch

"Actually, today's audiences ex-pect the performer to sell. I re-member when I first started and I had only 15 commercials a week had only 15 commercials a week—
I've got 60 now—and a cabdriver
asked me how the sponsors were
coming in. I was a little surprised,
and asked him how he knew about
sponsors. That's the way you get
your salary, isn't it?' he—said. I
think people know you're doing a
job, and if they believe in you, in
your sincerity, they'll buy the product. I think I can sincerely recommend the products that I sell and
I don't think I'm seering any of
my public wrong when I recommend one of them,"
Radio wasn't always that way. of

mend one of them."

Radio wasn't always that way, of course, and Ross likes equally to hark back to the days when, as one of the country's top singers, he carved out a permanent niche for himself in show biz annals. Or to the earlier days when radio was finding itself as an advertising and entertainment medium. He remembers when he was doing the Hellman's show, and at the same time was studying voice on Park Avenue.

An advertising executive whose

man's snow, and at the same time was studying voice on Park Avenue. An advertising executive whose hobby was singing heard him and brought him to Marion Harper Sr., father of the present McCann-Erickson prexy and advertising manager for Maxwell House Coffee. Harper was impressed with his voice, wanted to use him for the "Show Boat" cast, but stopped short when he discovered Ross was a Yale man. Harper, he recalls, hemmed and hawed and Ross was ready to give it up as a bad deal, since the ad fraternity was making a big thing about the grassroots approach. Finally, Harper said, "Well, young man, Yale is fine, but have you ever been out west?" Ross had the day won, for he told Harper he'd been born in Seattle, "and you can't get much further west than that without getting your toes wet, sir."

[Pix, Niteries, War, TV, More Radio]

Pix, Niteries, War, TV, More Radio

In October of 1932, Ross found himself among the regulars on "Show Boat," and a nationwide star of the first magnitude. Then came more radio, pictures, night clubs, the war, television, more radio and still more radio. There

riod through which all radio's great was Packard's "Mardi Gras" show, stars went through but only a few survived. This is the day of the "Franco" - American program, the "Camel Carayan" and then three "Camel Carayan" and then three "Camel Caravan" and then three years of wartime service as a major on General Douglas MacArthur's staff. In between, in the latter '30s, there were pictures, "Melody in Spring" and "College Rhythm" for Paramount and "The Lady Objects" for Columbia

for Columbia.

But why always back to radio? Why didn't Ross, with a major reputation and a fine boxoffice potential, stay in Hollywood. "Well," he says, I guess I was in a little bit of a hurry then. I made three pictures, but I wanted to work with my voice, and I didn't get much opportunity out there. I realize today that I would have eventually made it big if I had stuck around for a few more years and kept my nose clean. But when the first radio offer came, I grabbed it, and I've never really been sorry."

After the war, came television,

never really been sorry."

After the war, came television, but before video had its major impact, Ross was going full-steam again on AM with a show for Ivory Soap. In 1947, when Procter & Gamble notified CBS and Ross that they were rebudgeting their advertising for television and that the Ivory show was cancelled, a lot of people, including Ross, saw what looked like the handwriting on the wall.

A TV Pioneer Also

Ross had done a closed-circuit test show on television back in 1937, so he wasn't a complete stranger to the medium, and before the year was out, he was starring on NBC-TV or Swift in one of the first musical variety shows on tele. In 1949, as sponsors do, Swift cancelled, and Ross again found himself back in radio, this time for Gulf Oil on Mutual.

In 1950 to 1953, when radio was facing its darkest days, Ross was a facing its darkest days, Ross was no Mutual for Arteave Rings, a Boston jewelry concern which had been a longtime major magazine advertiser but was trying radio.

Deen's longume major magazine advertiser' but was trying radio. Arcarve finally cancelled, not because of any dissatisfaction with the show, but because it insisted its distributors preferred magazine advertising so that they could distribute placards and other point-of-scale material to dealers.

of-scale material to dealers,
Ross then took off on a long
classical concert tour, and it was
on this tour that the tough adjustment to the new look of radio began to take place. In the smaller
western tours, Bess would done gan to take place. In the smaller western towns, Ross would drop in on jewelers and distributors, talking about the radio show and their advertising and selling problems, learning their point of view and imparting his. When he returned to N.Y., he had another goround with the Artcarve people, who told him of the wonderful reaction of the dealers and distribs with whom he'd met, but in the end said they were sorry but they'd decided on magazines and would stick with it. stick with it.

unded to NX, he had another gocound with the Artearve people,
who told him of the wonderful reaction of the dealers and distribs
with whom he'd met, but in the
end said they were sorry but they'd
lecided on magazines and would
stick with it.

Also Supermarket Personals

Ross didn't get his sponsor back,
but he learned one of the hard lessoms of the new radio business
since then, he's found it easy to
traft radio as a business and
hinks nothing of doing the modtraday supermarket personal aplearance rounds, a must for the
adio "salesman" but unthinkable
radio of three to five hours per day
to the exclusion of others who have
something to offer and desire to
compete for the attention, patronradio a business and
the American home. Not equal access at the start, but limited access. And if the public wil Also Supermarket Personals

Ross didn't get his sponsor back, but he learned one of the hard lessons of the new radio business. Since then, he's found it easy to treat radio as a business and thinks nothing of doing the modern-day supermarket personal appearance rounds, a must for the radio "salesman" but unthinkable back in those halcyon Jessica Dragonette days. He's richer for the experience, he feels, and he's the experience, he feels, and he's not necassarily talking about the coin of the realm. of the realm.

and the home-base, Ross is able to do less concert work, niteries and stock than he'd like to, but still has gotten a chance to hit such boites as the Cotillion, the Maisonette, El Rancho and other Maisonette, El Kancno and otner of the plush spots. But home is where the heart is, and that's before a microphone. Twenty five years is a long time, but Ross sees no reason why he and radio can't swing through another 25 with the ease of an engineer flickering a switch.

WBC Setting Aside **Prime Evening Time** For Educ'l TV Show

Oft-debated question of how well cultural-educational television will

Oft-debated question of how well cultural-educational television will do in prime evening time is due to be put to the test by Westinghouse Broadcasting Co. The Westinghouse Broadcasting Co. The Westinghouse stations are assigning prime evening slots to WBC's new filmed half-hour kiddie-slanted series on mathematics, "Adventures in Number and Space."

Series, filmed in New York by WBC in cooperation with Teachers College department of mathematics at Columbia U., stars Bil' Baird and his puppets. WBC has cleared the following time slots for the entry: Boston, WBZ-TY, Tuesdays, 7:30 to 8; Cleveland, KWY-TY, Saturdays, 6 to 6:30; Pittsburgh KDKA, Thursdays, 8 to 8:30; San Francisco, KPIX, Thursdays, 6:30; Thursdays, 7:30 to 8. Show kicks off the week of Nov 12.

Westinghouse, in order to give the show the biggest possible competitive push, is setting up an intensive advertising-promotion campaign in each city. Apart from at least one national magazine ad, WBC is packaging on-the-air promotional kits with sildes and films, and will even use its radio stations to promote the series. Stations are tieng the series in with junior high schools and high schools in each area and are setting up press-conferences and previews in each city, with Bil & Cora Baird and program consultant Prof. Howard Fehr making personal appearances.

Celler

Continued from page 30 =

Continued from page 39
pressed the belief that "no court
in the land" could rule toll-ty constitutional under the present law.
Porter, opening the debate in defense of toll-ty, listed slx "indisputable characteristics" of the
present free broadcast system:
A limited video service to the
public. Responsible charges of

monopoly and dominance against the principal networks from Con-gress and the Barrow Committee. A limited television service at presgress and the Barrow Committee.

A limited television service at present for public consumption. Allegations of mediocrity in programming because of the cost-per-J,000 concept along Madison Ave. The necessity of mass appeal and other factors. Complaints by local and regional advertisers that they lack access to the market-place because of cost. "Last but worst," the lack of community identification and local outlets of self-expression which are inveighed against by political and civic leaders and "by the FCC itself."

"I contend," the lawyer said, "that pay-tv has the potential to liberate at least the source of these criticisms and attacks on the status quo. Without obsoleting present consumer investment, closed-circuit systems can add three new changles of audio and visual communi-

consumer investment, closed-circuit systems can add three new channels of audio and visual communications into most of our 40,000,000 tv homes. This would relieve the shortage of communications channels."

Porter said that presently there

Segal's 'Pops' Format in Bigtime KOBY Payoff; All Frisco Radio Up

trend has made a big comeback in the Frisco area, with all eight major stations in Frisco reporting business up anywhere from 10 to 700%.

An interesting twist on this comeback has been the sky-rocketing ratings of an independent, semi-rock 'n' roll station, Dave Segal's KOBY, which culminated with KOBY edging out the area's longtime 50,000-watt champ, KCBS, in the July-August Pulse.

Segal, who operates indies in Denver and Greenville, Miss., purchased KOBY a year ago from S. A. Cisler. The 10,000-watter at that time was known as KEAR, "the good music station"-that is, Cisler operated with a longhair-music policy.

Segal changed the call letters, installed a "Top 40" pops format, used disc jockeys with house names and, after weathering a NABET strike last October through December, has steadily beefed up the ratings of his music-and-news outlet.

Result has been a steady increase in business—and time rates.

Last January, says KOBY sales manager John McRae, the station had "only five or six accounts." Today it has about 80, half of them national. Prime time rates for a single 60-second commercial have jumped from \$15 last January to \$40, as of Oct. 1.

Competitors estimate KOBY's billings are running between \$35,000 and \$75,000 a month now, and optimistic KOBY execs hint billings are closer to \$100,000 a month. In addition, Segal's known to have turned down an offer of \$1,000,000 for the station several months

One result of KOBY's success is that several other indies have adopted a chart formula.

KYA, the McCaw-Keating KYA, the McCaw-Keating station here, has gone all-out for the kid listeners, with a "Top 30" based on actual phone calls to the station. Station manager Irv Philips says KYA has been getting about 500 calls a day with its "Voice Your Choice" gimmick. The record preferences are tabulated and this tabulation forms the basis of muste programming, just as KOBY's tabulation of record sales and juke-box-statistics from about 80 Frisco area stores forms the basis of its "Top 40."

KYA's additional gimmick start-

"Top 40."

KYA's additional gimmick, started in mid-August and not yet fully reflected in Pulse, is to phone back 50 to 100 callers daily and let them tape their choices for rebroadcast a week later. Each caller whose taped choice is aired gets \$1 and Philips says the station's aiready given away more than \$2,500 in \$1 chunks.

KJBS has also tained in the station of the started with the started way more than \$2,500 in \$1 chunks.

KJBS has also joined in the chart craze, with a "Top 50." Boss Stanley Breyer says, however, that this "Top 50" simply is based on a national survey of songs most often played on radio and that the station's basic music-and-news policy hasn't changed.

Figure KSAN S. H. Patterwork.

Even KSAN, S. H. Patterson's indie which is beamed primarily at foreign-language and Negro groups, has joined in the fun. KSAN deejay "Jumpin' George" Oxford originated a "Top 10,000," which he plugs to the hilt—facetiously, of course.

Philips says LVA's group of the course of the

uously, of course.

Philips says KYA's gross for the fiscal year ending July I was \$770,000 and that at the current rate of growth in billings KYA ought to do about \$850,000 in this fiscal

Breyer says KJBS's billings have increased about 25% over a year ago.

ago.

One independent has held off on rock 'n' roll. This is KSFO, which in recent years has been probably the strongest indie in the Frisco area and was purchased by Gene Autry's Golden West Broadcasters for \$1 million almost a year ago.

Golden West installed Bill Shaw the street of the stronger of the street of the stre

as station manager and Bert West assimilation as sales manager and the two CBS- old ones.

Radio, following the national up as much as 50% over a year ago. Their format is, desically, music and news, too, but they tend to promote their personalities, such as Don Sherwood, Del Courtney, Bob Colvig and Dick Cook, to a much greater degree than does KOBY.

KSFO has the additional advantage of a very strong dial position, 560, way over on the left side, and has maintained a ratings spot close behind KOBY and the two strongest network stations, KSFO's billings are very close to, if not above, \$100,000 a month.

KCBS, the CBS flagship which Arthur Hill Hayes manned until jumping to presidency of CBS Radio, is almost surely doing the biggest business of any Frisco area outlet, probably well in excess of \$1,000,000 a year.

Henry Untermeyer, current sta-tion manager, says business is up "more than 10%" over a year ago, says national spot sales have been climbing steadily since a dip in early 1954 and says local sales show an "ever-increasing curve upward."

Possibly in reaction to KOBY's success, three KCBS performers last month started urging listeners to write in their opinions on rock 'n' roll.

to write in their opinions on rock 'n' roll.

Singer-deejay Guy Cherney began it on his morning show and in 10 days received 683 letters, of which 648 were anti-rock 'n' roll. Bill Weaver, a sort of local Arthur Godfrey, picked it up and got almost as many letters, overwhelmingly against rock 'n' roll, and Wanda Ramey, who runs an afternoon show under the house name of Jane Todd, got a couple of hundred letters expressing the same sentiments. KCBS is now in process of polling the letter-writers to get data on their purchasing power—station time salesmen presumably will use the data to counteract the effect of KOBY's upsurge to the top Pulse ratings, for KCBS (and KNBC) rates are the highest in the area (\$50 for a single 60-second spot). in the area second spot).

KFRC, the Don Lee-Mutual outlet, is up around 20% over a year ago, according to sales manager Bill Nichols. KFRC is one of Frisco's oldest and best-entrenched stations, and the only Frisco outlet still originating (Pacific)

"Our basic sound is talk." says ichols, "for people who like to Nichols, listen."

Top-rated at KNBC is Doug Pledger, a deejay addicted to polkas who is on the NBC 50,000-watter more than 25 hours a week.

KNBC station manager George Furst says business is better, won't say how much better except to point to the net's 40-plus% jump.

point to the net's 40-plus% jump. Fourth major o-and-o network outlet here is KGO, which has had a thorough managerial shakeup at the hands of its new boss, ABC vice-president John Mitchell, in the last eight months.

KGO has been running behind in the ratings and last March even dropped Pulse, according to radio sales manager Dave Lundy, "because we knew we were coming up with a new format." The changes seem to be in the direction of more live shows, more shows aimed at women, and more shows which more live shows, more shows aimed at women, and more shows which dovetail with the net's shifting program concepts. Lundy says the station resumed buying Pulse Oct. 1 and expects so considerable a lift that it's having a special 30-day survey made

vey made.

Despite KGO's shakeup, Lundy adds, the station's sales are 18% ahead of a year ago.

Mitchell Ankles ABC

MICHEII Ankies ABU

J. Ward (Jack) Mitchell is out as head of the script department at American Broadcasting Network after some 14 years with the radio hookup. Web, which came under new management last spring, has brought Bill Rafael in as script editor, but the administration of the department, which formerly fell to Mitchell along with the editing aegis, has been turned over to Drex Hines.

Hines is ABN's assistant program director, and he'll merely be assimilating the new du'y into his lold ones.



Everything you could wish for...

On Monday night an American classic (which was bought by 343,000 people in 76 years) came to life in an hour-and-a-half on television. It brought its sponsor a warm welcome from 30 million viewers, won the admiration of television's severest critics, and was brought to over 11 million American homes—free—by the network with the most popular program schedule in all television... THE CBS TELEVISION NETWORK

Foreign TV Reviews

oducer: Marjorie Ristori 60 Mins., Thurs., 9:30 p.m. ASSOCIATED-REDIFFUSION from London

from London
This show made the sixth time
that Jack Hylton had presented
"The Lady Ratlings" on ty, and
with so much past experience and
a host of talent upon which to call,
it would have seemed certain that
the program could not miss. But
it did. The show developed into a
slightly inferior, dated vaude offering which smacked of a large
scale hen party.

slightly inferior, dated vauue offering which smacked of a large scale hen party.

Tessic O'Shea added a touch of itseliness to the proceedings with some full-blooded singing, and despite her girth, joined in dancing the Can-Can with plenty of gusto and no mean proficiency. For the rest, the show consisted of rather crude sketches (with a high percentage of the ladies donning mustaches, beards and gents clothing), tumblers, chorus lines and vocals. The offering lacked the polish which could turn it into a good novel entry.

QUESTO NOSTRO CINEMA Narrator-Director: Bruno Benek Tues., 10:30 p.m. RAI-TV, from Rome

RAI-TV, from Rome
Stanza is an often interesting, big-picture promotion effort by the Italian pic industry which has a growing viewership due primarily to the inserted film clips and presence and interviews of top stars rather than to the format of the show itself. Latter is due for a shakeup soon.

shakeup soon.

Show generally tees off with a report on a sector of the industry, showing behind-the-scenes doings in various production phases, etc. It then segues into a star interviewer and or a visit to a pic location, winding with some clips and trailer material on upcoming Italian productions.

tion, winding with some citys and trailer material on upcoming Italian productions.

Item caught began with a sidewalk interview by starlet Sandra Milo, in which she asked various Romans their feelings on local and foreign films. Aside from being technically very faulty, and not showing her good looks to any advantage, interviewees' comments—and show is on film—were often strangely embarrassing to both local and foreign pix. Latter were frequently criticised for their "violence and brutality." making one at first think of a put-up job, only to have this later disproven by similar slaps at local pix. All of which would appear poor promotion for films in general, despite the interspersed favorable comments and the praise of such Italo stars as followed by some clips of Miss Milo's next release, in which she co-stars with DeSica.

Lending the stanza some positive value was the windup interview of actress Davin Addams' last pic. ("A King in New York"—hardly to be considered an Italian production in need of promotion.

Italian production in need of pro-

VERA LYNN SINGS
With Semprini, The Keynotes,
Dennis Spicer, The Leslie Roberts Silhouettes, The Eric Robinson Orch
Writer: Freeddie Robertson
Producer: Albert Stevenson
40 Mins., Thurs., 7:20 p.m.
BBC-TV, from London

BBC-TV, from London
Long-standing popularity songstress Vera Lynn, back with another series for the state web, has
lost none of her natural charm and
vocal ability and cruises through
the 40 minutes of her program in
which her main duties are as femcee, with a pleasant casualness.
Excellently accompanied throughout by the Eric Robinson orch, as
were the other performers. Miss
Lynn contributes to the vocalistics
in her familiar style in several
spots.

THE LADY RATLINGS HERE vided laughs with his vent act, and AGAIN
With Vie Roscoe, Tessie O'Shea, cal quintet, filled in their spot Carole Calores, Dorita Chester, nicely. The Leslie Roberts Silhou-Maudie Edwards, Curly Flana- ettes, a team of novelty dancers gan, Joy Ganjou, Doris Hare, with a blackout routine which gives Lind Joyce, Marianne Wilson, the illusion of hands, heads or feet Claire Ruane, Marjorie Ristori, becoming detached, did not come Helga Barry, Trixle Mason, Jill, Hurley, Elsle Percival, Jill Sum- Production, however, was genermers, Billie Love, Adele French, ally good.

Marjorie Manners, The Reed Twins, The Bill Ternent orch, others
Producer: Marjorle Ristori

WHACK-O!
With Jimmy Edwards, Arthur How-Producer: Marjorle Ristori

WHACK-O!
With Jimmy Edwards, Arthur Howard, Elizabeth Fraser, John Hall, John Stirling, Phillip Howard, John Scott, Margot Grahame, Peter Stephens, Kynaston Reeves Writers: Frank Muir, Denis Norden Producer: Douglas Moodie 30 Mins.; Tues, 7:30 p.m.
BBC-TY, from London Ex-schoolmaster, now comedian, Jimmy Edwards hasn't forgotten a trick since his tutorial days, and back in cap and gown as headmaster of an infamous British public school, "Chiselbury," for this series, makes the most of his background to inject authenticity into the zany setup. Scripted by a couple of top writers, Frank Muir and Denis Norden, the skein unfo'ds episodes in the events at the school, under the rule of its shyster headmaster. The teaching staff is hairbrained and the pupils are always up to no good. Situations bring laughs and a certain amount of ad libbing by Edwards adds to the fun.

The episode caught involved the comedian's efforts to get the son of a Marchioness, to the school and save it from bankruptcy. Humor was very British.

was very British.

HANCOCK'S HALF HOUR

With Tony Hancock, Sidney James,
Raymond Huntley, Iain MeNaughton, John Vere, Richard
Statman, Anne Marryott
Writers: Alan Simpson, Ray Galton
Producer: Duncan Wood
'8 Mins., Mon., 8 p.m.
BBC-TV. from London
Tony Hancock didn't quite get
his half-hour in this series, but he
made good use of what time there
was at his disposal to go through
several very funny routines and
shape the show into a real laugh
maker. This British zauy, who's
equipped with a fair for drama,
soueezed every ounce of humor out
of his material.

Told by his doctor (Raymond
Huntley) that he has a body which
"is representative of the seven
deadly sins." the comedian decided
to take a health cure in a desolate
spot in the Scottish Highlands.
Accompanied by Sidney James, he
settled in a shack without any provisions, intent on catching his own.
The ensuing comedy was top line
with Hancock's expressive features
making for more laughs than his
lines. The show was slickly produced by Duncan Wood. Bary.

SPOT THE TUNE

lines. The show was nickly budded by Duncan Wood. Bary.

SPOT THE TUNE
With Ken Platt, Marion Ryan,
Peter Knight orch, others
Director: David Main
30 Mins., Wed. 8 p.m.
Granada-TV, from Manchester
Back again for a further series.
Granada-TV's musical quiz game
"Spot The Tune." which in the past
has been a bright offering, was
bogged down by its emcee Ken
Platt, who lowered the standard of
his humor and put several contestants on the spot with awkward
preambles. The show, however,
still had the twofold appeal of featuring current and past hit songs
and cash prizes.

Contestants answered a series of
musical questions played by the
Peter Knight orch for a maximum
prize of \$80. There was also a
jackpot of \$280 for the qualifying
player who could name a tune after
hearing only its middle eight bars.
On the show caught the prize was
not won and will be added to the
total for the jackpot in the next
program. Marion Rvan provided
some pleasant vocal distractions.

Foreign Followup

cocal ability and cruises through the 40 minutes of her program (in which her main duties are as femcee), with a pleasant casualness. Excellently accompanied through the the other performers, Miss were the other performers, Miss Lynn contributes to the vocalistic in her familiar style in several spots.

The relaxed atmosphere was Turthered by pianist Semporing whose impercable style is now his trade mark. Dennis Spicer pro-Chelsea at Nine

the pity, didn't support the promise held out by the big name cast. Marceau, currently appearing in his own mime revue at the Cambridge Theatre, was featured in two spots direct from that house. The bridge Theatre, was teatured in two spots direct from that house. The first, which appeared to be far too long, upset the tempo of the pro-duction; furthermore, they hadn't chosen his best subjects. His sec-ond appearance, much briefer and brighter, helped to restore the bal-ance in his favor.

Segovia deservedly is regarded

ance in his favor.

Segovia deservedly is regarded as one of the top classical guitarists of the world and in three short pieces, two of which were of Spanish origin, illustrated his skill and mastery of an instrument which is normally associated with much lighter much which is normally associated with much lighter much which is normally associated. normally associated with much lighter music. Elsa Lanchester had lighter music. Elsa Lanchester had two main numbers, only one of which—from an A. P. Herbert lyric —really had clicko quality. Bruce Trent did adequately in a lesser vocal spot, giving with a full-throated rendition of "Granada" followed by one of the hit tunes from "Brigadoon." Elaine Grand was an over-enthusiastic femce with a tendency to outstay her welcome in doing the introhonors.

The Granadiers, in a pitch for

come in doing the intro honors.

The Granadiers, in a pitch for topicality, did their owener in space suits, taking off on a rocket for the moon. Entire presentation was slickly directed by Coby Ruskin.

Myro.

Tele Followup

Continued from page 46

best of all by just sitting in his wheelchair for an introduction.

Female impersonator T. C. Jones was used tastefully in a madeap spoof of turn-of-the-century music hall fare, with help from his company of four. Jones worked in drag throughout and never gave his male identity away, which was fine for the family trade. The singers, all of them relative newcomers and each doing a single number, were okay. Soprano Connie Towers, a blonde looker, disnlayed fine camera presence. Jane Morgan sang her current Kapp hit. "Fascination." Don Rondo gave out with a fair pop ballad, and Andy Quinn (CYO Youngster of the Year) spun out something on the Halloween theme. Dario Cassini, a tenor with powerful lungs, got good results with a Victor Herbert number, and for some reason Sullivan sheehorned into an already crowded format a film of The Platters singing "Great Pretender" on a Paris stare, Huch O'Rrian (Wvatt Earn) was promised but didn't appear excent for a handshake at the start, which amounted to a plug for his new record album.

The Twentieth Century

new record album.

The Twentieth Century

Military rocketry and the effect it had on the destiny of both Hitler and the Allies during World War II was graphically recounted Sunday (27) by "Guided Missile." Chapter Two in CBS-TV's "The Twentieth Century", series, Half-hour program unreeled some remarkable footage of the "buzz bombs" that Nazi Germany loosed on Britain in the closing days of the war.

With an excellent compilation of wartime clips as its basis, the documentary qualities of this Prudential Insurance sponsored airer in effect was a gruesome lesson to viewers on the vital importance of missiles. For, as the able commentary of Walter Cronkite pointed out, Hitler made a "supreme blunder" when he temporarily struck the long-range rocket off the oriority list.

Der Fuehrer's V-1 (vilotless plane) and V-2 (sucersonic long-range rocket) might well have turned the tide of war in Germany's favor had not the Allies won their race to capture the launching sites at Peenemunde, On the whole "Culded Missile" made for sober reflection particularly in light of rocket expert Dr. Werner von Gilb.

Studio Jam-up

Continued from page 31

up is the fact that "Hallmark Hall of Fame" is in NBC's other Brook-lyn studio that same week with "On Borrowed Time." And because of the Brooklyn situation, with "Hallmark" and

And decause of the Brooklyn situation, with "Hailmark" and he GM spec originating there, "Suspicion," which normally does its b-w shows from Brooklyn, moves into ABC-TV's Studio TV-1 for one-time only, on Monday, Nov. 18.

New York—WWRL-FM, which has a sister outlet, WWRL, in AM ra-dio, is changing its call letters to WRFM. Call letter shift takes

Radio-TV Production Centers

may use ty more effectively and economically." . . . Terry Burnham, eight-year-old lass, won the nod over 80 auditioned for the lead role "Turquoise," Satevepost story being piloted by Ray Singer and Dick Chevillat . . Art Bailey, who held many high agency posts, joined up with L.A.'s Foote, Cone & Belding öffice in an executive capacity . . Cy Pearson, the town banker, calls any show a western that's shot below the Smith & Wesson line . . . Myron "Mike" Dutton opened on eatery at the beach, That's one way of being sure of your eats . . . Jeanne De Vivier crossed over from KRCA to the George Patton

IN CHICAGO . . ,

WGN-TV has axed Sherm Butler's "Bandstand Matinee" at 4 p.m. and is slotting "Teen Club" in its place this week, with Wally Phillips retaining the helm. Show hopes to develop a new teenage personality, Merigail Moreland . . . Bennett Ades, having lost his longtime and principal account, Manhattan Motors, has joined Maryland ad shop . . . Robert McKema, ex-Adam Young rep here, now a sales exec for Nugent-Williams film studios . . . Judith Waller, retired NBC director of pubaffairs in Chi, judging Life Line American Trophy Awards in New York Nov. 11 Jim and Bud Stewart of WBKB's "Here's Geraldine" cited by National Hemophilia Foundation for their tv promotion of blood donations . . . WBBM readying new 15-minute live radio strip for Nov. 11 start with Mal Bellairs, Connie Mitchell, Bill Lawrence, full orch and guest stars. Morris B. Sacks stores may pick up tab . . . WBBM's Paul Gibson Jeaves Sunday (1) for fortnighter in Sweden and Norway . . Alexander C. Field Jr., new manager of special broadcast services for WGN Inc. cited last week by Ohio State Safety Council for contributions while he was with WLW-WLW-TV in Clincinnati . . Raymond A. Limberg, NBC maintenance engineer, hospitalized with heart allment . . . Chi CBS news director, Bill Garry, leaves next week for Radio-TV News Directors Assn. conclave in Miami, Fla . . . WGN turning over its 30-year old collection of music arrangements to Univ. of Illinois Extension's circulating library. retaining the helm. Show hopes to develop a new teenage personality,

IN LONDON . . .

in a special late night spot between 11:30 and 11:45 p.m. on the night following his death, after permission had been granted by the Independent Television Authority for an extension of transmitting times... Frankie Laine topped the bill of Associated Television's "Sunday Night At The London Palladium." (27)... BBC-TV will feature "The Enemies," starring Joseph Cotten, in its "Star Choice" show on Nov. 9... Martin Jackson has joined the ABC-TV press office in London. He'll handle light entertainment and actuality programs, while long-standing resident Marie Donaldson concentrates on drama ... Perlita Neilsen, Andre Morell, Peter Illing and Griffith Jones are part of the lineup for the Associated-Rediffusion production of "The Roof Garden" on Fri. (1)... Cancer will be the subject of BBC-TV's "Frontiers of Science" program on Nov. 8.

American Broadcasting has acquired the rights to interviews with Kenneth Harris and Aneurin Bevan featured in Associated-Rediffusion program, "This Week." following his death, after permission had been granted by the Inde-

A tribute to the late Jack Buchanan was aired by commercial tv

IN SAN FRANCISCO . . .

Latest Frisco area FM permit went to The Chronicle. Morning newspaper hasn't yet decided when the new station will go on the air. Angle: The Chronicle operated a longhair FM station for years, gave up its permit three to four years ago. Another longhair FM station, KPEN in suburban Atherton, has just gone on the air. New operations boss at KNTV, San Jose, is Paul Steen, replacing Bob Weiss who joined radio station KSJO, San Jose, as a salesman. Louise Jorjorian of KPIX is leaving tv—to become radio station KSFO's promotion manager. New station manager at KNTV, San Jose, is Roger Van Duser, exgeneral manager of KTVK, Phoenix. Fran Courad's stepping up to become KNTV's general manager. KCBS general manager Henry Untermeyer named a director of the Frisco Red Cross chapter.

IN BOSTON . . .

Fran Corcoran, p. r. director WBZ-TV, hosted tv writers at press party for Rex Allen, star of "Frontier Doctor" preeming on Channel 4 Thursdays, at Red Coach Grill Monday (28) . . . "Wide Wide World" picks up from Boston at WBZ-TV Nov. 10 in connection with the Hub station's science shows, "2,000 A.D." and "Dimensions," with Prof. John Karas, U. of N. H., hosting . . . Bob Copeland, WBZ-TV weekend weatherman, receiving congrats on becoming new father this week . . . WMUR-TV, Channel 9, Manchester, N. H., inked for big block of tele-film properties for fall and winter programming, and included in the film buys are "Decoy" and "Sword of Freedom." . Roy Leonard, WHDH news amouncer, delivered the news Tuesday (29) at Advertising Club of Boston sesh for Atlantic Monthly jubilee . . . Marjorie Mills, WVDA; Priscilla Fortescue, WEEI, did recorded interviews with Helen Hayes and son, James MacArthur, at press reception in the Ritz Carlton . . . Ed Kane, WBZ-TV newscaster, guest speaker at Boston Publicity Club luncheon in Hotel Vendome . . WBZ-WBZA radio expanded the "Bill Marlowe Show" to twice a day, 12:15 to 2 and 6 to 8 p.m..

IN MINNEAPOLIS . . .

IN MINNEAPOLIS

In WCCO Radio's production department's reorganization producer val Linder elevated to program department manager, a new post, in charge of changes, etc... Arthur Godfrey and Dave Garroway have indicated to Vern Pope agency of New York, in charge of promotion for Minnesota's centennial celebration next year, they'd be interested in bringing their "Talent Scouts" and "Today" tv shows to the Twin Cities for the affair, Also, Ed Murrow has agreed to a Minnesota personality for "Person to Person"... Twin Cities' two color equipped stations, KSTP-TV and WCCO-TV, to carry combined total of 280 hours of color programming next three months, compared to 180 in same 1956 quarter... Singer Jim Eddy of "All of Mine" disk fame inked for WCCO Radio's locally produced "Good Neighbors" show... Merle Edwards, erstwhile disk jockey, named WMIN Radio general manager... Inasmuch as Twin Cities boast four commercial as well as one educational tv station they're eligible for FCC subscription tv permission... Jack Cosgrove promoted by WTCN Radio from salesman to general sales manager in charge of national and local sales.

IN PITTSBURGH .

Dick Thrall, from WBNS-TV in Columbus, O., added to Ch. 2 directors' staff ... Ray Schneider, WWSW newseditor, had his appendix removed and doctors discovered a duodenal ulcer so he's on a rigid diet ... Radio and Television Club holding a Barn Dance Friday night at Daniels Farm ... Maria Schuetz, Westinghouse Broadcasting veep Harold C. Lund's Girl Friday, vacationing for two weeks with her sister in Detroit ... Local thrush Eileen Rodgers appearing all of this week on Jimmy Dean's morning CBS-TV show ... Jerry Wallace, Slim Bryant's banjoist, won TV Guide's annual golf tournament for district tv talent by shooting an 84 at the Green Oaks Country Club

The GRANADA production

of the original television play by

REGINALD ROSE

'THUNDER ON SYCAMORE STREET'

as originally conceived

67% Nielsen Rating on British Independent Television 11th October 1957

Estimated audience 7,572,000 viewers

Granada have already presented for the first time on British Independent Television

Look back in Anger by JOHN OSBORNE
Another Part of the Forest by LILLIAN HELLMAN
Home of the Brave by ARTHUR LAURENTS
An Enemy of the People by HENRIK IBSEN, adapted by ARTHUR MILLER
Accolade by EMLYN WILLIAMS
Boy Meets Girl by SAM & BELLA SPEWACK
The Glass Cage by J. B. PRIESTLEY
My Heart's in the Highlands by WILLIAM SAROYAN
The Wooden Dish by EDMUND MORRIS

Also for the first time on British Independent Television Granada will be presenting

The Guinea Pig by WARREN CHETHAM-STRODE
The Staring Match by JERRY MCNEELY
Pick-up Girl by ELSA SHELLEY
Death of a Salesman by ARTHUR MILLER
Montserrat by LILLIAN HELLMAN
The Strong are Lonely by FRITZ HOCHWALDER
English translation by EVA LE GALLIENNE
The Skin of our Teeth by THORNTON WILDER
The Browning Version by TERENCE RATTIGAN
Don't Listen Ladies by SACHA GUITRY
The Investigator by REUBEN SHIP
Shadow and Substance by PAUL VINCENT CARROLL

Reiner's Far East Sizeup

Other Areas

Reporting on tv developments in other Far Eastern areas, Reiner tacked off the following:

tacked off the following:
Thailand: There are 10,000 sets in operation in Bangkok. The cost is about \$360 per set for a 21-incher. Program schedules are about 70 live and the balance film. A second station to be operated by the government's military department, but which also will be commercial, is due on the air next January. The sole current station IIST-TV is government owned, but operated commercially by private interests. Due to the shortage of technical help, it's on the air four-and-a-half hours dally, five days a week.

Korea: Seoul has one commercial station, HLKZ-TV and about 1,000 tv sets. A delaying factor in increasing set circulation is the 185% duty imposed by the government, a levy which has been holding up almost 700 sets in customs for nearly increase.

nent, a levy which has been holding up almost 700 sets in customs for nearly six months.

Hong Kong: Toll tv, which is creating such a storm in the U. S., is the order of things in Hong Kong. All tv in Hong Kong is wired directly to the home and is operated by Rediffusion (Hong Kong. All tv in Hong Kong believed to the home and is operated by Rediffusion (Hong Kong). Ltd. Currently about 1,000 homes are subscribing, but Rediffusion needs about 5,000 homes to break even. Rediffusion's radio service, operated on the same wired principle, currently is supporting the tv operation. Monthly charges for tv there are \$9.50, with service from 5 to 6 and 7.30 to 11:15 nightly. Most programming is in English—73°C English to 25°C Clinete. All imported films use subtitles. Manila: Currently, there are about 8,000 sets, which are expensive, \$400 each. The one tv station is DZAQ-TV, on the air from 3 to 11:15 p.m. daily. It's just beginning to turn a profit. Programming is about 75°C English and the rest Tagalog. It's a difficult area for U. S. tv film companies since any revenue earned there by the sale of the programs to the stations must be accepted in frozen pesos. A second station may go on the air next year. The U. S. Armed Forces station at Clark Field telecasts regularly—U. S. shows only.

Singapore-Malaya: A public commission, appointed last year, rend-

increasing at the rate of 60,000 sets per month, leading Reiner to estimate that by the end of 1958, total circulation will be 2,500,000.

The size of the market for U. S. telefilms there is limited by the dollar ceiling of \$325,000 for the fiscal year, which is already used twp. The size of next year's allow mup. The size of next year's allow more conditions there, but may point upward with new stations being planned and the set count increasing.

Barter in L.A.

= Continued from page 32 =

don't have any now." Other two stations which don't carry barter, and are firm against the practice. are KNXT (CBS owned-and-operated) and indie KTTV.

Pro-barter position is summed up by KABC-TV's Selig Seligman, who says, "There's nothing wrong in the basic theory of barter, proin the basic theory of barter, provided there are certain safeguards. So long as the programming is of value, and so long as we retain complete control over time allotments and the type of advertising accepted, they serve a purpose. Every station has unsold time and needs programming.

needs programming.
Flatly opposed to barter is KTTV
prexy Richard A. Moore. "They're
worth exactly what the purchaser
pays for them," he states grimly.
"We have too high a regard for the
value of our time and our ability
to sell it, to give it away. In most
of the offers made to us, we've
found we're not getting a bargain.
We just don't need them."
Middle posttion is taken by John

We just don't need them."
Middle position is taken by John
O. Reynolds, of KHJ-TV. "We're
for barter in a very limited way. The
property has to be of high quality,
but just to trade time is harmful to
the industry. We've made deals
which have proved extremely satisfactory—the programs have given
us a rating and the amount of spots
asked and given are realistic for
the product. But at present, less
than 3% of our programming is
barter."

Telepix Upsurge

Continued from page 33

second year production on "Silent Service," as well as the likely intro-ing of "Union Pacific." Another project "Captain Courage" is slated

for the spring.

ABC Film Sales: One new synditation at Clark Field telecasts regalarly—U. S. shows only.

Singapore-Malaya: A public commission, appointed last year, rendularly, appointed last year, rendularly,

with another "Sabotage" seen as a

possibility.
Flamingo Film Sales: Just introed "Citizen Soldier" for Janu-

ary airing.
Telestar Films: A new property

Telestar films: A new property for the winter is forecast. Confessions, Inc. "Confession" series which will be put on the market earlier in November or De-cember, according to present plans. Seven episodes already are in the

Seven episodes already are in the can,

The 12 properties which had their fall bow include: "Harbor Command." Ziv; "Decoy." 'Sword of Freedom," and "Decoy." 'Official Films; "Official Detective," National Telefilm Associates; "White Hunter." Telestar Films; "Tomahawk," Lakeside Television; "The Grey Ghost." CBS Film Sales; "26 Men," ABC Film Syndication; "Boots and Saddles," NBC Film Sales; "26 Men," ABC Film Syndication; "Boots and Saddles," NBC Film Sales; "New Adventures of Charlie Chan," Television Programs of America; and "New Adventures of Martin Kane," the latter in many parts of the country got an earlier start in the summer. The seven properties now being

got an earlier start in the summer. The seven properties now being sold, but not yet aired, include: "Mickey Spillane." MCA TV; new productions on "Sheriff of Cochise." NTA, and on "State Trooper." MCA-TV; "Casey Jones," and "Ranch Party." Screen Gems, "African Patrol," Gross-Krasne; "Michaels of Africa," Guild, "Sea Hunt." Ziv.

St. L. Switch

Continued from page 30

retaining St. Louis if the FCC approves the staff recommendation. However, should divestiture ultimately be required (the report suggests a three-year period), CBS will have had time to more than regain its investment and still have a highly valuable property to sell. Comr. Robert Barfley dissented from the Commission's action, favoring a hearing to determine whether the transfer violates agency multiple ownership policies.

Ed Stern

= Continued from page 33 =

renewed "Cisco Kid," "Science Fiction Theatre," "Highway Patrol," and "Favorite Story." New purchases for this market are "A Man Called X," "Martin Kane," "Harbor Command" and "Dr. Christian,"

For Cuban showing, contracts were signed for the third year of "Highway Patrol," "Harbord Com-mand," "Martin Kane," and "A

mand," "Martin Kane," and "A Man Called X."
In Western Germany, NWDR renewed "Favorite Story."
Recently, Ziv sold "Highway Patrol" for use by Philips Electronics in Madrid, for the first time opening up that market for commercial sponsorship of a telefilm, as well as making the first sale of a U. S. telefilm there.

Inside Stuff—TV Films

Metro TV has worked up a tie-in for its "Thin Man" series with fashion editors of the U.S.

During National Fashion Press Week, Nov. 4-8, when the fashion editors of the U.S. will hold their convention in Los Angeles, Metro TV will shoot an episode with an appropriate background, "The Fashion Showdown." Co-star Peter Lawford will draw names by lot to determine which 15 of the fashion editors will be used in a scene-but all editors will be invited to the set on Nov. 6, date of the scheduled shooting. Also hosting the fashion editors on the set will be Edmund Beloin, "Thin Man" producer; director Oscar Rudolph; Adrian Samish, director of programs for Metro TV; and Sam Marx, exec producer.

A 1958 Thunderbird car was won by Jack Skinner, Television Programs of America account exact for Denver, Salt Lake City and adjacent areas, under TPA's musual sales. Incentive campaign just concluded on "New Adventures of Char.ie Chan." Other prizes in the campaign, called "Mickey's Thunderbird Contest," were a three-week vacation for two in Paris and a two-week vacation on the Coast, among other prizes. Trip to Paris was won by Bruce Eells, western division v.p., (to which Skinner is assigned) and the two weeks Coast trip by Art Spirt, of the central division.

Initiated by TPA exec v.p. Mickey Sillerman, the contest had each TPA salesman and each of the three sales division assigned a quota, prizes going to the men who came closest to or exceeded the quota, as well as a prize to the v.p. in charge of the division scoring highest overall sales percentage.

Because of the increased rate with which films are being made available to tv, the Broadcast Information Bureau has issued its first supplement of the "TV Film Program Directory," a semi-annual publication.

The supplement, issued this week (31), is 90 pages and covers new filmed for tv material of four hour-long series, 36 half-hour skeins, one 15-minute series and two five-minute series. Also it covers 178 one 15-minute series and two nve-minute sold theatrical features not previously available for tv.

WCAU-TV in Philly, in its promotion campaign for recently preemed "Grey Ghost" film series, based on the Civil War, has an exploitation "natural" in proximity of Philly locale to historic sites. The station has arranged a three-day tour of the battlefields in the area as a grand prize in a four-week contest during which viewers send in answers to questions on the War Between the States.

were to questions on the war netween the States.

Winner and family will take tour centered around Gettysburg, with side trips to such sopts as Harper's Ferry, Bull Run and Antietam. Trieins include the Keystone Automobile Club for car and chauffer, Gettysburg Travel Council for hotel and Henry Holt Holt & Co., who will provide weekly winners with a set of six Civil War Books.

National Telefilm Associates kicked off its new "Champagne Package" of 74 features in the wake of its recent Chicago sales convention.

The new package is composed of fresh 20th-Fox product, the big ones from Stanley Kramer and other indies and the four Shirley Temple starrers initially aired as holiday specials on the NTA Film

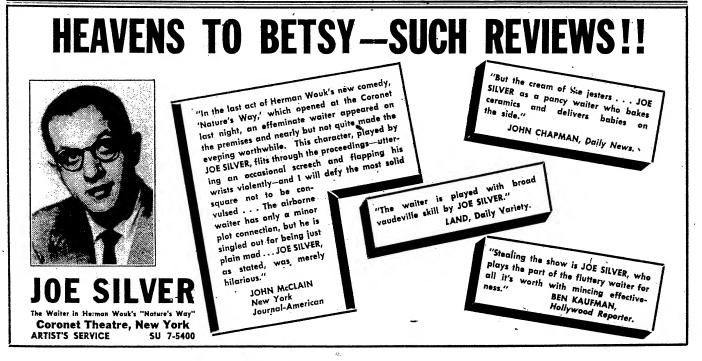
Among the fitles are "High Noon," "Bells of St. Mary," "Claudia and David," "My Friend Flicka," and "Uncle Harry."

Twenty press reps, both consumer and trade, from New York and Hollywood, are participating in the ABC Film Syndication junket to Phoenix, Ariz., where "26 Men" is being filmed. Round of activities will be topped tonight (Wed) by a banquet, to be attended by Gov. of Arizona, Ernest W. McFarland and other state dignitaries. Junket is one of the first major trips of its kind undertaken for a syndicated film service.

The Advertising Council, the do-gooders of the advertising industry, have two public service compaigns underway.

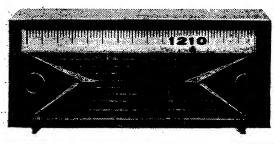
The first is Religion in American Life, prepared for the eighth consecutive year by J. Walter Thompson for the Council. This November campaign will include distribution of radio and television kits to all the stations; the dissemination of info to magazines; and the making up of some 5,500 outdoor posters.

Plans for the second campaign, the promotion of the United Nations, has already started and is under the direction of Harold L. Curtis, v.p. of the Shell Oil Co. Kenyon & Eckhardt is preparing the advertising material gratis.





this radio



Just in case it escaped you, please note that the radio on the right is tuned to 1210 on the dial . . . and that's WCAU RADIO, CBS in Philadelphia.

The other one? Well, let's call it Station WXXX. Sure it plays all the time . . . but who does it play to? With a few personalities, concentrating on a limited type of programming, what part, if any of your market does it reach?

WCAU RADIO works as it plays . . . for it is heard by more families in Philadelphia and its suburbs than any other of the 14 local stations . . . families that annually spend 567 million

3

dollars more than the audiences of the next highest station. And why does WCAU stand out in Philadelphia area broadcasting? ... because we program for everybody.

With top flight authorities covering the news and sports . . . outstanding women's shows, including the popular afternoon serials . . . music shows for both the young and old . . . the best of CBS network headliners and Philadelphia's outstanding radio personalities (24 of them at last count) . . . we offer variety in programming that has meant leadership in this important market for 35 consecutive years.

you buy responsiveness , when put work! Represented Nationally by CBS Radio Spot Sales

The Philadelphia Bulletin Radio Station

'Howdy Doody'

ment" with a radio format and oktyed the conversion.

It remained an afternoon strip with a fabulous track record until a year ago last June, when with all the network kiddie shows faltering sponsorwise. NBC moved it to Saturday mornings, its present spo... Even there it was shaky for a while, only half sponsored (by Continental Baking, which has had it for eight and a half years, but then Tootsie Roll moved in and it's been solid ever since.

10th Almi H. mla

kiddle shows entirely. He thinks there's a proper balance to be struck by advertisers, and when they realize this, the kidshows will be here to stay. Having made it give times and bad, he's got a right to prophesize.

Trish

Continued from page 35

Trish

Continued from page 35

man, had represented her as never

10th Anni H pla

Muir, who holds some kind of truck record for having been with the same show 10 years (Smith would have equalled the record, by for his heart attack, which Muir described as "an Eisenhow F. Much described as "an Elsenhow rheart attack," which put him out for a year but which has seen him return as strong as ever), is planning some intensive promotion for the anni. For onething, he's starting a search for the eight youngsters who appeared on that first show (it wasn't the famous Peanut Gal'ery, but a quiz format in which the kiddies participated). For anoler, he'll bring back the Gaudschmidt Bros, the w.k. dog act who ap seared on the opener.

Finally, he's planning a nationwide "most winning smile" contest, with 10 semifinalists coming to the ann show and a subsequent.

the ann show and a subsequent winner touring for four weeks with the program. Tour will take place from mid-February to mid-March, with portions of the show hitting

from mid-February to mid-March, with portions of the show hitting the web from various affiliates along the route.

Some key show biz names have been associated with the program. Bob Sarnoff, now NBC prexy, was a tv salesman when the show started, and it was he who convinced Col'rate that kiddle programming made sense in selling an adult brand. Sarnoff, Muir recalls, also sat in on the creation of the "Howdy" puppet, which was changed from the original premiere character early in 1948. Some of the show are Bob Keeshan, the first Clarabel'e, now doing "Captain Kangaroo," Judy Tyler, who did the Indian princess, and Gil Lamb. Muir is hopeful that "Howdy" will expand, and other kiddie entres make a comeback, on the basis that advertisers will once again recognize their values. He feels the spontors had a tendency to go overboard and lose all sense of proportion in the heyday of kidshows, pouring their entires When they found themselves hurting in adult sales areas, they went the whole hog the other way, dropping the



man, had represented her as never having been on network tv. That didn't dispel the Cinderella angle much, since the overnight sensa-tion was real, even though the billing wasn't.

billing wasn't.

But then, during the next couple of weeks, the fairy dust began to come off the "Tonight" staff's eyes. For one thing, there was the cost of arrangements, coming to some \$900 a week, or double what she was receiving. For another, her need for additional vocal training in spite of a "natural" voice, became apparent, along with other coaching needs. The sweater-and-skirt bit had to make way for gowns, out of the show's budget. There was some public relations trouble on the interviews end, with Miss Dwelley either refusing to give interviews or cutting them short in three instances.

Meanwhile, NBC took a second

Meanwhile, NBC took a second look and decided to forget about any longterm—or shortterm, for that matter—contracts. And when the disenchantment became comthe disenchantment became com-plete last week after Miss Dwel-ley's n.s.h. showing on "The Big Record," "Tonight" passed the word on to her and Beekman, tell-ing them that the show couldn't afford the cost and time of coach-ing her and developing her, and hence she'd no longer be needed as a regular.

Singer was told that she ought to get out and get arrangements, coaching, clothes and some experi-ence, and after that she'd be wel-come for occasional one-shots. But the three-a-week appearances which she'd been doing on the show were all over, as of last Friday (65)

Digest" will be stripped at 5, preceding the Tierney live stanza. All of this preempts the KMGM policy of doing sometimes as many as five features daily, with no other programming breaks. Swarz feels that to limit a station to one kind of programming only, particularly features, gives the advertisers only a limited repetitive seg of the homescreen audience; some persons won't watch mysteries, others won't watch comedies and categorically some just won't watch features.

tures.
Among the first-run packages bought are: "Mama," "San Francisco Beat," "Our Miss Brooks," "Mickey Rooney Show," "City Detective," "Man Behind the Badge," "Official Detective," "Sheena" and "Uncommon Valor."

Caesar

Continued from page 51 :

deal, but three standard Caesar characters will be retrined for his singles—the German professor; Progress Harnspy, the offbeat mu-sician and Somerset Winterset, the concise English host."

"concise English host."

Caesar is avoiding the usual variety show formula by declaring as out musical and production numbers. According to his office, apparently the only music will be either as background to the various skits or to Caesar's "musical pantomime." Sunday-at-9 program is omitting a guestar roster, except perhaps for a few as-yet undisclosed occasions.

Caesar, Sheirick notes, is "trying to guard against a predictable format."

TV 'Fortune Tellers'

Continued from page 51 viewer wouldn't watch, and if it's

viewer wouldn't watch, and if it's good, recommend it.

The New York Herald Tribune to staff has also admitted that in rare instances a preview has been written from a handout when it wasn't able to get their mitts on a script or able to attend an advance showing of a film.

Critic Steve Scheuer who pounds out his TV key which is syndicated in over 125 papers through McClure Syndicate claims to be only shortchanged about once a month. Scheuer says he has a network of

KMGM

Continued from page 33

rather than continue letting it run to an unedited conclusion.

Station has not had any news until now. Swarz says there will be 12 news shows a week for a starter, seven of five -minute length, five of which are 10-minutes long. There was no live programming on KMGM, and now, apart from the news, there is a daily 5:30 to 5:45 strip run by Mary Jo Tierney and a Saturday 5 to 6 p.m. Ray instead of the old time of 5 p.m. On Sundays station will start at 1 p.m., thereby giving KMGM 16 additional hours a week of programming.

After an hour film at 3 p.m., Ray Milland and "Our Miss Brooks" what is the preview of programming.

After an hour film at 3 p.m., Ray Milland and "Our Miss Brooks" what is the preview of panned, best trips until 5. "Television Readers" from the preview or panned, best trips until 5. "Television Readers" from the preview or panned, best from the position and position and position and position and

Inside Stuff—Radio-TV

Television anthologist Irving Settel has two new books due to hit the market within the next two months. First, out next week through Ballantine Books, is "Best TV Humor of 1957," and will contain scripts representing Jerry Lewis, Buddy Hackett, Spring Byington, Ozzie Nelson, Jonathan Winters, Steve Allen, Gertrude Berg, Robert Young, Garry Moore, Ida Lupino & Howard Duff, Perry Como and Eve Arden. Second, out Jan. 1, is "How to Write Television Humor," to be published clothbound by The Writer Publishing Co. Book will contain chapters by top writers, including Sydney Reznick, Art Henley, the late Leonard Hole, Bob Howard and Settel himself, along with sample scripts by Goodman Ace, Mort Breen, Jay Burton, George Tibbles and others. Settel has also been negotiating with Henry Jaffe to do book versions of the Shirley Temple fairytale series to be published at the time of telecast as a 50c edition.

Series of 16 Tuesday time buying and selling seminars by the Radio and Television Executives Society kicks off Nov. 12 at the Shelton Hotel. Seminars are going into their fourth year.

There is a speaker for each of the luncheon meetings. Set are Lewis Avery, prexy of Avery-Knodel, talking on the history of time buying; Ward Dorell, veep at John Blair, on survey techniques; comedian George Jessel, offering a suggested approach to ratings and an analysis of their worth; CBS-TV station relations-engineering veep William Lodge, on coverage factors; Brown Bolte, Benton & Bowles prexy, on client relationships, sales problems, etc.; Matthew Fox and H-R topper Frank Headley on the mechanics of barter; Don Durgin, NBC-TV veep, on daytime video; Mike Wallace, doing one of his interviews on a general tv topic, and others.

Academy of Television Arts & Sciences has definitely decided to begin its new Writers' Workshop by the middle of November. Tele writer group is accepting students for the seminars now. First faculty will consist of Ted Apstein, Robert Alan Aurthur, Paddy Chayefsky, David Davidson, Lee Davis, Ernie Kinoy, Larry Markes, Jerome Ross, David Shaw and Arnold Schulman. Basic aim is to develop "new talent and technique" in scripting for video.

Somebody, namely WLW-D. Dayton, and its program manager, Paul Law, beat Garry Moore to the punch in doing live telecasts of the "brainstorming" free-for-all conference technique. Law experimented with the idea during August, when he supervised three different half-hour telecasts employing the technique. Moore's the first network telecast, is set for today (Wed.).

Mark Van Doren will narrate the second of the New York Metropolitan Educational Television Assn.'s four one-hour specials on WCBS-TV, N.Y., on Nov. 10. First of the specials was the television debut of the Budapest String Quartet last weekend.

Van Doren will narrate "The Faces of War," a series of readings and ballads of great literary descriptions of war, from Homer down to the present. Folk singer Cynthia Gooding will do the ballads, while Earl Hyman will enact some of the scenes. Anthropologist Margaret Meade will also participate. Show will air in the 3:30 to 4:30 p.m. slot on the station.

estimates can count on a three-point drop in the Trendex. On the other hand if the fare gets a fa-vorable notice web men smile knowing that the bill has been hy-poed 3 to 4 points audiencewise. Sometimes this is the difference between a hit and a dud. TV critics have been under fire this season for panning shows

Ty critics have been under life this season for panning shows after they have seen them, but for the most part don't want to take the rap for previewers who gaze into the crystal ball or flip through a manuscript and make a hasty or erroneous guess.

Conn. Jurist

Continued from page 51

point where pictures can be taken without the judge, the lawyers, the jury and the witnesses being conscious of it, then there's no harm in it, and it might do some good."

The judge didn't see any harm to "the decorum or the essential dignity of the court in any re-spect." He said if television broadspect." He said if television broad-casting were permitted in a court-room the judge "would have to be on his toes. He wouldn't want to be asleep up there and have the cameras catch him as he slum-bered. The witness would be more careful to tell the truth," he added. However, the jurist felt that to casting might allow some lawyers a field day to play "the gallery rather than the immediate audi-ence."

Several lawyers spoke in oppo-sition to the use of recording media in the courtroom.

CBS Status

Continued from page 31 = new program gimmick. If it wasn't a Phil Silvers one season, it was a "\$64,000 Question" or a "Playhouse 90." This season it's delivered nothing that can be bracketed, say, with a Frank Sinatra show on ABC.

With a Frank Sinau a snow on.
ABC.

Despite the two-year pledge of allegiance to "Studio One" by Westinghouse, the network is concerned about future properties for the showcase to zing up its Hollywood origination, come Jan. I. "Happy" is hardly the word that can be applied to the web's reaction to its \$100,000 weekly-budgeted "The Big Record" Wednesday night entry, which has been repeatedly out-Trendexed by the competition. The "Dick & the Duchess," "Harbour, Master," "Fue!

Arden half-hours are running counter to the Paley philosophy of qualitative programming.

Similarly in the area of promotion—an area where heretofore CBS enjoyed a king-size recognition—only now is the network stepping up its operation into high gear, NBC having copped the early season's laurels with a triphammered campaign incepted as far back as last May.

If today a viewer finds Arthur Godfrey doing an in-person Monday night at 8:30 plug for the oncoming Danny Thomas show at 9, or an Ed Sullivan personally pleading for a "stay-tuned" on behalf of "GE Theatre," it's not a mirage—merely a realistic reappraisal on the part of the top command all too aware that CBS' status as the "runaway network" has taken a nosedive.

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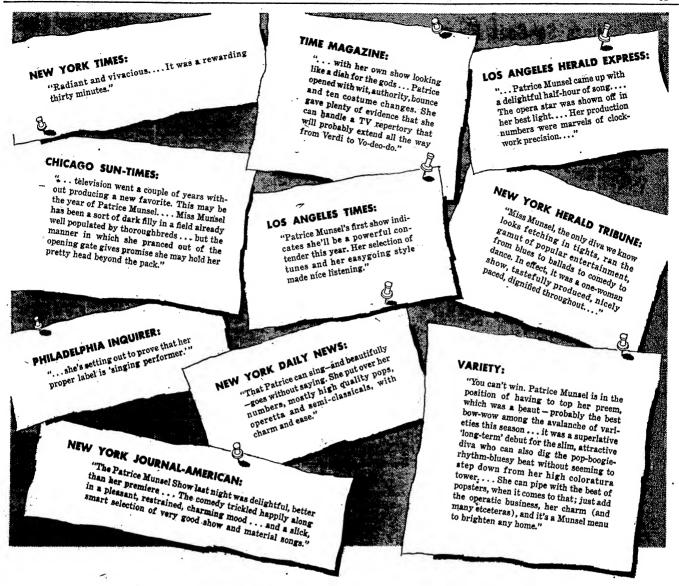
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Thank you, Patrice Munsel!

OVER THE YEARS, we've come up with our share of top hits.

But even with a lot of experience, it's only human to wonder how the "Preem" is going to go.

This time, the press said it for us. Patrice, you're great!

And we'd like to congratulate not only you — but all the pros you picked to make this show the hit that it is.

That includes your executive producer-husband, Robert Schuler; producer-director, Clark Jones; writers, Larry Gelbart and Shelly Keller; orchestra leader, Charles Sanford; choreographer, Danny Daniels; vocal director, Hugh Martin; scenic designer, Jim McNaughton; gowns by Scaasi—and all the rest of the swell gang you've got.

You folks really made a big hit in a busy season.



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As TV Goes So Goes B'way

New York-originating teledramatics.

But the picture is changing at such a rapid clip that the Broadway performer is now faced with a tv famine. When, effective Jan. 1, "Studio One" throws in the New York sponge and joins the Coast-bound trek, the legit actor will have little video space in which to move around. On a regular weekly basis, only "Kraft TV Theatre" on NBC-TV will be available in terms of employment. There are a few other isolated segments, such as the 20 live hour entries in the Monday night "Suspicion" series (but with a restrictive format limiting the type of performer; and the alternate week "U.S. Steel Hour" and "Armstrong Theatre" on CBS-TV (but here again, in the case of

the type of performer); and the alternate week "U.S. Steel Hour" and "Armstrong Theatre" on CBS-TV (but here again, in the case of the latter, the documentary-type format also invites restrictions).

Perhaps the biggest blow of all to the legit performer who has needed that added financial lift from tv came last month with the fadeout of the Sunday night Alcoa-Goodyear Playhouse dramatics on NBC-TV. Like its predecessor entry before it, "Philoc Playhouse" it provided a field day for the Broadway featured performer and star, with its Sabbath night show-casing making it a particularly inviting dish. But Alcoa and Goodyear, like so many before them, have "gone Hollywood" via the half-hour film route.

Not since "Kraft Theatre" and "Studio One" initially incepted the N.Y. originating drama pattern about a decade ago has the plight of the East-berthed actor been so desperate. Only a couple of seasons back he had as many as a dozen hour live shows to choose from and "working steady" in twhad become a habit — thanks to such entries as "Robert Montgomery Presents," Alcoa - Goodyear (nee Philleo), "Studio One, Kaiser-Armstrong hour, etc. Through the years, if it wasn't a Celanse Theatre, it was a Pulitzer Prize Playhouse, a Cosmopolitan Theatre, an Elgin Hour, or a Pontiac Hour—enough for everybody. But today they're all gone, with sponsors pledging alleglance to maden-Hollywood filmed dramatics or the Coast-berthed live productions ("Playhouse 90," "Climax," and now "Studio One in Hollywood").

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gagement, a few well-chosen tv assignment, could balance up to the paycheck equivalent of a fairly good run on the legit boards. This has been particularly applicable to both "name" and featured performers who, until this season, have been in fairly wide demand on New York-originating teledramatics.

But the picture is changing at such a rapid clip that the Broadway performer is now faced with a ty famine. When, effective Jan.

CBS Fellowships

Continued from page 30

award one year of graduate study at Columbia U. to eight newsmen from a field comprising CBS news and public offairs itself, CBS af-filiated radio-tv stations, non-com-mercial educational stations and mercial educational stalons and instructors in college radio-tv courses. First group of eight are already studying at Columbia, four of them for masters' degrees. Second octet, to begin their studies in September of 1958, will receive the equivalent of \$8,000 apiece in tuition and living expenses, same as the first group.

CBS awards are the first group fellowship awards to be instituted removants awards to be instituted on an annual basis, and possibly may prove the spearhead of an entire system of such fellowships in the radio-tv field. NBC only a few months ago set up the Earl Godwin Memorial Award in honor of the late news commenta or, in which a single radio newsman from an AM station will receive a six-month foreign corrspendency from the network. WAAM-TV, Baltimore, has an annual award with the control of the correction of the Battmore, has an annuar award entitling the winner to study at John Hopkins U. And in the non-news field, CBS set up the Paul Kesten Award en itting the winner to a year at Harvard Business School for study of advertising and marketing.

ing and marketing.

The second-year applications for the CBS-Columbia U. operation will be judged by the same committee which selected the first group of eight: Lewis W. Douglas Byron Price, Joseph E. Johnson, Dr. Jacques Barzun and Dr. John A. Krout of Columbia, and Sig Mickelson and Ed Murrow of CBS.

Steve Allen

Continued from page 1 = fined spirit of the times," Allen declared.

He first noted that Broadway's He first noted that Broadway's "golden age of comedy is past." barring the occasional appearance of a "Solid Gold Cadillac." He said that the typical comedy of the mid-1950's, "Will Success Spoil Rock Hunter?" is "patently inferior" to "Man Who Came to Dinner."

To make matters still worse, there would be too few first-rate comedians to perform even if there were more first-rate comedies being written, Allen said. The comedians to perform even it there were more first-rate comedies being written, Allen said. The Bert Lahrs and Bobby Clarks are past their prime "and their tribe does not seem to be on the increase." He said that the likes of Tom Ewell and Eddie Mayehoff

are in actuality more "comedy actors than true comedians."
He said the "halyoon days of Charlie Chaplin, Harold Lloyd," et. al. are "clearly not about to be duplicated." He noted that only duplicated." He noted that only hob Hope and Red Skelton, among the top comics, are still making Hollywood comedies, but he also noted that their flicks are not as "glamorously funny" as they were a decade ago; although both remain strong video personalities. He said there are very few exceptions among the new breed of filmdom star who can play comedy—Jack Lemmon and Tony Randall, for two.

Femmes Also

Ditto femmes: Allen held that there are no comediennes with the stature, authority and individuality of the Carole Lombards and Myrna

stature, authority and individuality of the Carole Lombards and Myrna Loys.

As to niteries, Allen said they retain some comedic strength and vigor as training ground, but "even here there is little prospect" for optimism. The big nightclubbers, a la Jimmy Durante and Milton Berle and Danny Thomas, are now more associated with tv and only play the posheries for easy coin. Of the new boys in the bistros, there are few destined for the bigtime come the next 10 or so years, despite their successes in the minimum-cover field.

Allen added that the trouble is not with the allegation that new comedians aren't funny enough, but that they are afraid to risk something new and fall with it. He said they are merely "helpless victims" since there is no place for the new talents to polish up via experience.

Of the major comics, Allen be-

or the new talents to polish up via experience.

Of the major comics, Allen believed, only Groucho Marx, Jack Benny, Phil Silvers and Red Skelton run anywhere near often enough. The rest seem to have dropped out of the picture—the ty picture, at least, except for part-time work. Moreover, he said, an-other 10 years will see even more of the bignames drop out, giving up as the result of age.

Henry Jaffe

Continued from page 31

production and scheduling of a "Kitty Foyle" daytime network strip, but this will be the lone show in the half-hour area, all others being designed as "specials." Plans have already been set in motion with Screen Gems (who are also tied in with the Shirley Temple series) for the shooting of "The Ten Commandments" and an ambitious 60-minute music series is contemplated.

Encompassed in the new Jaffe

Encompassed in the new Jaffe orbit are merchandising, exploitation and music companies. Howie Richmond wil head up the latter. Richmond wil head up the latter.
Robert Bernstein, of Simon &
Schuster's Golden Books and
Golden Records, is setting up his
own org and will fake over the
Jaffe merchandising arm.
Other members of the re-

Jaffe merchandising arm.
Other members of the Jaffe orginclude a number of ex-NBC personnel—Alvin Cooperman, who is producing the fairy tales: Jack Rayel, who will produce the Las Vegas series; John Calley, who is supervising the Dinah Shore shows, and Shelley Hulf, supervising the "Command Appearances."

Texas' Big Stick

Dallas, Oct. 29.

Dallas, Oct. 29.

More than 200 members of the Texas Association of Broadcasters closed a two-day meeting at the Baker Hotel and elected new officers, headed by M. E. Danbom, of KTBB, Tyler. The broadcasters also held panel discussions on industry problems and reiterated their faith in the efficacy of radio. Danbom moved up for the veepee's post, and Albert Johnson of KENS and KENS-TV, San Antonio, who served as secretary-treasurer, was elected veepee.

Joe E. Leonard Jr., of KGAF, Gainesville, member of the board of directors, became secretary-treasurer. The group's outgoing prez, Dave Morris of KNUZ, Houston, becomes exofficio member of the board.

Others elected to the heard in

the board.

the board.
Others elected to the board include Charles B. Gordon of KFJZ.
AM-TV, Fort Worth; James Jairgrove, of KFRD, Rosenberg, and as
holdover director. George Tarter
of KCBD, AM-TV, Lubbock.

Hollywood — Gil Martyn, news director of KTLA for past eight years, has been upped to newly created post of director of public affairs and public service.

CBS Experiment

they'll listen to the programs in the future, whether assigned or not. And the teachers involved in-dicated that they'll continue to use radio as a major teaching supplement because of the success they encountered with the CBS shows encountered with the CBS shows and the organized material provided by the web. Additionally, teacher groups and affiliates not originally contacted in the initial mailing have requested discussion guides to distribute to local schools and chapters.

Students at Ridgewood High

Students at Ridgewood High School in New Jersey had one char-acteristic comment, however. While acteristic comment, however. While they enjoyed the programs and found them useful, they observed that the people who really need to listen are their parents, who don't have a chance to catch up on current affairs as do the students in their classrooms.

Play TV

Continued from page 35 :

come up with an obscure citizen and in 24 hours make him the star that the setsiders saw passing rap-pid-like as a credit lien in the endup crawl,

Television is merely borrowing a technique from Hollywood, which in postwar years, at least, has had an excess of verbiage and persifiage day as a means of including half-a-dozen or more actors in star credits with the various euphemisms that pass for stellar level.

that pass for stellar level.

Knowledgeable trade figures are known to feel that for the greater good of television this perishable starrage stuff oughta be put in cold storage; that bit parts cannot be equated with top or near-top, billing; and that it is time for the medium to quit pandering to and standing in awe of competent but little known legit and film emoters when it comes to the sought-after credit line. Under current practices and pressuers, the word star has become a cliche, if not entirely phony.

·Timex

Continued from page 31 tween then and Hope's scheduled

December show.

Timex filed notice of cancella-

December show.

Timex filed notice of cancellation immediately following Hope's appearance on the Sinatra show, and since then NBC has engaged in a series of meetings with Timex in efforts to unsnar! the hassle. A major meeting had been set for this past Monday, but without NBC's knowledge, Timex went ahead and purchased the Crosby spec last Thursday (24), five days before the scheduled meeting.

Some sources say that Timex used the appearance on the Sinatra show as an excuse to get out of its commitment on the Hope show, feeling that it merely wantied one more Christmas special and no tv other than that. Hence, it's pointed out, the Crosby spec buy. As a result of the Timex defection. NBC must sell off full sponsorship on two Hope shows (at time & talent charge of \$300, 7000) and half-sponsorship of three others, with Johnson Outboard Motors in for half of the latter three.

'Tonight' Continued from page 31 =

continued from page 31
ining No. 1 in its time slot, ahead
of feature film programming. In
Detroit it's, pulling down a 41%
share vs. 25% for the toprated feature films, in Minwakee it's got
a 46% share vs. 23% for features,
and in Minneapolis, it has a 36%
share vs. 27% for features,
share vs. 27% for features,
construction of the share vs. 27% for features,
and in Minneapolis, it has a 36%
share vs. 27% for features,
construction of the west of the share vs. 27% for features,
and in Minneapolis, it has a 36%
share vs. 27% for features,
stations. With Westinghouse's
the ABC outlet, WEWS, effective
this week. At the same time, it
set the show with a CBS affillate,
KRNT-TV, Des Moines, the first
time NBC has used a CBS outlet
for the "Tonight" entry. And in
Clinchnati, ABC's—WCP-TV ar
ranged to pick it up starting next
week. The Cleveland incident was
toreshowed earlier; when NBC
to the show on ABC's WHDH-TV
to the show of th

'Goldbergs' Cues \$3,000,000 Suit

A \$3,000,000 suit against Gertrude Berg and NBC was filed this week in New York Federal Court by radio writer Sophia Civoru, who claims a breach of contract in the original creation of "The Goldbergs." Miss Civoru is also seeking to prevent Miss Berg from renewing her copyrights on the property, with renewal date being April 17 of next year.

Suit alleges that Miss Civoru wrote the plot and stories for "The Rise of the Goldbergs," later retitled "The Goldbergs," later retitled in the Goldbergs, and the slow Act that time, she complains, Miss Berg entered into a contract with her, which she subsequently breached in August of 1929, leaving Miss Civoru out in the cold. Copyrights were filed in 1931 by Miss Berg, and Miss Civoru seeks to have those rights forfeited on the basis that Miss Berg untruthfully claimed authorship.

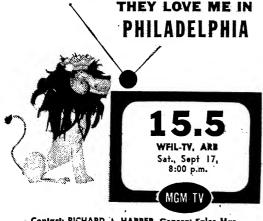
Action also seeks an accounting, an injunction against further production of the show and the denial of copyright rehewal rights. Miss Civoru also seeks to have herself declared the common law copyright owner. She's representing herself in the action.

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701 7th Ave., New York 36, N. Y. JUdson 2-2000

METHOD IN DISK-BUY MADNESS

Big Wheel & New Disk Deals

(MORRIS LEVY, MUSIC OCTOPUS)

Ralph J. Gleason, Frisco jazz critic, pointed up an interesting shift in record label lineups in a column in the Chronicle last week. Gleason wrote:

"Some weeks ago the jazz world was rather startled to learn that Count Basie had switched recording companies. After some five years' association with Norman Granz, Basie has signed with Roulette.
"During Reside agrantical."

Roulette.
"During Basie's association with Granz he was able to gain recording releases with his big band in quantity and, as a matter of
fact, had the two biggest hits of his career—in terms of sales, any
way. So it must have been something pretty strong to make him

way. So it must have been something pretty strong to make him change.

"What it actually was no one will ever know, I suppose, but it easily could have been the same thing that made pianists Bud Powell and Phineas Newborn Jr. switch from RCA Victor to Roulette, and singer Jeri Southern switch from Decca to Roulette.

"The power that caused all these changes, and will cause many more, observers think, is Morris Levy, a lean, muscular New Yorker who some five years ago was operator of the hatcheck concession at Birdland, New York's leading jazz night club, and now heads a music empire of staggering proportions. Through direct control or via subsidiaries or affiliated companies. Levy controls Birdland (and can guarantee bands like Basie a three-month booking in New York each year). several publishing companies (wherein jazz artists who record for his labels have found it profitable to publish their tunes) and four record companies, Gee, Rama, Tico Roulette.

"In addition, Levy runs several concert tours in the east each year and this year branched out to the west coast. He is also personal manager of various artists, including Frankle Lymon, the rock 'n' roll sensation who has had numerous hit records and is tabbed as a future tv and night club star ...

"Trade observers look for an out-and-out war for attractions between Levy's Birdland shows and his labels and the Norman Granz Jazz at the Philharmonic concert show and Granz's labels. "Basie and Southern were the first to switch, Rumor has it that

"Basels.
"Basic and Southern were the first to switch, Rumor has it that many, many more artists will end up in the Levy combine. Right now there's a hot story going around that Sarah Yaughan will be next and that Billy Eckstine, as soon as his Mercury contract is up, will follow her to Roulette. With the double guarantee of Birdland bookings and concert tours, it's a strong persuader..."

'Faith' Platters In Fortissimo Sales Upbeat Via Billy Graham and Hi-Fi

Murray Singer Takes

Cincinnati.

Golden Crest Post

relations departments.

Murray Singer has joined Clark

Galehouse's Golden Crest label to take over the sales and the dis-

Singer and Dick Gersh, firm's promotion and publicity topper, are prepping a three-week road trek to cover Cleveland. Detroit and

Among Singer's previous affilia-tions was Bethlehem which he in-troduced into the jazz field and for which he set up national distri-bution.

Records are developing into an outlet for spreading the gospel. In the past few years, religioso songs of the "I Betheve" gehre have made the pop grade, but recently there's been a definite upgrade in disk sales on straight sacred and spiritual material. ual material.

ual material.

RCA Victor, for instance, reports a doubling of its sacred music business in the past year. Columbia, too, has indications on an upward sales trend in its catalog of sacred, religious and hymnal material. The Victor brass credits the sales rise to a renewed religious awareness stimulated by Billy Graham's "Cruisade" and his appearances on national tv. Other reasons given is that the hi-fi fad is finally beginning to work its way into the religioso belt, which means new album customers for the sacred wax catalog.

Although the big sacred music

Although the big sacred music belt of the west and midwest is still partial to the odd 78rpm disk, sales reports indicate that the old speed is losing ground. Last year the 78's accounted for more than, 75%, of the total sales in the sacred music

(Continued on page 74)

Press Chilled, Aud. Filled In S. F. As Presley Pulls A 'Pass List Suspended'

San Francisco, Oct. 29. Elvis Presley and manager Tom Parker drew a chilly press as re-sult of Parker's dictum that no press passes would be available for Presley's two shows last Saturday (26) at Frisco Civic Auditorium.

This, apparently, was a corollary to Parker's pronouncement that Elvis "doesn't need the press"—and, in this case at least, he seemed to be right.

Shows appeared to be sellouts, or near-sellouts, with tickets scaled from \$2.75 to \$3.75. Auditorium capacity runs around 6,500. (See separate story for gross.)

One result of Parker's decision that everyone pay to get in was that Leo J. Meyberg Co., big north-

(Continued on page 74)

'MOTIVATIONAL'

Chicago, Oct. 29. It has come to light that RCA Victor has for several months been subscribing to an expensive motivational research study, partly to determine the "product acceptance" of some of its disks going into release and partly to learn why some of its name recording artists are poison on the teenage market today. And if along the way the market psychologists should turn up a method for predicting hits, RCA assuredly will consider the money well spent. Motivational research for some time has had sway over manufact-Victor has for several months been

Motivational research for some time has had sway over manufacturers of concrete consumer products, but so far as is known there has been very little qualitative research done to date on ideas and entertainment. Should MR find the answers for the recording big, it's easy to imagine what might happen to the structure of the present music hieracrehy. Configured on 1826 719

(Continued on page 71)

RCA Has a Heart as Big As a Whale for Jennie (Smith), 18 & Unknown

RCA Victor is laying it on the line for a new songstress, Jennie Smith, with one of its biggest album promotions focussed on a single artist. Miss Smith, an 18-year-old thrush from the south, is getting a sendoff for his first LP, titled "Jennie," via radio, teaser mailings, special disk jockey platters and other promotional devices.

mailings, special disk jockey practers and other promotional devices.

Miss Smith took off Sunday (27) on a month-long disk jockey tour that will go from coast to coast with Victor sponsoring the junket. A radio spot campaign has been set on such NBC shows as "Bandstand," "Nightline" and "Monitor with 190 stations each. Victor is also distributing 8,000 mounted album obstations each. Victor is also distribution bulletins, Victor also will give Miss Smith to fancy cocktail party treatment in New York for her intro to the press, and deelays.

Miss Smith, who sang on local stations in the Carolinas, was discovered by Ray Ellis, arranger-composer who worked with her on her first Victor album. Mike Stewart, manager of the Four Lads, is handling Miss Smith.

IT'S DONE WITH Victor Going 'Rock' Full Blast Via Unique Stoller-Lieber Pact

Mitchnik

Sputnik has pulled a five-year-old o Columbia Records master into its first release.

The disk, tagged "Captain Hideous," was bought by Col from Coast deejay Red Blanchfrom Coast deejay Red Blanchard but was never put on the market. When Blanchard asked for the master back recently, Col brass decided to issue it themselves. It's the same platter that Blanchard cut five years ago except that Mitch Miller. Col's a&r. chief, and his aide Al Ham had the sputnik's "beep," which was picked un by CBS, inserted onto the disk.

Elvis SRO 56G On Coast, 375G Tour

Elvis Presley drew capacity 9,000 last night (Mon.) at Pan Paci-000 last night (Mon.) at Pan Pacific Audi'orium with house also sold out for tonight (Tues.) at \$2,75-\$3.75, for total gross of \$55-000. There was no paper, not even for the press or Metro. The William Morris Agency paid for huge blocks of seats and promoter Lee Gordon bought tickets for reviewers.

Lee Gordon bought tickets for reviewers.

Dates here wind up a series of 20 for Gordon, with Presley take for the route es imated at \$375,000. He pays' surrounding acts out of his end, but cost is minor. Since he's on roughly 35 minutes each show, he winds up trek with an estimated salary of \$475 per minute

D. Winchell, Helen Carr Pacted By MGM Label

Pacted by Mixim Lanci Danny Winchell and Relen Carr have been added to MGM's artists roster. Winchell, who was with the label in 1952, was repacted to cut a cock 'n' roller, "I Do, I Do." Tune was written by two 15-year-old Flushing (N. Y.) High School stu-dents, Mickey Zaffos and Elaine

Kaye.
Miss, Carr had been band vocalist with Stan Kenton and Charlie Barnet. She grooved "Love Is A Serious Business" and "It's Beautiful." Release date for both artists

The click of the offbeat sounds on the smaller labels has cued RCA Victor to make an unusual artists & repertoire deal. This is with a pair of indie-trained recording supervisors, Mike Stoller and Jerry Lieber, 24-year-olds who composed "Black Denin Trousers," "Bazoom," "Hound Dog," "Jailhouse Rock" and other hits in the current idiom. According to Steve Sholes, Victor's singles a&r chief, Stoller and Lieber are being given a free hand to sign and record talent with any material they feel is suitable.

Stoller and Lieber, who have also cut numerous disks for other indies, such as Atlantic, Aladdin, Mode, Peacock, Spark, etc., will work for Victor on a non-exclusive basis. They will, however, operate out of Victor's N.Y. office on East 24th St. most of the week and plan to handle only a limited number of outside sessions due to commitments to such artists as the Coasters, the Clovers, Linda Hopkins and Ruth Brown.

Inking of Stoller and Lieber mark a new move by Victor to cut into the indie take by producing what the kids seems to be buying mostly these days—rock 'n' roll. Victor has had a big taste of this business with Eivis Presley and now wants more.

Without disclosing any of their

business with Eivis Presley and now wants more. Without disclosing any of their trade secrets, Stoller and Lieber stated that their studio tecinique involves the use of a livelier sound

(Continued on page 74)

Chudd's 'Top Cleffers' **Need Belly Wrinkles** To Jet-Propel Output

To Jet-Propel Output

Hollywood, Oct. 29.

Thre are too many wrinkles in the song business and not enough in the bellies of songwriters.

That pithy observation is Imperial Records prexy Lew Chudd's analysis of the current music business. Songwriters with experience and ta'ent, he contends, just aren't working at their business.

"There's a lot of talk," Chudd declared, "about the poor quality of the song material that the public is buying. But you can't blame the public. They have to buy what's offered. And there's where the rub comes in."

Current hit charts, he pointed out, are overloaded with material that everyone in the music business admits isn't very good. Yet those same charts emphasize his point.

"Look at some of the material breaking through." Chudd de-

those same charts emphasize his point.

"Look at some of the material breaking through," Chudd declared. "Good songs are finding a ready market. The problem is to get writers to write good songs. It's no accident that some old standards are once again contending for hit parade honors. They are good songs and their revivals have presented to them to a new audience which is only to eager to huy."

Occacionally in the last few years there has been a new ballad that had musical merit. Chudd pointed out, and in each case, the song registered strongly. It has been outweighed by other stuff, but only because the less qualitative material turned out in increasing quantity.

occause the less quantative material turned out in increasing quantity.

"Ever-body wants to know when good mus'c is coming back," Chudd commented acidly. "That's easywhen the songwr ters do som thing about it. If they'd get up off their ASCAP ratings and go to work, you'd see a big change. Maybe it would be a good idea for the music business if ASCAP decided to suspend all royalties for a period of a year. If the oldtimers found out they might go hungry, we'd get good music."

Lieberson to Coast

Goddard Lieberson, Columbia Records prexy, heads for the Coast next week to o.o. label's business

next week to o.o. label's business affairs there.

During his stay, Lieberson will host a cocktailery for Frank Dc Vol, Col's new Coast artists & repertoire chief.

RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music-best sellers based on reports obtained from leading stores in 11 cities and showing com-parative sales rating for this and last week. * ASCAP † BMI Ccast National Rating This Last Title and Publisher *Tammy (Northern) *Fascination (Southern).... *Around the World (Young) *Affair to Remember (Feist). *Chances Are (Korwin) . . †Wake Up Little Suzy (Acuff-R).... 26 *Honeycomb (Joy) *Middle of the Island (Mayfair) *Heart Reminds Me (Symphony)... †Melodie D'Amour (Keys-Hansen) 10 *Rainbow (Robbins). Moonlight Swim (Hill & R).... Jailhouse Rock (Presley) *Till (Chappell)

Jocks, Jukes and Disks

Helen O'Coanell (Vik): "NO workovér of the W. C. Handy MORE TEARS TO CRY" (Kno.l-wood²) brings Helen O'Connell back to the hit lists with a high; "SENTIMENTAL JOURNEY" (E. The Three Suns (RCA Victor): back to the hit lists with a high; "SENTIMENTAL JOURNEY" (E. The Three Suns (RCA Victor): back to the hit lists with a high; "SENTIMENTAL JOURNEY" (E. The Three Suns (RCA Victor): back to the three Suns (RCA Victor): back to the three Suns (RCA Victor): "The Three Suns (RCA Victor):

alog but Jimmie Rodgers builds it for the current market with a bounce and a zest that can't miss. "BETTER LOVED YOU'LL NEVER BE" (Planetary*) is a like-able sentimental ballad.

the combo.

Dean Jones (MGM): "SILHOUETTES" (Regent?) has it aiready
made by the Rays on the indie
Cameo label and Dean Janes will
have a tough time getting his share.
"THERE GOES MY HEART" (Feist*) gets a pleasant but not too stimulating reading.

Don Rondo (Jubilee): "WAN-DERIN' HEART" (Gil†) gives Don DARLING, OH" (Bryden†) is an

LAWRENCE WELK

Thesaurus Transcriptions

fashion that will keep the juke-

rocks according to specifications.

Jimmy Ricks (Decca): "LAZY
MULE" (Regentt) shows off Jimmy
Ricks advantageously in a slick
blending of r'n'r and the folk style
for an okay spinning ride. "WHAT
HAVE I DONE?" (Cornell*) is par
for the religioso course but Ricks
make it sound important.

Boger Roger Orch (MGM):
"PARISIAN POLKA" (Ile-deFrance*) is a happy blend of gallic
and svenska running one minute
and 40 seconds which makes it a
juke natural. "BEYOND THE
SEA" (Chappell*) is the popular
"La Mer" in another lush instrumental setting. mental setting

(ASCAP* BMI†)

Everly's 2-for-2 Goldisks

Cadence Records' duo has scored two 1,000,000-plus disk sellers in its first two times out.





familiar pop harmonizing manner.

Katie Lee: "Songs of Couch
and Consultation" (Commentary).
Freud is the peg here but it's
turned into an overlong joke by
writer: Bud Freeman (music is by
uriter: Bud Freeman (music is by
Leon Pober). However, his satiric slices of psychiatry will probably go over big with those who
treat their id lightly. Katie Lee
handles such items as "Shrinker
Man," "Stay As Sick As You Are".
and. "Repressed Hostility Blues"
with a sharp vocal attack.
Kirby Stone Four: "Man I

and. "Repressed Hostility Blues" with a sharp vocal attack.

Kirby Stone Four: "Man I Flipped" (Cadence). There's an irreverent approach to music in Kirby Stone's delivery but he does manage to relay the fun he's having. Group fools around here with standards like "S'wonderful" and originals like "A Reasonably Ugly Chick" and turns 'em into a whimsical musical caper.
"The Mike 'On the Barroom Floor" (Westminster). McCarthy's Bar & Grill, a New York saloon, is the setting for this offbeat package. Producer Ben Hall brought a tape recorder into the joint one night and let the McCarthy regulars go at it with songs and stories. It's no platter dish for the AA but tipplers may get some kicks from it.

Milton Berle Orch: "Songs My

tipplers may get some kicks from it.

Milton Berle Orch: "Songs My Mother Loved" (Roulette). Comedian Milton Berle turns maestrohere for a sentimental musical excursion. It's a schmaltzy package with lots of appeal for the musical romantics. The orch and chorus treatment of the vintage tunes are all in a lush, melodic groove and not too hard to take.

Martin Denny: "Exotica — Volume II" (Liberty). Martin Denny

Waiter Scharf Orch: "My Favorite Places" (Jubilee). Waiter Scharf's talent as composer and conductor gets a topnotch display in the musical tour. His compositions are melodic tributes to such varied places as Las Vegas, Bermuda, Seville, New England and the Dover Cliffs, among other stops, and his orch interpretation makes it all an ear-filling trip.

makes it all an ear-filling trip.
"Tevya and His Daughters" (Columbia). Excerpted from the off-Broadway production of the Sholem Aleichem story, this "Tevya and His Daughters" package retains much of the Yiddish wit and warmth in the Arnold Perl adaptation. It's pleasantly performed by Mike Kellin, Anna Vita Berger, Paul E. Richards, Carroll Conroy, Joan Harvey, Conrad Bromberg and Howard Da Sylva.
"Eleaner Roosevolt in Conversa.

and Howard Da Sylva.

"Eleanor Rocevelt in Conversation with Arnold Michaelis" (Recorded Communications). Arnold
Michaelis is an old hand at the
recorded interview or "Record
Portrait" as he calls it. He knows
how to keep the patter byplay interesting and stimulating with a
well-planned qata session. In Mrs.
Roosevelt, he has an excellent subject who comes through warm and
shining.

Ray Charles Singers: "Here's to

ject who comes through warm and shining.

Ray Charles Singers: "Here's to My Lady" (MGM). The male members of the Ray Charles Singers are here in a tasty and romantic salute to the opposite sex. With numbers like "To Marvelous for Words." "My Darling, My Darling, "You're My Girl," "Stay as Sweet as You Are" and "All of You," they should score.

D'Artega Opch: "Music With a Heartbeat". "Pop Concert at Carnegie Hall" (Design). In the low-price (\$1.49)) album field, these D'Artega sets are hard to beat. They are excellently recorded and grooved with taste and style. In "Music With a Heartbeat," the maestro has some romantic melodies by Rebekah West Harkness to play with while in "Pops Concert at Carnegie Hall," he works through several favorite semi-classical pieces with the help of Rosa Linda on the piano.

Garris G.M. of Tico: Rago Reps Roulette in Dixie

Peter Garris has taken over as general manager of the Tico Dis-tributing Corp. He replaces Don Carter who was upped to national sales manager at the Roulette label. Tico is Roulette's New York

label. Tico is Roulette's New York distributing outlet.
Garris previously had been with Bruno Distributors and the Capitol Hi-Fi Centre record shop in New York. He'll head a sales force, which consists of Sam Goldner, Jerry Cohen, Murray Brenner and Jerry Lefferts.
Another appointment in the Roulette setup is Vince Rago as disk-ery's promotion rep in the south. He'll work that territory for Routette's pop, country & western and rhythm & blues, lines. Prior to joining the label, Rago had operated his own promotion and advertisation of the state of the same promotion and advertisation with the same promotion and savertisation with the same promotion and savertisation. ed his own promotion and advertis-ing office in Wilmington, Del.

Phil Nimmons' 10-man group starts a series of radio half-hour concerts, "Nimmons 'n' Nine," over CBC's Trans-Canada Network Nov. 5.

Best Bets HELEN O'CONNELL NO MORE TEARS TO CRY

(V 46) -,	A Long Lust Look
	. KISSES SWEETER THAN WINE Better Loved You'll Never Be
JIM LOWE	BRIGHT LIGHTRoc-A-Chicka
	THREE TIME LOSERI'll Wait Till Monday

Paul Hampton (Columbia)
"CLASSY BABE" (Famous*) sends "CLASSY BABE" (Famous*) sends newcomer Paul Hampton off to a fast start in the jock and juke mill with a rocking item out of the Elvis Presley school. "PLAY IT COOL" (Famous*) continues the flashy rocking pitch for solid spinning results.

ning results.

Jim Lowe (Dob): "BRIGHT
LIGHT" 'Trinity') brings Jim
Lowe back to the "Green Door"
style and he boogle-beats this one
into a payoff platter. "ROC-ACHICKA" 'Old Charter') sets hin
up in a rolling and rocking mood
but it's not too much different from
what's come on before. "BRIGHT

what's come on before.

Joan Regan-Max Bygraves (London: "Seven-and-a-Haif Cents" (Frank *) gets a sprightly reading by these two Britishers and should grab lots of spins through its tieup with the WB plc. "Pajama Game." (Bradbury-Wood*) has Joan Regan soloing on a lilting melody that catches the ear.

Ann Leonardo (Capitol): "THREE TIME LOSER" (Paramount*) has a good chance to come in for a beginning score because of Ann Leonardo's stylish handling of a standout blues feel. THET GIRL WAIT TILL MONDAY" (Johnstone-Monti*) has a rocking-blues feel that will even attract the pop spinners.

George Hamilton IV (ABC-Paramount): "WHY DON'T THEY UNDERSTAND" (Hollist) sets up an appealing country feeling that will once again win over this will once again win over this

an appealing country feeling that will once again win over this youngster's fan contingent. "EVEN. THO" (Acuff-Rose") has a breezy country flavor but its appeal will probably be restricted to the al-falfa areas.

falfa areas.

Trish Dwelley (Decca): "FAR
AWAY" (Sherwin*) will see lots of
action because of the recent "Cinderella story" puff given Trish
Dwelley, but the jean-age disk
buyer will be tough to sell. "WISHING (WILL MAKE IT SO)" (DeSylva. Brown & Henderson")
should get a new spinning fling
because of thrush's lovely piping
style.

Style. Steve Lawrence (Coral): "A
LONG LAST LOOK" (Saunders*)
gets a lot of vocal comph from
Steve Lawrence which will he'p
get this slick ballad off the ground.
"AT A TIME LIKE THIS" (Maxana* is the kind of ballad that gets
harder and harder to sell.

Janice Harper (Prep): "MOONLIT SEA" (Abe Ohman*) gives
Janice Harper another pretty ballad to work with and it could develop in the same manner as frey
previous. "Bon voyage" (dict.
"THAT'S WHY I WAS BORN"
(Janfra*) is a big ballad that's a
bit too pretentious for a pop score.
Lavern Baker (Atlantic: "MIP ACLES" (Properesive) is an in-CLES" (Progressive) is an for-pressive ballad which LaVern Baker handles with resert firm a proper emotion of feel, "SU, JOUIS BLUES" (Handy Bros.) is a solid

Rondo a western-flavored item and he works it into a top singing bet. Italiano lyric that will appeal to "IN CHI CHI CHIHUAHUA" some. "GOODBYE MY LOVE" (Erdoe') has a latino beat that will keep the jukes lively.

Faul Hampton (Columbia):

potential.

Eydie Gorme (ABC-Paramount):
"LET ME BE LOVED" (Livingston & Evans*) becomes a big and entertaining ballad production in the hands of Eydie Gorme and Bernie Glow's trumpet. If could step out. "LOVE ME FOREVER" (Greta') is in the big ballad groove, too, but with a slight cliche fouch this time.

Patience & Pandame (Haptin).

GHT with a slight cliene touch this time.

Jim Patience & Prudence (Liberty):
orn "WITCHCRAFT" (Mappa*) has a
one fair melodic line but the lyric idea
C-A-lisk kinda strained, leaving Patience
him & Prudence up in the air. "OVER
nood HERE" (Mappa*) is a material
proce that even the wispy voices of
Patience & Prudence can't help.

Lon. The Charles Mappa*! Slights



VARIETY

And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV-Sat, 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon, 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

boxes humming.

Steve Karmen (Mercury): "DIDJA MEAN WATCHA SAID?"
(Hecht-Lancaster & Buzzell*) is acute and sprightly entry that's sure to win over the teeners and pull in lotsa plays on the deejay turntables. "HOW SOON" (Goday!)
rocks according to specifications.

mental setting.

Valli Hilton (Domme): "FOR A
LIFETIME" (Hometown*) has a
rocking ballad beat that will bring
attention to Valli Hilton and to this
new label. "RUN AROUND"
(Bourne*) rolls to juke tastes.

The Everly Bros. are batting 1,000 in the gold disk division. The

): "THE PRET S CHOOL" The Everlys' "Wake Up Little uei to "Affer enagers should way. "SWEET relasse. Their initial Cadence platter, "Bye, Bye Love," already has swings in a passed 1,500,000 in sales.

VARIETY 10 Best Sellers on Coin Machines.....

	O Olling Tradition
3. JAILHOUSE ROCK (3)	Elvis PresleyVictor
4. HONEYCOMB (7)	Jimmie Rodgers Roulette
5. FASCINATION (8)	Jane MorganKapp
6, DIANA (12)	Paul Anka ABC-Par.
7. THAT'LL BE THE DAY (7)	Crickets Brunswick
8. SILHOUETTES (1)	RaysCameo
9. YOU SEND ME (1)	Sam CookeKeen
10. MELODIE D'AMOUR (2)	Ames BrosVictor
Second Group	
BE BOP BABY	Rickey Nelson Imperial
AND THAT REMINDS ME	Della ReeseJubilee
TAMMY	Debbie ReynoldsCoral Ames BrosVictor
FRAULEIN	Steve LawrenceCoral
JUST BETWEEN YOU & ME	Chordettes
HULA LOVE	Buddy KnoxRoulette
MY SPECIAL ANGEL	Bobby HelmsDecca
.	Pat Boone Dot
WHOLE LOT OF SHAKING	Jerry Lee Lewis Sun
DEEP PURPLE	Billy Ward Liberty

(Figures in parentheses indicate number of weeks song has been in the Top 101

Pix Scores Need Not Be Satellites. Can Stand on Own Tune Feet: Green

R'n' R in Hi-Phi

R'n' R in Hi-Phi
Washington, Oct. 29.
A D.C. rock 'n' roll orch
moves to the Cornell U. campus Nov. 2 to play at the semiannual dance held jointly
there by three Greek letter
fraternities.
Calvin (Houn' Dog) Ruffin
& His Hounds have been
signed to provide the heavy
r&r beat for the affair of Phi
Delta Theta, Delta Upsilon
and Sigma Phi. The undergraduate managers of the
dance determined that rock
'n' roll was the order of the
day.

day.

The Ruffin orch, well regarded in this area, records for the Gold Crest label.

Molly's Bee-Line to Cap

Hollywood, Oct. 29.

Molly Bee is returning to the Capitol roster after a short stretch as an artist with Dot Records. Teenage singer has signed a five-year contract with Capitol which will get underway with tunes from her upcoming films, "Summer Love" for Universal and "Steady Date" for Columbia.

Date" for Columbia.

Miss Bee began as a recording artist with Capitol six years ago, when she was 12. During her tenure there she recorded "I Saw Mommy Kissing Santa Claus." She currently is under a non-exclusive two-picture-per year contract with Universal-International.

After a Dash With Dot

Although the disk plug is ofmajor importance to a motion picture, films score composers must
not write for anything but the
scene itself, according to Johnny
Green, Metro's studio music chief
who scored "Raintree County"
which is due to be packaged as a
soundtrack album by RCA Victor.
Green said, however, that many
soundtrack sets have suffered from
poor production planning.

As written for the films, soundtrack scores are not independent
pieces of music meant to be waxed
as is, Green says. But, he says,
electronic and tape-splicing techniques now permit a film scorer to
convert the soundtrack music into
coherent musical compositions that
can stand on their own feet.

Green pointed out that he did
according the of the did
according to the did
according the or meant.

can stand en their own feet.
Green pointed out that he did
an extensive editing job on "Raintree County" for a double LP set
Victor is planning. While using
only the material from the soundtrack itself, Green cut out the obvious stalls (the sustained chords
running several seconds to set the
moods of a scene) and rearranged
the melodic sequences into a work
that had musical form, instead of
the episodic character which the
original score must necessarily
have.

where appropriate, Green defimitely favors the inclusion of a song
motif in the score. He said that
Dimitri Tiomkin has been utilizing
to optimum advantage the film song
which heightens the dramatic action. "Fligh Noon," for instance,
was a standout example of the
appropriate slotting of a song, also
the theme from "High and The
Mighty." Green has come up with
"The Song from 'Rajmtree County,"
which Nat King Cole has cut for
Capitol, among other versions.

ABC'S SAM CLARK BACK BULLISH FROM O'SEAS

Sam Clark, ABC-Paramount prez, who returned to his New York desk Friday (25) after a three-week trek through Europe, is high on the diskery's future in the foreign

market,
During his o.o. of the overseas
disk blz scene, Clarke set the
wheels rolling for new arrangements to broaden the base of the
ABC-Par output on the Continent
with wo rld wide representation
"within the forseeable future."

Clark held a staff meeting Mon-day (28) to lay out plans for new sales and merchandising tech-niques in regard to the foreign market.

Les Elgart Into Lockup After a Brush With Cops

Mineapolls, Oct. 29.

In the Twin Cities with his band for a U. of Minesota fraternity dance and a Prom Bailroom one-nighter, Les Elgart was fined \$10 in municipal court for drunkenness after having challenged a policeman in a local slum saloon to a fight and being arrested.

In court the policeman said that, when challenged, he told Elgart to go home—he was too small. "I've got a good mind to tear you apart," replied the 5-foot 10-inch trumpeter-bandleader, according

got a good mind to tear you spart," replied the 5-foot 10-inch trumpeter-bandleader, according to the policeman's testimony.

The policeman had been summoned to the saloon when Elgart allegedly became noisy. Testimony was to the effect that Elgart pushed aside a companion who was urging him to leave and persisted in baiting the policeman and the latter's. So he was arrested and partner. So he was arrested and taken to the lockup in the patrol wagon. He put up \$25 bail to gain his release.

Hub's 'Jazz' Series

Boston, Oct. 29.

WGBH-TV here is producing a series of 17 half-hour shows on 'Jazz Meets The Classics' for the National Educational Center in Ann Harbor; Mich. Series is featuring George Shearing and his quintet with commentary by Father Norman J. O'Conhor.

It will be distributed only to educational ty outlets. educational ty outlets.

Theodor Uppman sings "Don Giovanni" at New York's Metop for the first time tomorrow (Thurs.). He will sing the role of Papagno in "La Perichole" there Nov. 2.

Hamilton's Goldisks (3)

Epic Records awarded Roy Hamilton three gold records last week Presentation, made at New Yor Presentation, made at New Yor ; Apollo Theatre, was for Hamilton's 1,000,000 disk-zellers of "You'll Never Walk Alone," Ebb Tide" and "Unchained Melody."

Buddy Friedlander, Epic's sales staffer, made the presentation.

Salt Lake-ASCAP Harbach Tribute

Salt Lake City, Oct. 29. Otto A. Harbach, dean of Amer

Sait Lake City, Oct. 28.

Otto A. Harbach, dean of Amercan librettists, was honored in his hometown of Sait Lake City with a special tribute last week (23) by the City Commission in cooperation with ASCAP.

The free public event featured the pops orch (30) led by Eugene Jelesnik, local impresario and tv personality, plus musical groups and soloists from all over the state. Harbach came here from his home in New York City.

Among those coming to Utah to pay tribute to the 84-year-old Sait Lake-born lyric writer were Paul F. Cunningham, president, and George A. Hoffman, comptroller, of ASCAP. Telegrams from celebrities all over the nation were read at the concert.

rities all over the nation were read at the concert.

Program of Harbach - cleffed tunes included "Song of the Flame," "Romance," "The Mounties and Rose Marie." "The Night Was Made For Love," "The Love Nest," "Cuddle Up a Little Closer," "The Firefly," "Who," "I Saw You S mile," "You're Devastating," "Yesterdays," "Touch of Your Land," "Smoke Gets In Your Eyes," "Indian Love Call," "Let's Dream Together," "Bambalina," "The Perfect Symphony."

Chi ASCAPers Claim Cunningham **Bypassed Their Problems at Meet**

Snav-u

Snav-u

A record designed for "those who desire to play the phonograph while watching television" has now been put into circulation under the Bunab label. The 12-inch platter, moreover, is designed to play on any speed from 16 to 80rpm with the same results.

Title of the album is "Companion To Tv, from the original soundtrack of the Urban-Eclipse silent film, The Fatal Love,'" scored by Orville K. Snav. If played with the 33rpm speed, the disk contains 40 minutes of silence.

Donald Singer Heading Roulette's New O'seas Div.

Roulette Records, a comparatively new indie on the disk scene, already is eyeing the overseas market. Joe Kolsky, the diskery's sales veep, has brought in Donald Singer for the newly created post of foreign operations manager.

In this new post, Singer will maintain a constant liaison with overseas outlets directing sales and promotional matters that are distributed in the U. S. to foreign

ources.
Singer's diskery credits includes a stint with Decca's catalog department and production head at ABC-Paramount.

Disques Français Inc. authorized to conduct a publications business in New York.

Chicago, Oct. 29.

Paul Cunningham, president of the American Society of Composers, Authors and Publishers, addressed an assemblage of Chicago area members at the Morrison Hotel here in response to a long smoldering resentment of songwriters and publisher, here correcting ASCAP policy. These who anticipated this meature as a chance to form a representative voice from the religious accieved little.

Cunningham

little.

Cunningham, flanked by his aide-de-camp, occupied the microphone for almost all of the 75-min-tune meeting. He stressed national ASCAP policy but made only token overtures to local problems. On the senate jukebox bill (S-1870) he noted that elimination of coin machines from royalty payments could set a precedent extendable to pay to. He stated that random samplings of local radio stations would be increased and noted that there

chines from royalty payments could set a precedent extendable to pay ty. He stated that random samplings of local radio stations would be increased and noted that there were twice as many credits in last year's survey as in 1950. Second cuarter of 1957 brought \$4.981,000 to ASCAP members as against \$4.799,000 for the first quarter.

Cunningham contrasted this meeting with the recent BMI convention to which he claimed BMI writers for the most part and the recent BMI convention to which he claimed BMI writers for the most part and the recent BMI convention to which he claimed BMI writers for the most part and the recent BMI convention to which he claimed BMI writers for the most part and supplied to understand why their membership of 300 does not even have a representative nominated for national office were told to get together and do so. Even so, Cunningham occupied the staze until food was served, and he dismissed the group at once. The assembled writers and publishers had no chance to circulate among each other and voice their opinions in a meeting that had ostensibly been called for that purpose.

One member, publisher Louis P. O'Connell, wishing to present arguments concerning votting representation and assignment of credits, including detailed material submitted to Senator James Roosevelt's Senate committee, was denied the floor until the dining room doors were opened. The meeting was adjourned with members expressing themselves as in no way better acquainted or organized into a regional representational body, although about 100 of 300 members in this area attended.

a regional representational body, although about 100 of 300 members in this area attended.

CARLE WINS ROUND IN SUIT VS. JEWEL MUSIC

A motion by Jewel Music for a stay in a suit brought against it by Frankie Carle was denied by N.Y. Supreme Court Justice Samuel M. Gold last week. Carle is suing Jewel for \$50,000 and the rescinding of various contracts between himself and the publishing firm from 1937 to 1949 covering publication of 16 tunes. Carle's complaint claims that

publication of 16 tunes. Carle's complaint claims that Jewel has continuously failed for many years to account properly for the royalties on his tunes. He also charged a failure to promote the tunes since Jewel discontinued business as an active firm. Involved as such Carle tunes as "Sunrise Serenade," "Falling Leaves," "My Starlight Serenade and "Carleana."

Jewel Music, formerly operated

and "Carleana,"
Jewel Music, formerly operated
by Herb Levine, was recently
bought out by Gene and Harry
Goodman for their Arc-Harmon
publishing operation.

Prager's Road Bit For

Big 3's O'seas Larder Bernard Prager, sales manager of the Big Three (Robbins, Feist & Miller) is hitting the road to introduce firms' newly acquired foreign music publications.

eign music putoleatons.
The foreign copyrights were obtained from Hans Gerig, Germany, and Gordon V. Thompson Ltd. of Canada. Big Three also is expanding its representation of publications from the catalog of Edizioni Curci of Italy.

Ray Meinberg Quits NR

Ray Meinberg exited National Records last week as sales and pro-motion manager. No replacement has yet been set. Before joining National, Mein-berg had been midwestern promo-tion manager for RKO-Unique.

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Coin Machines

ARTIST AND LABEL

POSITIONS This Last Week Week

1

1

2

Retail Disks

Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

ELVIS PRESLEY (Victor) Jailhouse Rock†

EVERLY BROS. (Cadence) Wake Up Little Suzy;

	3	3	JOHNNY MATHIS (Columbia) Chances Are*	
	4	4	JANE MORGAN (Kapp) Fascination†	
	5	8	RAYS (Cameo) Silhouettes†	
	6	. :	BOBBY HELMS (Decca) My Special Angel	;
	7	4	JIMMIE RODGERS (Roulette) Honeycomb*	
,	. 8	9	RICKY NELSON (Imperial) Be Bop Babyt	
	9	6	DEBBIE REYNOLDS (Coral) Tammy*	
	10		SAM COOKE (Keen)	
	This	ITIONS Last	TUNES	
	Wee	k Week		BLISHER
	1	1	†WAKE UP LITTLE SUZY	
	2	2	*CHANCES ARE	Korwin
	3	ీ 5	†JAILHOUSE ROCK—"Jailhouse Rock"-F	. Presley
	4	4	†FASCINATION—"Love In The Afternoon"-F	Southern
	5	3	*TAMMY—"Tammy & Bachelor"-F	Northern
	5 6	3 6	*HONEYCOMB	Joy
	•	-	•	Joy
	6	6	*HONEYCOMB	Joy Regent
	6	6	*HONEYCOMB †SILHOUETTES ***.	Joy Regent Young

(*ASCAP †BMI F-Films)

1st Time People Heard Own Anthem By Symphony Was Via Mpls. Orch

Stuttgart, Oct. 22.

"Europeans perform in America with the idea of making money. with the idea of making money. Americans still go to Europe for less money, and with an idea of contributing to musical understanding," Antal Dorati pointed out here at the conclusion of his whirlwind conducting tour with the Mineapolis Symphony through the Near East. The orchestra performed 22 concerts in a month, in such remote locations as Bombay, Bagdad, Karachi, Beirut and Istanbul. It marked the first time since the last World War that an entire American symphony has performed in these remote locations.

Tour was underwritten by the

formed in these remote locations.

Tour was underwritten by the State Department, at a cost to them of an estimated \$250,000. Although admissions were charged at each city, geared to what the local populace could pay, the cost to the State Department was tremendous. But it paid off in millions of dollars of good will, Dorati stressed.

In each country, Dorati played the country's national anthem, requiring highly intensive work on the part of the Symphony's 81-year-old arranger to adapt the music to the symphony group, since in the midst of the lands, such arrangements were unobtainable, and the time was so short.

"To our amazement, occasionally

the time was so short.

"To our amazement, occasionally there was silence at the end of the anthem. Some of the people didn't recognize it at first, and later said they had never heard of a large symphony orchestra play their anthem," he commented.

"I may become known as the father of the national anthem in some of those countries," he laughed.

laughed.

father of the national antinem in some of those countries," he laughed.

Used DC-4 Planes

Travelling with the 106-member group, including the 96-man symphony and the "spare parts," group had to be split into two as the government's DC-4 airplane provided shuttle service for the orch in two trips. "Luckliy, the men and the instruments always showed up in time for the concerts," he added.

"We thought we were a flop in Bakdad," admitted Dorati.

That's because in Moslem cittes, like Bagdad, there is about a five-minute silence after each number, as the audience digests the music. Only after this terrifying long silence does the applause break out. That is what happened in Bagdad. With the differing reactions, like wild screaming in Greece to signify pleasure and 30 minutes of ovation in Yugoslavia, the orchestra soon understood that the people were overcome with pleasure, just expressed according to their country's various ways. The varied reactions were startling to an American orchestra.

try's various ways. The varied re-actions were startling to an American orchestra.

The symphony orchestra members returned to the U. S. after the tour, and Dorati stayed on in Europe for an additional week of

dates.
Conducted 7th Army Swyph dates.
Conducted 7th Army Swyph
He conducted a concert last
Sunday (20) with the Seventh Army
Symphony Orch at Stuttgart's
famed Liederhalle. It marked the
first time this military group has
had a non-military conductor, Currunt regular conductor with the
Seventh Army Symphony is Lin
Tung, who used to be violinist with
the Minneapolis Symphony. At
Tung's request, Dorati made this
monid quest appearance with the
Symphony. Proceeds of the event
wen to the United Nations Chilrien's Fund.
Dorati is also utilizing the extra
days in Europe to complete a
cycle of Smetana compositions
that he started recording last year
with the Amsterdam Concertgebouw Orchestra. Te flew to Vienna to finish the recording stint,
and the album will be released on
the Phillips label in Europe later
this year, with Columbia Records
releasing in the U. S.

Add 'Fantabulous' Dates

Add Fantabulous Dates
The fall edition of "The Fantabulous Rock 'n' Roll Show of 1957"
has been extended to Nov. 17. Additional dates have been set in Texas,
Arizona, New Mexico, Colorado,
Missouri, Ohio and Michigan.
Package features Mickey & Sylvia, Larry Williams, Ray Charles
and Joe Turner.

Col's \$31.92 Xmas Pkge.

In anticipation of a big Yule sales push, Columbia Records already has prepped a \$31.92 deluxer for the seasonal buying spree Package, which is going under the overall banner of "Columbia Library of Popular Music," consists of eight LP's.

Disks include interpretation of George Gershwin by Percy Faith, Richard Rodgers by Andre Kos-telanetz, Cole Porter by Michel Legrand and Jerome Kern by Paul Weston. They were initially issued as four separate two-pocket pack-ages in Col's CL line and retailed for \$7.98 each.

Elrod to Col LP Club

T. C. Elrod has joined the administrative staff of Columbia's LP Record Club. His initial function will be assisting the opening of the club's eastern shipping centre. Subsequently, he'll assume an exec post in the club's fulfillment setup reporting to Richard Brun, director of fulfillment.

Elrod comes to Col after a stint with the Crowell-Collier Record. Club. Before that he had been with Capitol Records in its branch operation and transcription departments.

Black Satin (T 858)

W. Berlin Disk Bestsellers Middle of Island......Ford (Capitol) School Day......Chuck Berry (Brit. Columbia) LucilleLittle Richard (London) White Sport Coat... Robbins (Philips) You Don't Know Me.... Vale (Philips) Stern von Afrika.....Lehn (Columbia) MaratongaLolita (Polydor) Heute AbendAlexander (Polydor) Lazzarella Carosene (Pathe) Kleine Fische Bendix (Columbia)

Hartford Fire Levels Shut Aragon Ballroom

Shut Aragon Ballroom

Hartford, Oct. 29.
Closed as a firetrap in 1952, the Aragon Ballroom here was razed a fortnight ago in a spectacular two alarm fire. Homebase for the nation's top name bands in the 1920s and 1930s under the name of Palais Royal, dancehall was taken over in 1941 by Fellz-Ferdinando, ex-bandleader, and operated under his name as a dine & dancer.

In 1950 Ferdinando gave up the dancehall and it was retagged Aragon Ballroom, remaining in use until the fire department closed it down. Hall had also been used for amateur boxing, and vaudeville. Two localites who became featherweight champions, willie Pep and Bat Battalino, started fighting as amateurs there.

Inside Stuff—Music

Although a copyright is a form of property, it differs from other property forms insofar as owners of a copyright have claim to it for only a limited period instead of in perpetuity. So explains Herman Finkelstein, ASCAP's general attorney, in an article titled "Copyright—The Author's Property" for Pan Pipes, the national music fraternity magazine. Finkelstein states that authors in the U.S. have the rights to their property for a much shorter period than in other western democracies. In the U.S. authors' rights are limited to at term of ern democracies. In the U.S. authors' rights are limited to a ferm of 56 years, whereas in most other civilized countries of the world the period of copyright is for the lifetime of the author and for 50 years after his death. Pointing out that there is another inequity in the U.S. in that the writers of music are not able to collect performance fees from jukeboxes, he calls for a complete revision of the Copyright Act.

Dana Records, indie specializing in polka disks, has extended its fall package plan for EP's and LP's until Nov. 30. Plan, which was launched in August, originally was scheduled to run through Oct. 31. Diskery's package plan features the eight-for-seven deal. Dealers purchasing seven EP's or LP's receive one free. A special billing plan was also included in the program which allowed distributors placing orders in November to receive a split billing of three monthly payments beginning in December:

Society maestro Marshall Grant is "booked solid" for a year. The Grant trio winds up a run at the Hotel New Yorker's Golden Thread Cafe Nov. 30 and moves over to the St. Regis Hotel's Maisonette to appear with Julie Wilson. On Jan. 24, the group heads south for the seasonal stand at the Casablanca, Palm Beach, Fla. In June, Grant returns for the summer season at Herb McCarthy's Southampton, L.I., saloon, Bowden Square.

As a peg for a contest involving dealers, George R. Marek, RCA Victor disk v.p. and general manager, has asked for help in repackaging a set, "Overtures—In Spades," which was released earlier this month. Marek admits to retailers that he doesn't think this piece of merchandise has been presented in the best possible way and he wants dealers to submit ideas for a new album title and cover. Winners will get RCA Victor color television sets.

Decca Records is leading off its Christmas package entries with an LP comprising top seasonal standards by various artists. Titled "Around The Christmas Tree," set includes numbers by Bing Crosby & Carol Richards, Judy Garland, the Four Aces and Guy Lombardo, among others.

5 9

RETAIL ALBUM BEST SELLERS

			-		,,		-	-	-	, =		-		_	# P								
Nati Rat This	seller ing st	vey of retail album best s based on reports from lead- tores and showing comparative gs for this week and last. Artist, Label, Title	New York (R. H. Macy Co.)	Long Island—(Anade Assoc.)	Albany—(Ten Eyck Record Shop)	Boston—(Mosher Music)	Washington—(Disc Shop)	Philadelphia—(Record Mart)	Chicago(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami-(Spec's Record Shop)	Dallas(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis (Trentwood Records)	Louisville—(Shackleton's)	Atlanta-(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store	Portland—(Lipman-Wolfe)	San Francisco-(Sherman Clay Co.)	Denver-(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
===		AROUND THE WORLD (Decca)		<u> </u>					<u></u>				-										_
1	1	Sountrack (DL 9046)	1	2	••	2	2	1	2	1	2	4	1	7	2	1	1	1	••	2	3	1	162
2	2	MY FAIR LADY (Columbia) Original Cast (CL 5090)	6	5	3	5	6	7	10	2	8	2		. 1		.:	3	8	3	1	5	5	107
3.	4	FRANK SINATRA (Capitol) Where Are You (W 855)		7	-	3	4	4	1	4	6	3	4	3				4	6	10	1	•••	103
-		ELVIS PRESLEY (Victor)			••										<u>··</u>	<u></u>	··	=		10	<u> </u>		
4	5	NAT KING COLE (Capitol)	5	••	<u></u>	4	<u></u>	-171	9	•••	3	••	••-	2	7	3_	8	5	<u></u>	<u>···</u>	9	3	63
5	3	Love Is the Thing (W 824)	<u></u>	. 6	••		3	9	6	7		1		•:-		5	7	10	••	••	6		50
6	6	JOHNNY MATHIS (Columbia) Wonderful, Wonderful (CL 1028)	3	4		9			3		5		10		1			.,	••		4		49
7		HARRY BELAFONTE (Victor)		•													•			•			49
-	7	Sings the Caribbean (LPM 1505) MANTOVANI (London)			•••		10						••-		<u>··</u>	<u></u>	2_	•••	<u>··</u>	- 5		<u>··</u>	43
8_	9	Film Encores (LL 1700)	••-	9	6	10	. 9	5	•••	<u></u>	9	9	7	8	<u></u>	9	4	••-	••	8	<u></u>	••-	41
9	12_	Soundtrack (DL 5210)	<u></u>	<u>. </u>	10	8	8	į.		3	1			<u></u>	8_	<u>:</u>		·	··_	4	·		35
10	8	PAT BOONE (Dot) Pat's Greatest Hits (DLP 3071)	10	1			•••		4		•••			• •		•		9	1	9	.,	•••	32
11	13	OKLAHOMA (Capitol) Soundtrack (SAO 595)					7					6		,		6		7		7		6	27
		FRANK SINATRA (Capitol)									<u></u> -	<u> </u>	••	····	••		••		<u></u>		<u></u>		_
12	14	Swinging Affair (W 803)	_7_	••		7	. 5	. 3	<u></u>	••	••	••	••-		<u> </u>	8	<u></u>	••	<u> </u>	• •	••	<u>··</u>	25
13A	17	Soundtrack (T 740)	••	••	5_		·· <u> </u>	8			••	7	6	••	·· <u> </u>			6	·	· <u>·</u>	••	••	23
13B	16	MARTIN DENNY (Liberty) Exotica (LRP 3034)		··														2	4	٠		4:	23
15	18	ROGER WILLIAMS (Kapp) Fabulous Forties (KXL 5003)			_	-						<u></u>	•			4					<u> </u>		
		LAWRENCE WELK (Coral)		••		··	••	:: -	<u>··</u>		<u>··</u>	••	••	···	<u></u>	-	<u>··</u>	··	••	• •	·•·	7	21
16A	15	Dixieland (57146)	••	••	••	••-	••	••-	••	•••	••-	10	2	<u>··</u>	<u>:-</u>	••	••	••	••	5	8	••	19
16B	10	Fabulous Fifties (KXL 5000)						10	••			**	··_		••	٠,			2		••-	2	19
18	21	EYDIE GORME (ABC-Par) Swings the Blues (192)			7				7	5		8									10	•	18
		EDDY DUCHIN STORY (Decca)				<u>··</u>	<u></u>		1		<u></u> -	<u> </u>	<u></u>	<u> </u>			<u></u>	<u></u>		•••	14	<u>···</u>	
19		Soundtrack (DL 8289)	9	••	••	··-	<u>··</u>	2	<u></u>	••	••	••	••	••	••	•••	5	••	••	<u> </u>	••-	••	17
20	••-	Scottish Splendor	••	3	<u></u>	٠.	••		••:	<u> </u>	<u></u>	<u></u>	••	<u></u>	4	••	<u> </u>		٠,	••	••	••-	15
21		PAL JOEY (Capitol) Soundtrack (W 192)						6	•			• •						.,		4.	2 .		14
22	23	ROGER WILLIAMS (Kapp) Almost Paradise (1063)							5		7												10
		PERRY COMO (Victor)	-				÷		.	<u></u>	<u> </u>	<u>··</u>	:-		<u> </u>	<u> </u>		<u></u>	<u></u>		<u></u>		-10
23A	19	We Get Letters (LPM 1462) GEORGE SHEARING (Capitol)	··-	•••	8	•••	··	••	··-	••	<u>··</u>	••	••	<u>··</u>	•	10	· <u>·</u>	<u> </u>	÷	8	••	9	_9

Disk-Buy Madness

ceivably it could eliminate the in-stitution factor entirely, and the for image studies were Julius La-key- figure on Tin Pan Alley Rosa and Eddie Fisher, neither of wouldn't be the a&r man but the whom has been able to get back on

Started Early in Year

Started Early in Year

Early this year Social Research
ne, which headquarters in Chi,
peddled a music research program
to Vietor after several other diskeries had turned it down. Principals in the deal were SRI's Irving White, who assembled the
techniques for this study, and Bill
Bullock, who was then head of
Victor's singles department. The
two companies are now between
renewal contracts, but White has
left SRI to work independently
and Bullock is now manager of
the diskery's album division.

In its work for Victor to date,

and Bullock is now manager of the diskery's album division.

In its work for Victor to date, the MR firm has asstred, for what ever worth, the psychological meanings that certain disk personalities, tunes, arrangements and lyrics, have to a cross-section of teenagers and how these fit into their general fantasies. Specifically, SRI sent in reports designed to give a&r more background by which to select artists and songs more intelligently; advised the diskery (correctly, it turned out that certain artists attempting comebacks would fail; weeded out what it determined were the least of the subdue rock "n' roll."

The researcher, a psychololigist, and a song siven to work with; and advised promotion departments on pre-releases, along lines of putting money on the winners rather than on the losers.

It's known that the artists Vice will be able to study and a small pipe in his sultcase. The articles were sent to the police laboratory for analysis.

Nosa and Eddie Fisher, neuther of whom has been able to get back on The hit track for months. Stud-ies attempted to find out if these singers still express themselves in a way that's acceptable to the core of teenage buyers or, if not, what stylistic changes they'd have to make to become more acceptable.

Broached for comment, White eclined to give his specifics of Broached for comment, White declined to give his specifics of his findings. He did say, however, of the general picture, "We've found in every teenager there's a need for tenderness and for expressing energy. The teenager wants to be taken care of and yet he wants to be an adult. In short, there's a little of the Johnny Mathis and the Elvis Presley in all of them."

as they are now they're far better than intuition."

White said that he would like to do a thorough study of all the million disk sellers to assess what they have in common. This, he believes, might help research to arrive at a system that predicts. His current project is a study for deciays on how they're being received by the public and what they might do to improve that relationship.

ORTIZ WALTON'S WOES

Buffalo Won't Defer To Boston Held at Canadian Border

Buffalo, Oct. 29. Controversy between the Buffalo Philharmonic Orchestra and Boston Symphony over the services of double bass player Ortiz M. Walton is likely to be re-

W. Germany Giving Disks Wham Whirl As No. 3 U. S. Market in the World

Canadian to Moscow

Ottawa, Oct. 29.

Jacques Beaudry, Canadian conductor, will belon a series of concerts in the Soviet Union, teeling Nov. 20 in Moscow. He'll conduct Moscow State Symphony and Leningrad Symphony Orchs.

He's going on invitation from Soviet Ministry of Cultural Affairs.

Baden-Baden Radio As Germany's No. 1 on Jazz

Berlin, Oct. 22.

Jazz may be a stepchild of most
German radio stations, but it certainly isn't that with Suedwestfunk tainly isn't that with Suedwestrunk (Southwest station located in Ba-den-Baden). Latter, which also is the new post of Eddie Sauter (he a musical director there), deserves even the classification of being the most jazz-conscious radio station in the country.

in the country.

Checkup of program reveals that
there is a total of 18 different jazz
broadcasts scheduled between Nov.
3 and 29. Most of the shows have
a 45-minute running time, two go
even for 50 minutes, the rest being
half-hour airings. Headliners of
the various segments are Bill
Russo, Sonny Rollins, Count Basie,
Nat King Cole, Eddie Sauter,
Modern Jazz Quartet, Dizzi Gillespie, among others.

Berlin, Oct. 29.

Nat Shapiro, Columbia Records' international a&r man, here for two days of business talks in Berlin, said that for American disk-eries the (West) German market is the third most lucrative in the world. Taking into consideration that the one-two markets are the U. S. homegrounds and Britain, the placing of Germany in position that the one-two markets are the U. S. homegrounds and Britain, the placing of Germany in position had the same that this country is American diskeries' most lucrative foreign-language outlet.

Philips, which sells America's Columbia label in Germany (the Britsh Col disks are handled here by Electrola'), has currenly a percentage of about 10 on the domestic market. As to Shapiro as well as to local disk dealers, this percentage is sure to climb higher within the next few months. Checkup with this city's leading recordshop revealed that two Columbia items are currently among the first half-dozen of bestselling records: "A White Sport Coat" (Marty Robbins) and "You Don't Know Me" (Jerry Vale). Other big names here are Johnnie Ray, Frankie Laine, Dorls Day and Guy Mitchell. Shapiro hoppes to bring some of these headliners in for guest appearances to Berlin some day.

Definitely on the upbeat here as well is Johnny Mathis. Two of latter's stateside hits are in AFN-Berlin's "most requested tunes" category, these being "Wonderful" and "It's Not For Me To Say," His newer "Chances Are" also looks headed for a hit. Taking into account that the r&r craze is on the decline and the new trend is towards melodious tunes, Mathis stands a big chance to become an idol, a la Belafonte and Boone, with the pop tune-conscious teenage set.

Marek's 'Grand Opera Treasury' a Palatable Opus in Printer's Ink

By ABEL GREEN

By ABEL GREEN

George R. Marek is unique in the music business—a longhair with a mass or, at least, a middle-brow concept of customer tasks. He's proved that at RCA Victor where, from classical a&r, he is now general manager and vice president of the entire recording division of the Radio Corp. of America.

In the economic orbit of influ-

In the economic orbit of influence that Marek has long felt the classical album belongs, he has been highly successful as a merchandizer of the musical arts for greatest possible dividends in packaging, longhair music for mass sales, or at least for customer penetration beyond the heretofore accepted classical class trade.

As one dedicated to grand opera, his writings have dwelt on the subject extensively. He is music editor of House Beautiful and Good Housekeeping; he has authored such books as a work on "Puccini," "A Front Seat at the Opera" and "The Good Housekeeping Guide to Musical Enjoyment." He frequently appears on the Metropolitan Opera Quiz, in between multiple transatlantic and transcontinental crossings for recordings and executive sessions abroad and sales and ditto pownows ranging from NY to L.A.

In between he has managed to whip up a giant omnibus for Harpers (\$6.95) titled "The World Treasury of Grand Opera" and, just as he has achieved on vinylite, so has he achieved on inpinter's ink—a highly palatable, human close-up on operatic personalities, from composer to performer: maestro and vocal.

It is a painstakingly categorized anthology of aneedotage, of profound and lighter moods, ranging from the Italian, French and German opera to audiences, singers, conductors. Anybody who was anybody in the lore of opera is touched upon either in special treatises (viz., Caruso, Richard Straus, Lotte Lehmann, Verdi, Leoncavello, Rossini, et al.)

Marek is his own prolific contributor to his galaxy which constitutes this truly great "treasury" of grand opera. If there's such thing as a fun reading about a book on grand opera this is it. It will undoubtedly serve as a great source volume.

RETAIL DISK BEST SELLERS

seller tained 19 cit parati and le	vey of retail disk best s based on reports ob- if from leading stores in ties and showing com- we sales rating for this sast week.	*-(R. H. Macy Co.)	Island—(Arcade Assoc.)	-(Van Curler Music Co.	-(Mosher Music)	Washington—(Super Music)	Philadelphia—(John Wanamake	-(Spec's Record Shop)	emphis (Trent-Wood)	ouisville—(Variety Records)	Dallas(Titche-Goetfinger)	Antonio—(San Antonio Mus	Chicago - (Hudson-Ross Music)	Detroit-(Grinnell Bros.)	olis—(Don Leary Musi	City—(Jenkins Music Co	Francisco-(Columbia Musi	Hollywood-(Wallich's Music Cl	Denver—(Denver Dry Goods Co	Clay Musi	TOTAL PO
National Rating This Last wk. wk.		New You	isi Juon	Albany	Boston-	Washin	Philadel	Miami	Memphi	Louisvil	Dallas	San Ant	Chlongo	Detroit	Minneapolis	Kansas	San Fra	Hollywo	Denver-	Seattle—(S.	I N T S
1 2	EVERLY BROS (Cadence) Wake Up, Little Suzy	2	6	9	10	1	8	`1	3	1	2		2	2	2	3	2	4	2	3 1	135
2 1	ELVIS PRESLEY (Victor) Jailhouse Rock	1	8	6	6	2	٠.	4	1	2	1		1,		1	2	1	2	4	1 1	133
3 3	JOHNNY MATHIS (Columbia) Chances Are	3	7	.,	1	5	1	2		6	6		4	8		1	3	3	1	6	98
4 7	RAYS (Cameo) Silheuettes		1	1	7	3	•••	3	•••	÷.	.:	•••	3	В	4	••		6	٠.		65
. 5 . 10	BOBBY HELMS (Decca) My Special Angel	5	4	2	2	7			2			1		4							61
6 4	JANE MORGAN (Kapp) Fascination				3	10	2	.9	:6	9		5	6						3	2	55
7 9	RICKY NELSON (Imperial) Be Bop Baby	*	.3				R			3				10		4	8			8	-
8 6	DEBBIE REYNOLDS (Coral) Tammy																		5		37
	TUNE WEAVERS (Checker) Happy, Happy Birthday, Baby													<u>.</u>	<u></u> -		•				- 1
9A 11	SAM COOKE (Keen) You Send Me	*	••-	-	<u></u>	-:-	··-		•••		3		<u></u>	··-		4	••		10	···	- 1
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14 20	DELLA REESE (Jubilee) And That Reminds Me.				5		. 5				· <u>·</u>		<u></u>			5					18
15 19	Little Bitty Pretty One			5		4.					8	:					••				16
16	NICK TODD (Dot) Plaything					٠.		7		••					5	6			٠.	•••	15
17 :	FRANK SINATRA (Capitol) All the Way																				74
18	WILL GLAHE (London) Liechtenstein Polka			7		4			·									•		5	-
10 10	AMES BROS. (Victor) Meledie D'Amour		-	•	··	••	••	•	**		••	<u></u>	٠	:- -	<u></u>	<u></u>	·-	•••	··-		- 11
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Ray Hutchinson-KOL-Seattle Paul Coburn-KWIC-Salt Lake City Dick Novak-KGW-Portland, Ore.

Russ Columbine-KMYR-Denver gop Holmes-K210-2sn lose

BIII RASE-KCRA-Sacremento

It Cook-KMPC-Los Angeles rsmar Sperlock-KREO-Indio Frank Kalil-KTKT-Tucson

John Michaels-WOKY-Milwaukee Don Wallace-KTUL-Tulsa

Tom Edwards-WERE-Cleveland

Bin Bennett-WDGY-M'pls.-St, Paul Conrad Patrick-WCAR-Detroit Frosty Mitchell-KIOA-Des Moines

Schreiner-WRML-Richmond Frank Bell-KTSA-San Antonio

Jim Martin-WIST-Charlotte, N. C. Sinsita-TSDW-weid Inst Jim Carley-WPIN-St. Petersburg Bob M. Perry-WCKR-Mismi

Jack Bennet-WHWB-Rutland Sheridan—WEAN—Providence Henry DeBecco-WlAS-Pittsburgh Pudney-WGY-Schenectady Bob E. Lloyd-WHEC-Rochester Bob Wells-WEBR-Buffalo

Len Libman-WFEA-Manchester, N. H.

Smith-WORC-Worcester

Norm Prescott-WBZ-Boston Buddy Deane-WJZ-Baltimore

Beb Stevens-KILT-Houston Jim Simon-KSET-El Paso Bob Larlmer-WSIX-Nashville

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Will Lensy-WSAI-Cincinnati Chuck Norman-KSTL-St Louis

kecore

EAST

	Sminse W—LAM W-	Buddy Desne
	INS—New York	
MARIETY DISK JOCKEY POLL	This compilation is designed to indicate those records rising in popularity as well as those on too. Ratings are computed on the basis of ten points for a No. 1 mention, sine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and objects will vary from necels to present a comprehensible where only one mention.	* ASCAP † BMI Pos. Pos. No. Wells isst weeks Artist Artist Label Song

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Elvis Presley

.... †Wake Up Little Suzy

Columbia Cadence.

Jimmie Rodgers

Frank Sinatra Perry Como Pat Boone Sam Cooke

14 35 15A 30 15B 25 17A 22

Bobby Helms

Patti Pare

... *I'll Remember Today

Nick Todd Dot. †Plaything Ricky Nelson' Imperial †Be Bop Baby

52 22 82

Crickets Brunswick frhat'll Be the Day Tune Weavers Checker flappy, Happy Birthday Ricky Nelson Vic Damone Elvis Presley 36

*Affair to Remember...

....Columbia...

Nat King Cole Dick Jacobs Paul Anka 14

Coral Tracination Capitol Coral With You on My Mind.

burn Liberty Trm Available Margie Rayburn Carol Jarvis : :

31C 24

 Russ Hamilton
 Kapp
 *Rainbow

 Bobettes
 Atlantic
 *Mr. Lee

 Tony Perkins
 Victor
 *Moonlight Swim

 Steve Gibson
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ifty... †Keep a Knocking

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new star lights up... on RCA Victor



OHNY O'NBILL

Vinus Pick Another Baby c/w How Lonely Am I 47/20-7069

Watch for these NBC-TV network shows: PERRY COMO, GEORGE GOBEL, EDDIE FISHER, THE PRICE IS RIGHT, TIC TAC DOUGH. They're all sponsored by . . .



RGA RCA VICTOR



New York

New York

Taina Elg, one of Metro's*"Les
Girls," hitting the eastern deejay
belt to plug MGM's soundtrack set
of the pic . . . Joni James gets the
"Queen of Michigan State" crown
when she plays there Nov. 15 . .
Patsy Shaw begins a four-weeker
at Harold's Reno, Nov. 12 . .
MGM's new album, "Music For
Tired Golfers," getting extra publicity mileage on newspaper sports
pages . . Count Basie named
"musician of the year" in poil
taken by Melody Maker, British
weekly jazz newspaper. Toppers
in the piano field were Dave
Brubeck, Erroll Garner and Oscar
Peterson.

Abbey Albert orch held over indefinitely the

Peterson.
Abbey Albert orch held over indefinitely the Sheraton - Astor's Hunting Room . . . Alex Blake ankled his deejay post at WABY, Albany, to settle in Miami, He'll con-

A great score composition of the Dimetric Trame in the the new Ginerama production

"SEARCH FOR PARADISE"

Hugo Winterhalter and Orchestra R.C.A. Victor Robert Merrill R.C.A. Victor
Jack Pleis and Chorus
Decca Records David Rose with Dean Jones M.G.M. Records Les Baxter and Chorus Capitol Records

"THE HAPPY LAND OF HUNZA"

Walter Schuman Singers R.C.A. Victor Tito Puente and Orchestra R.C.A. Victor

"KASHMIR"

Hugo Winterhalter and Orchestra R.C.A. Victor Robert Merrill R.C.A. Victor

"SHALIMAR"

Robert Merrill R.C.A. Victor Robert Messin Walter Schuman Singers R.C.A. Victor

SOUND TRACK ALBUM

by R.C.A. Victor MANY MORE TO COME

M. WITMARK & SONS

From the PARAMOUNT Picture "THE TIN STAR THE TIN STAR JAYCEE HILL DAVID ROSE (DEAN JONES) - ... Paramount Music Corporation tinue writing a weekly column titled "Pin 'n' Needles" for the Times-Union . . . The Sparkletones guest on Dick Clark's "American Bandstand" (ABC-TV) Nov. 5 . . . Teddi King on a cross-country deejay trek for her RCA Victor "Every Woman" platter . . Bill Dogget woman bed by Shaw Artists . . Fats Domino set for an Australian tour beginning Jan. 30 . . The Satins hop off a Hawaiian tour beginning Nov. 15.

hop off a Hawaiian tour beginning Nov. 15.

Erroll Garner will fill recording and tv dates in November prior to taking off on a European tour Dec. 1... Bobby Scott opened at the Cafe Bohemia last night (Tues.) for 10 days ... Danny Davis orch held over at the Golden Slipper, Glen Cove, L.I.

Chet Baker and Zoot Simms topline the bill at Newark's Sugar Hill this week ... Robert Panofsky hitting the piano and accordion for La Cave Henri IV.

London

Alto saxist-leader Johnny Dankworth voted Musician of the Year, Top Band, Top Alto, Best Arranger and Eest Composer, by a readers poll in a British musical paper. His band vocalist, Cleo Laine, also got top honors, in the female vocalists-section . Songstress Eula Parker skedded for Australian tv dates in Dec. . Frankie Laine arrived in London from Paris last Fri. (25) for a tv date . . Cyril Stapleton to Sweden Dec. 12 to wax a special radio broadcast . . . Songstress Lita Roza, lined up for a tour of British military bases in Germany next month.

Hollywood

Hollywood

Dot Records pactee Jimmy Maddin making the deejay rounds in N. California plugging his latest disks... Dimitri Tiomkin has been signed to score "The Old Man and the Sea," Leland Hayward production for Warners... Jay Livingson and Ray Evans have been signed by Paramount to write a theme song for "Another Time, Another Place," Lana Turner starrer now shooting in London ... Paul Weston batoning an Easter Seal drive film ... Glenn Walliehs departing for a South American trip ... Dennis Farnon grabbed another "Magoo" scoring assignment.

Chicago `

Charlie Spivak orch set for local Club Boston for one night tomorrow (Thurs.). Ken Harris orch into Muehlebach, K.C., for seven weeks Nov 15 . . . Ralph Sutton Trio pacted for London House here for four frames Jan. 1 . . . Carmen MacRae and Max Roach into the Blue Note for two weeks Jan. 2.

San Francisco `

San Francisco

Earl Grant opened at the Macumba with his band last Friday (25) . . Poet Kenneth Patchen dropped out of George Andros' Fack's II after a week "by mutual agreement," was replaced by Jeanie Johnson and old-standby Mel Yonng. Billy Barnes troupe booked into Enrico Banducci's hungry I for a Nox 3 opening. Shelley Berman set for the same bill . . Fred Waring doing a single show at the Berkeley Community Theatre Nov. 8.

Philadelphia

Bookings for Red Hill Inn in-clude Sal Salvator Quartet and Ruth Price (Oct. 29-Nov. 2), Woody Herman (Nov. 8-10), Chet Baker, Zoot Sims and Max Roach (15-17), Anita O'Day, Johnny Smith Quar-

Tops On All Lists

THE RAYS

Cameo Record of

SILHOUETTES

-ASSOCIATED BOOKING CORPORATION: JOE GLASER, Pres.

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Phone: OLympia 2-9948

tet (19-24), Oscar Peterson Trio (Nov. 26-Dec. 1) . . . William Wartet (19-24), Oscar Peterson Trio (Nov. 26-Dec. 1) . William Warfield sings at the Baptist Zion Church (Nov. 1) . Bartione Dick Thomas, elefter of "Sioux City Sue," is staffer at WCTU-TV . Bernie Landis, cafe op and booker, has signed pact with Al Dvorin, to put on industrial show packages. . Hal Barton, cafe planist, has opened record shop in suburban Flourtown.

Pittsburgh

Pittsburgh

Giovannis Iast-minute booking at Twin Coaches when Tarriers, who had been inked in to replace Mills Bros., conked out at last minute, too, on account of illness.

Al Di Lernia, guitarist, who with hiss brother had a duo at Penn-Sheraton Hotel for a long time, has joined Tony Little trio at Carlton House's Town & Country Lounge. Kai Winding combo set for one-nighter at Chatham College Dec. 6 and snother at Carnegie Tech on the 7th ... Sandy Tex has given up his threesome for few weeks to play percussion in pit at Pittsburgh Playhouse for production of "The Boy Friend". Al Marsico's band. signed new contract at New Nixon running through next September ... Walter Gala, organist-planist at Frankie Elia's Band Box, had option picked up for another six months ... Johnny Costa Trio at Embers in New York for three weeks, third engagement there in little-more than a year.

Kansas City

Kansas City

Bonnie Baker and the Billy Rogers Trio will hie to Florida and Davy Jones' Locker at St. Petersburg after they close at the Terrace Grill. They're due for four weeks at the Florida spot, beginning in mid-November . Woo Woo Stevens, guitarist, is next in at the Hotel Muchlebach, opening Nov. B in the Terrace Grill, his first stand, in the room . Dick Barlow orch leaves the Muehlebach in mid-November for The Club, Birmingham Ken Harris will bring his orch of eight and girl singer to the Grill to replace Barlow, Harris being set for a seven-week stand. He played the room here about six years ago . Nelson Eddy & Gale Sherwood return to Eddy's Restaurant Nov. 2, their third stand in the room. They take over following Don Cornell . Jean Shannon and the Brooks Bros, open in the Terrace Grill Nov. 22 for two weeks, first time for them in the spot.

Omaha

Tuesday concert series here has signed Rudolf Serkin, pianist, for March 19; Mildred Miller, soprano, feb. 18; Yronsky & Babin, duopianists, Dec. 13; Master Singers, Nov. 13; and Eric Friedman, violinist, Jan. 9... Mort Wells Dixieland Band booked for Legion Club Nov. 2, 9 and 16... Paul Moorhead orcholds at the Pax Room of Paxton Hotel.

'Faith' Disks

Continued from page 67 field. This year the 78's are tally ing just a little bit more than 50% of the total sales.

The upswing at Victor also can be attributed to the fact that the diskery has put on independent distributors to handle the sacred line. It's a special field which many of the regular distribution outlets find difficult to handle. The indies specializing in sacred disks, however have been able to open up new avenues for retailing. They've gone into bookshops, bible stores and YMCA's to get them to make their disks available. Columbia's sacred catalog, on the other hand, sacred catalog, on the other hand, is still being handled through regular channels, but its homeoffice sales staffers have been surveying the field for indie distributors to handle the line a la the Victor operation. of the regular distribution outlets eration.

sention.

Setting the pace in Victor's sacred fold are George Beverly Shea, who's part of the Billy Graham team; the Blackwood Bros, the Statesmen and Stuart Hamblen. Over at Columbia, Jimmy Dean, with his new "Hymms" album; Carl Smith, the Chuck Wagon Gang and the Mormon Taebrnacle are hot sacred sellers. Col's Gregorian Chants series is also picking up strongly. The fifth and most recent in the series, "Hail Holy Queen," already has passed the 8,000 sales mark. In the past the Col people were satisfied with a sale of about 2,000 albums.

series fo. the church field to be known as "Music For Meditation." If'll consist of three LP's culled from the Col catalog by Hobart Mitchel. Latter heads up Chancel, an outfit which programs sacred music on disks for churches around the country.

There's plenty of live action that's stirring up interest of sacred music on disks. In addition to the aforementioned Billy Graham tour, aforementioned Billy Graham tour, the number of sacred music festivals is increasing. In Memphis recently, a sacred music fest pulled in a crowd of 25,000. And a big sacred music jamboree is slated to be held in Nashville next month just preceding the town's annual hillbilly deejay powwow.

Victor's Rock

Continued from page 67

than the majors conventionally employ. One of the N. Y. Victor studios is being equipped with electronic and other gear requested by the a&r team.

Lieber and Stoller plan to institute open house at Victor for both artists and publishers, each getting one day a week to audition their stuff. This "open house" policy had been in force a couple of years ago in some of the diskers, but was dropped due to failure to produce. Nowadays, however, with hit material coming out of left field and even remoter points, Lieber and Stoller hope to mine this field again.

Inis neid again.

Although cleffers of a string of hits, the duo plan to use outside song material for their Victor a&r sessions. Lieber and Stoller incidentally, also publish their own songs via their Quintet Music firm.

songs via their Quintet Music firm. Sholes, who pitched the idea to take on Stoller and Lieber to the diskery toppers, met the duo while recording their songs with Presley. Sholes said it would help spread out the heavy a&r schedule over more staffers. At present, working with Sholes are Hugo Winterhalter, Joe Reisman, Johnny Comacho and Brad McCuen.

At the same time Herman Diaz

macho and Brad McCuen,
At the same time, Herman Diaz,
who is album chief for Vik Records, the Victor subsid, is also
helping out Sholes on a temporary
basis due to the fact that the Vik
album, schedule is now in good
shape. Dlaz will remain with the
Vik label.

Combo Review

PAUL NOTAR TRIO

PAUL NOTAR TRIO
Ritz Cafe Montreal
Paul Notar, a longtime Montreal
AFMer, plays a quiet but convincing piano-accordion and with him
is drummer Elder Leger and bassist Jean Danserau. In keeping with
the room and the patronage, the
music offered seldom varies from
the standards and currert musicomedy items with the occasional
Latin rhythm for good measure.
Arrangements are good and group
although clicking both vocally and
musically, wisely keep the volume
down in this low-ceiling room.
Besides sharing the customer
dancing with house pianist Johnny
Gallant, the trio also back the
talent in the cafe.

Ella-Satch 'Porgy' Pkge.

Hollywood, Oct. 29.

Ella Fitzgerald and Louis Armstrong are featured in a new "Porgy and Bess" album completed here by Verve Records. They are backed by a 50-piece orch batoned by Russell Garcia who also did the

arrangements.

Package will retail for \$10 and will probably be released in January. Verve topper Norman Granz reported that the four-sided LP also may include the libretto from the folk opera.

Mode Into Pops, R&R

Mode Records, Coast indie, is stepping up its activity to encom-pass the pop and rock 'n' roll fields, Label heretofore had concentrated on jazz releases.

on jazz releases.

Diskery has inked the Juveniles for rar and Bob Manning and Doris Drew for pop. Artists & repertoire department is headed by Red Clyde with Marty Paich as musical director. Eastern promotion is handled by Elaine Bergman with Paul Worth in charge of the Coast.

Press-Chilled

ern California RCA Victor distrib. had to scurry around and buy tickets for a number of important customers. (Victor is the singer's la-

Dick jockeys were also included in the no-pass dictum and those who wanted to attend had to pun-gle up the cash.

gle up the cash.

The Frisco Examiner's Herb Caen, generally a top columnist in northern California, went out of his way to take a couple of potshots at the Presley show, but his influence apparently didn't filter over to any of the dailies' drama pages, all of which gave Elvis space.

wnich gave Eivis space.

Interestingly enough, the no-pass routine apparently didn't mean Parker wanted no coverage. In a handout from local flack Charley Stern, who'd been employed by promoter Lee Gordon, there was this final paragraph:

this inal paragraph:
"Important Announcement: Col.
Tom Parker has scheduled a press
conference to be hosted by Elvis
Presley for the members of the
press on Saturday evening, Oct. 26,
at the S. F. Civic Auditorium at
8:15 p.m. You are cordially invited
to attend. Please bring this release
with you for admittance."



LEROY ANDERSON Another Big Hit

FORGOTTEN DREAMS

Recorded by:

• LEROY ANDERSON (Decce)
• CYRIL STAPLETON (Leaden)
• FREDERICK PENNELL (Moreur MILLS MUSIC, INC.



THE GREATEST MOTION PICTURE TITLE SONG SINCE "Love Is A Many Splendored Thing"

By the Same Writers, Sammy Fain and Paul Francis Webster

PAT BOONE'S NEXT 2 MILLION SELLER!



From the 20th Century-Fox Cinemascope Picture, "April Love," to Be Released in November .



#15600

Salisbury Polling Voters on Liquor In New Move to Revive Beach B.O

Salisbury, Mass., Oct. 29.
A new move to return liquor licenses to Salisbury resort spots for most of the year 1958 got underway here yesterday (Mon.) with the mailing to the 1,800 registered voters of questionnaires attempting to determine whether the townspeople favor a repeal.
A group of leading merchants, headed by two amusement ops, Roger J. Shasheen and Eugene J. Dean, are making the effort. The town voted dry in 1956 for a two-year period and since then Salisbury beach ni eries and amusement concessionaires have report—A heavy losses.
The voters are asked to approve a three-step plan which could return liquor licenses in the annual election next March.

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The down voted dry in 1956 for a two-year period and since then Salisbury beach ni eries and amusement concessionaires have return liquor licenses in the annual election next March.

The down voted dry in 1956 for a two-year period and since then Salisbury beach ni eries and amusement concessionaires have return liquor licenses in the annual election next March.

The three-part proposal recommends creation of a town liquor nearly election if the consent of the Legislature is obtained for it. Since Salisbury went dry, niteries shuttered, amusement biz at the beach dipped way down and motel and hotel biz was way off.

points:
1. A proposal that a commis



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THE AMERICAN CIRCUS

THE AMERICAN CIRCUS'

"Pictorial History of the American Circus" by John and Alice Durant (Barnes; \$10, is a large, showy book, handsomely illustrated, designed more for a gift edition than for handy reference. Authors, acknowledge their debt in, research to Hertzberg Circus Collection in San Antonio Public Library; also to Ken Mayo, Ringling Bros. p. a., and to the Cristiani family for "cheerful cooperation."

Book traces U. S. circus history in text and plx from Old World roots to the 1957 semi-motorcade version of the Big Show. Whether pre-Barnum or current John Ringling North, no phase of circusdom is overlooked. Most performers of note (and many obscure artists) appear in these pages. Well-reported are indoor shows, wagon shows, floating menageries, museum exhibits and hig fams. Oldfime show.

note tand many obscure artists? appear in these pages. Well-reported are indoor shows, wagon shows, floating menageries, museum exhibits and big tops. Oldtime show "paper" is reproduced some examples in color), and there are good photos of historic parade wagons and calliopes. Freaks, animal acts, clowns, high-flyers, wild west stars, roustabouts and acro-bats tumble through the Durants' well-turned account. Circus fans may carp at certain omissions and at some Inclusions, but average reader, with sentimental memories of summer days at 3-ring spectacles, will be delighted with this volume.

Rodo.

Saranac Lake

Saranac Lake

By Happy Benway
Saranac Lake, Oct. 29.
The Asiatic flu has hit this actors' colony, the Saranac Lake schools have closed, and as a preventive everyone connected with this hospital was treated via a series of three hypos. Only one case has been reported here, Ruth Norman, our superintendent of nurses, who was floored while at home.

Elizabeth Hearn planed'in from Jacksonville to be near her husband Henry 'Hank' Hearn, theatre executive who is taking the rest here and showing fine progress. She has joined the medical staff as a registered nurse.

Muriel Danzl, one of the four original Eddy Sisters who was graduated from here last year, had a serious accident, receiving a fractured shoulder, broken collar bone and ribs, and is at the Will Rogers recuperating.

Benny Ressler, oldtime legit actor and vaudevillian, floored by a spinal accident which compels him to wear a plaster cast, was recently hit by a leg allment thakes it impossible for him to walk. He's resting in our infirmary.

Write to those whe are ill.

CAB CALLOWAY



Mgt. BILL MITTLER, 1619 Broadway, New York

Blackpool, Eng., Oct. 29.
Josef Locke, a leading Irish tenor, is inked to star at the Central Pier, Blackpool, revue next May.
Ken Dodd, next comedia-

comedian, is pacted for same re-yue which will run through to Oc-

Al Read is named as comedian at the Queen's Theatre next summer. David Whitfield will star at the Winter Gardens Theatre.

Belafonte's Post-Surgery Nov. 21 Date at Waldorf: Bailey-to-Bolger Lineup

Bailey-to-Bolger Lineup

Harry Belafonte's first in-person booking since his hospitalization will be Nov. 21 at the Waldorf-Astorla's Empire Room. He has been out of circulation for the past several months because of eye surgery. The calypso exponent had a three-year termer with Claude C. Philippe at the Hilton flagship hostelry in New York. He comes in after the current Anna Maria Alberghetti engagement.

Pearl Bailey opens New Year's eve for six weeks, in the same pattern that Lena-Horne rang up big grosses last winter. The McGure Sisters make their Waldorf bow Feb. 10. Liberace, who was a Waldorf original, dating back five years, follows on March 10; the "April In Paris" show returns April 7, with Juliette Greco and Varel & Bailly's Chanteurs de Paris, and Ray Bolger returns Easter Monday to close the spring season before the Starlight Roof reopens.

Vaude, Cafe Dates

New York

Agent Eddie Riley at the Roosevelt Hospital as result of a stroke.

Danielle Lamarr signed for Lou Walters' Casino de Paris, Miami Beach, Dec. 24 . . Rita Dimitri going to the Nacional, Havana, Dec. 30 . Harry Bloom shifting from the Chicago office of General Artists Corp. to New York head-office . . Gogi Grant to the Statler, Los Angeles, Jan. 23 . . Vie Damone pacted for the Moulin Rouge, Hollywood, starting Christmas Day. . Marie McDonald inked for El Morocco, Montreal, March 15 . . Steve Lawrence to the Celebrity, Philadelphia, Nov. 15 . . . Al Avalon started at the Casino, Boston.

frames Oct. 28. Johnny Mathis set for Black Orchid Dec. 3-11 with Irwin Corey on same bill. Decapay Al Benson emceeing following show at Regal Theatre Nov. 8-15: Big Maybelle, Joan Shaw, Tits Turner, Priscilla Bowmen, Screaming Jay Hawkins, Dells (5), Mercy Baby, Frankie Lee Sims, Mellow Kings, Three Rhythm Kings and Al Smith Band.

Liberace's Aussie Coin

Sydney, Oct. 22.
Lee Gordon brings in Liberace late this month for a run around his Stadium loop, Understood Liberace is pulling down the highest paycheck signatured for a solo artists here. Gordon has set the

payeneck signatured for a some artists here. Gordon has set the admission top at \$3. After his Aussie dates, Liberace may do a short chore through the Far East under the Gordon banner.

CHARLIE LORD

ROCK AND ROLL PIANIST AND SONGS . IN AN UNUSUAL ACT

AGENT WANTED

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Inside Stuff—Vaude

Twin Coaches, Pittsburgh, will have to give up its lucrative private-party Sunday night booking on Nov. 24 during the engagement of the Treniers. They open two days before, but accepted the eight-day stand only on condition that they could be off that Sunday to fill a previous commitment on the Steve Allen tv show. To get the Treniers, Tony Calderone, owner of the Twin Coaches, had to agree to that stipulation. On many names, particularly if they're Negro performers, Calderone, has been able to peddle Sunday nights to colored organizations and get himself a third of the way off the hook immediately. He already had a group in his pocket for the Treniers' stand but had to give them back their deposit.

Steve Gaynor, permanent emcee-singer at the New Nixon, Pittsburgh, currently on a month's leave of absence, was tagged for Boston and Providence dates in "Borscht Capades" as soon as management of that revue learned he was taking a few weeks off from his local assignment. Gaynor had requested the hiatus in order to close his house in Passaic, N.J., and move his family to Pittsburgh. "Borscht" closed briefly after the Providence stand, with troupe consisting of Phil Foster, Mickey Katz, Larry Best, Barry Sisters and Jeanie Reynolds reopening in Chicago Nov. 18. Yiddish-American revue wanted Gaynor to continue with it then, but he had to decline since he returns to New Nixon on the 15th with a year's contract.

Stage portion of St. Paul's first automobile show in 22 years, Nov Stage portion of St. Faul's first automobile snow in 22 years, Nov. 27-Dec. 1, will have an impressive array of headliners. Already inked are the Vagabonds, Floorian Zabach, Henny Youngman and Joan Wheatley. Co-sponsored by the St. Faul Associated Auto Dealers and the Saintpaulites civic group, the show will have on display 19 different makes of 1958 American cars and 60 auto-parts, booths.

Jack Haley will kick off the United Fund Drive rally at Symphony Hall, Boston, Nov. 13, and will emcee an hour-long vaude show. Haley's acceptance was made last week to Jan Cady, managing directress of the Buddies Club on the Common. Other names are being sought for the United Fund kickoff rally, and Boston musicians' union, AGVA. Actors' Equity and other organizations are cooperating in setting up the affair for the United Fund, which, for the first time, will take care of eight of the state's most needed charities.

Julie Wilson, nitery songstress and film actress, officiated with Gil McDougald, shortstop of the New York Yankees, and Frank Torre, first baseman of the Milwaukee Braves, at the opening of a \$10,000, 035-store shopping center at Lathams Corner, on the Albany- Saratoga Road, last week. Miss Wilson also entertained at a party which Robert Cummings of Montreal, president of Latham Enterprises, his father, Maxwell, and his brother, Jack, gave for, 400 guests at the De Witt Clinton Hotel in Albany the previous night. McDougald, an off-season executive with the A. S. Beck Shoe Co. in its N.Y. office, also did an autograph-signing stint in its new shopping center store. Marty Ross, of WPTR, was encee. Pickups and remotes were made by WPTR, WTRY, WABY and WROW.

A small billing war is in the offing at the Old Romanian, N.Y., unless some major compromises are made. There will be two contracts in effect, each of which calls for top billing. Joey Adams, who has been renewed for four weeks, has a pact which calls for sole 100% billing. The Barry Sisters, slated to come in Nov. 6, have a pact which gives them billing equal to that of the star. Problem is now to get Adams to agree to share his topline status. Otherwise, there will be difficulties which will have to be worked out legally or with the American Guild of Variety Artists. difficulties which will have to ican Guild of Variety Artists.

Brálove \$3,500,000 Motel

Bernie Bralove, of the family operating the Shoreham Hotel, Washington, is now expanding into the motel field. He's spending \$3,500,-000 on a project between Baltimore and Washington.

Bralove, who used to do all the booking for the Shoreham, has now assigned this task to his brother Allan.

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SHOW' BIZ GETS CLASSIER

In Down-to-Dearth Name Situation

Present indications are that there will only be four spots in Miami Beach using the top name talent. Three are hotels, and the fourth, the Latin Quarter, has set Milton Berle for six weeks. The inns that have started lining up names for the winter season are the Fontaine-bleau, Eden Roc and Americana. Of these the Americana seems to have most of its topliners, with all the hotels still facing the necessity of plugging the holes in the lineup. The Americana's bookings in-

of plugging the holes in the lineup,
The Americana's bookings include Jose Greco, Dec. 20; Victor
Borge, Dec. 27; Tony Bennett, Jan.
3; Anna Maria Alberghetti, Jan.
22; Dean Martin, Jan. 29, and Polly
Bergen, Feb. 12. The Fontainebleau's roster has Liberace, Tony
Martin and Jimmy Durante. The
Eden Roc has Buddy Hackett, Joe
E. Lewis and Nat King Cole.
Till these inns have been stymied

Til these inns have been stymied by the fact that more nam by the fact that more names haven't yet presented themselves, and at the same time some of the Florida regulars have been passed over thus far. The agencies are hoping to kick up more names for the hotels either from their Hollywood offices or from fields other than cafes.

cares.

The new Deauville Hotel, completed for this season, will have a non-name show reined by Leon Leonidoff, senior producer at Radio City Music Hall, N. Y., who will do a principals, such as Janik & Arnaut, are being signed.

In the niteries, Lou Walters In the niteries, Lou Waltershopes to make novelty do the work of high salaried names at his Casino de Paris (nee Copa City). His comic will be Dick Shawn and he has lined up singer Danielle Lamarr. At the Cotton Club (formerly The Beachcomber) an all-Negro revue will contain Lonnie Sattin, Cab Calloway and others still being signed.

Exotic Dancer in Hub Killed by Husband

Boston, Oct. 29.
Adeltraud Walker, 28, professionally Trudy Walker, an exotic dancer at the Casablanca nitery in Scollay Square, was killed as she slept by a blast from a 12-gauge shotgun Sunday (27) morning fired by her husband, William J. Walker Jr., 35.

Jr., 35.

Walker then critically wounded himself, police said. The shooting occurred at the couple's one-room home in suburban Medford. The couple, married six years, first met on the Mediterranean Island of Cyprus, where she was performing as a dancer. He was abroad as a civilian employee of the U. S. Government. She was a native of Vienna.

The dancer had recently returned from a nitery tour of the south accompanied by her husband. She had been featured at the Casablanca for the last two months. Police said the husband had been brooding over an impending divorce.

Ex-GI Hits Jackpot

Sydney, Oct. 22.

Lee Gordon, ex-GI and operator of the Stadium loop here, hit the jackpot again with a rock-n'-roll show featuring. Little Richard, Gene Vincent, Eddie Cochran and Alis Lesley. He drew 20,000 payces on the initial two shows Oct. 5 at \$3 top. Troupe will also play Melburne and Newcastle on quick runaround prior to its U. S. return.

Gordon, who has done very well here is currently lining up other U. S. toppers for his Stadium loop circuit over the summer span. Yank performers are now permitted to take their payroll out of this country via a dollar ease.

Vets' Hosp Radio Guild In Feb. 15 Dinner Dance

The Veterans' Hospital Radio Guild, which songsmith Alex Kramer has headed for 10 years, will make its first public money pitch with a dinner dance at the Lambs Club next Feb. 15. A VIP show biz committee is sponsoring the event.

event.

The nonprofit service organization, under Kramer's direction, is
focused around showfolk who make
weekly visits to vets' hospitals and,
besides entertaining tham, provide
facilities for the patients to put on
their own entertainments which
are piped into the wards and to
the bedded patients over the public
address system.

Hub OK's \$12-Mil Muny Aud. Loan

Boston, Oct. 29.

Boston, Oct. 29.

The Boston city council gave final approval last week of a loan order for \$12,000,000 to be used to construct a 6,000-seat municipal aud in the Prudential development in the Back Bay. The nod came over the objections of councilman Frederick C. Hailer Jr., who said he wanted the matter postponed for a week to give him an opportunity to learn more about how the money was to be spent.

A five-man aud commission is authorized to make an immediate

A five-man aud commission is au-thorized to make an immediate start on the purchase of 125,600 square feet of land on Boylston St, from Prudential for approximately \$375,000. In overriding Hailer's objections, the council broke with protocol which requires the council protocol which requires the council to go along with any member seek-ing additional information on a subject to be voted upon. Council-men favoring passage argued that Hailer had sufficient time to get the info he wanted.

Champ Carmen Basilio Puts Inc. in His Name

Albany, Oct. 29.

Albany, Oct. 28.

Carmen Basilio, who recently won the middleweight championship from Sugar Ray Robinson, is one of the directors of Carmen Basilio Enterprises Inc., formed to conduct a wide variety of sports and entertainment enterprises.

and entertainment enterprises.

Among other things it is authorized to: carry on a motion picture and tv business; contract with individual performers for motion picture, tv and radio "benefits" associated with their performances; conduct symnasiums, boxing, basketball, handball, ice shows, theatres, etc. atres, etc.

PICKETS AT DISNEYLAND

Office Employes Union in Hassle With Management

Anaheim, Oct. 29.

Picket lines were thrown around Disneyland over the weekend in the wake of an unfair labor prac tices charge filed against tices charge filed against the amusement park by the Office Employes International Union, AFL-CIO. Joseph A. Anderson, business agent for OEIU Local 30, said the issue could be resolved if Disneyland would "let their employes decide this thing themselves through a secret election."

red Howard named to do the national publicity for the Eden Roc Hotel, Miami Beach, with Paula Fligner continuing as regional page 222.

POLITER SPOTS

By JOE COHEN

Burlesque has leaped over from the wrong side of the railroad tracks and gone tony. The stripper, once the keystone of the burley craft, is graduating to the sophisticated entertainment centres and some with family trade are booking the shedders. The craft even made Carnegie Hall, N. Y., with weekend shows currently running.

Niteries such as the Chi Chi, Palm. Springs, which has booked Tempest Storm; the Dunes, Las Vegas, which is on a Minsky show kick at the moment; the Latin Quarter, N. Y., which has had such bodies beautiful as Lee Sharon, Nejla Ates, Samia Gamal; the Latin Quarter, Miami Beach, which has booked Lili St. Cyr; El Rancho, Las Vegas, where Miss St. Cyr works several times during the year, and other niteries, have found that la strip pays off at the labo. without characterizing the spot as one to be eschewed by normal society.

The elevation of the striptess to the black-tie set has been a matter of evolution over many years. The first major names of the craft, Gypsy Rose Lee and Ann Corio, actually paved the way for the modern pealers. Miss Lee, particularly, made a name on the lim and literary circuits, and so (Continued on page 78)

Satchmo Safari In S. Amer. Gets Pre-Ole in B.A.

Buenos Aires, Oct. 29.

Firemen were forced to turn water hoses on the crowd welcomwater hoses on the crowd welcoming Louis Armstrong in order to prevent injury to the Negro jazz trumpeter. Armstrong was nearly forced to the crowd by the sudden surge of his fans who came to the airport yesterday (Mon.). Hoses were beamed at the youngsters even before Armstrong stepped off the plane, but when he and his musicians started to deplane, crowds broke through police and free lines with Armstrong nearly being knocked down. Several fightss broke out among the spectators before Armstrong was able to break away.

Armstrong's dates were set up

tators before Armstrong was able to break away.

Armstrong's dates were set up under auspices of Iriberri Concerts Management and Clemente Lococo on a deal negotiated by Joe Glaser's Associated Booking Corp. of New York.

Tour calls for a two-week stand in B. Aires, opening at the Opera, the major Lococo house, tomorrow (Wed.). There'il be a week in Santiago de Chile, two days in Montevideo. Uruguay, another week between the Sao Paolo and Rio de Janeiro in Brazil, and a final week in Caracas, Venezuela. Negotiations were on for about two months, mainly due to interference by unauthorized entrepreneurs who misrepresented themselves as empowered to sign for Lococo in New York. Deal was finally put through by Iriberri with Glaser, who was also in on the Platters tour in B. Aires a month ago.

This is the Lococo circuit's

Miami B'ch Top-Act Spots Down to 4 STRIPPERS NOW IN Fed'l Jury Awards Dick Jones 110G In Libel Suit Vs. Irving, Bright

Ginger Rogers' Cafe Bow At Havana Riviera in Dec.

At Havana Kiviera in Jec. Ginger Rogers will make her nitery bow at the Havana Riviera, Havana, Dec. 10. Inn had been working on a deal for Harry Belafonte to open, but since his status isn't definite because of his eye condition, Smith Bros., operating the hotel, felt that the Ginger Rogers deal should be sewed up.
Jack Cole will also present his rist nitery turn in several years on this show. Originally signed to do the production, Cole is now reviving the turn he did prior to going to Hollywood to do film choreography.

Kaliners Close Philly Nitery

The Kaliner brothers (Sy and Joe) quietly closed their nitery basement, the Bandstand. Long known as the Little Rathskeller, the spot was one of the first to swing into action with Repeal.

It achieved fantastic success under the Kaliner management during the 1930s and the war years. Jackie Gleason, Alan Gale, Lenny Kent, Jackie Miles and other top comics worked the place early in their careers. Several other operators tried to run the cafe in recent years, but with less luck.

Last year the Kaliners reopened the night club, renamed it the Bandstand and tried a name-music policy. It failed to catch on. They now plan to sell the liquor license and lock up for good.

Drew Pearson & Troupe To Play Arctic in Dec.

Drew Pearson and a group of entertainers will again tour the Labrador-Iceland-Greenland circuit to entertain troops stationed in that area. Included in the company are Lisa Ferraday, Cedrone & Mitchell, Siri and a group of Hartford Agency models.

Troupe is being assembled and shows produced by Michael Sean O'Shea, former national publicity director of the American Theatre Wing. Outst, which takes off Dec. 6 and returns Dec. 10, will cover 10,000 air miles.

ISRAEL TROUPE DUE IN U. S.

30 In Company Imported by Sol Hurok Management

Inbal, the National Dance Thea-Inhal, the National Dance Thea-tre of Israel, is scheduled to arrive in New York in January to start the initial leg of its first American tour. Comprising 30 dameers, sing-ers and musicians, the company will be presented by S. Hurok in association with the America-Is-rael Cultural Foundation. Now touring Europe, the unit

rael Cultural Foundation.

Now touring Europe, the unit will wind up a 21-day booking at the Theatre Royal, Drury Lane, London, next week. Company is under direction of Sarah Levin-Tanai who organized the group shortly after Israel became independent, Troupe members, all of whom are Yemenites who migrated to Israel, supply their own instrumental and vocal accompaniment.

Platters tour in B. Aires a month ago.

This is the Lococo circuit's fourth big coup this year, in which it has presented Edith Piaf, the Pleasure in Las Vegas Show with the Platters, and Stars of the Bolshoi Theatre Ballet from Moscow.

The Satchmo deal calls for a reported \$40,000 weekly, plus aritransportation for 13, and the customary guarantees. Lococo is already dickering for broadcasts on the Mundo web, probably with YFF (State Olifields) sponsorship.

Pablo Williams, who is not in on this deal, has announced that he has Bill Haley (& Comets) under contract for work in a B. Aires theatre.

Pendent, Troupe members, all of whom are Xemenites who migrated the Palmer House here, Oct. 31-Nov. 20, was can strumental and vocal accompanisment.

Toni Arden has been booked the Harmison Ago on the bill.

Toni Arden has been booked the Harmison Ago on the bill.

Toni Arden has been booked with Johnny Puleo & Harmison MD of Mt. Wash.

Harrison MD of Mt. Wash.

Harrison MD of Mt. Wash.

B. Kelly, chairman of the fund, removed that the third annual show at Municipal Stadium drew the big-material and vocal accompanisment.

Harrison MD of Mt. Wash.

Harrison MD of Mt. Wash.

Harrison, who toured in vaudeville for many years, has been amed managing director of the woods, N. H. He was formerly at the program.

All of the Signet Ago of the Solomo of the Woods, N. H. He was formerly at the program.

This is the Lococo circuit's who migrated to the palmer House here, Oct. 31-Nov. 20, was can strumental and vocal accompanisment.

Toni Arden has been booked the that period, with Johnny Puleo & Harmison MD of Mt. Wash.

Harrison MD of Mt. Wash.

A jury of four women and eight men returned a verdict of \$110.-000 damages against Jack Irving. former national administrative secretary of the American Guild of Variety Artists, and Jackie Bright, former AGVA president, who now holds Irving's post, in the libel action brought by Dick Jones, former eastern regional director of that union, in N. Y. Federal Court Friday (25).

Friday (25).

The jury awarded Jones \$30,000 tin general damages agains Irving, \$30,000 general damages against Bright, resulting from loss of employment, punitive damages against Irving to the tune of \$35,000, and \$15,000 in punitive damages against Bright.

damages against Bright.

The case was a result of a series of three articles appearing in AGVA News, the union's house organ, which called Jones a traitor who had "doublecrossed" the

who had "doublecrossed" the union in an attempt to take over.

AGVA attorneys immediately pressed the court to set aside the verdict. Hearing on their motion was heard yesterday (Tues.) by Federal Judge Oliver D. Hamlin, a visiting jurist from California, who also presided over the case. Decision was reserved.

cision was reserved.

In the argument for reduction of the award and a new trial, attorneys for Bright (Irving was not represented in court) described the jury's award as "Shockingly excessive and against the overwhelming weight of evidence." The jury was also flayed, for acting "in passion and prejudice" and failing to take into account the fact that the articles upon which the libel was based was privileged material in answer to charges leveled by Jones. Jones' attorneys stated that during the entire proceedings the evidence pretire proceedings the evidence pre-sented was never contradicted, and that there is no precedent for re-ducing the damages by the court.

ducing the damages by the court.
Originally Jones named a list of
defendants which included not only
Irving and Bright, but AGVA, the
Four A's, Paul Dulzell, head of
the latter, and board members and
officers of AGVA which included
Joe Smith, Jimmy Lyons, Dewey
Barto, Georgie Price, Billy Taft,
Murray White, Peter Chan, Margie
Coate, Russell Swann, Manny Tyler, Allen Walker, Jack Cilford,
Archie Robbins, Sally Winthrop
and Tom Melody.
However, at the conclusion of

and Tom Melody.

However, at the conclusion of the defendant's case, defense attorneys cited the case of Martin vs. Curran in which the U. S. Court of Appeals ruled that unions weren't responsible for libel actions resulting from articles in a union newspaper, unless the entire membership approved the articles. The judge ruled for the defense on that motion and at the same time dismissed the other defendants for lack of evidence. Only Bright and Irving remained on the docket.

Attorneys in the case are Irving

Attorneys in the case are Irving McCann, of Washington, for Jones, with William J. Walker, of N. Y., arguing the case, and the firm of Towney, Updike, Carter & Rogers, for AGVA and Bright.

Ev. Knight's Child III, Toni Arden Subs in Chi

Chicago, Oct. 29.

Evelyn Knight's scheduled appearance at the Palmer House here, Oct. 31-Nov. 20, was cancelled by the singer due to severe illness of her child.

Toni Arden has been booked to headline the Empire Room bill for that period, with Johnny Paleo & Harmonica Gang also on the bill.

Ben Harrison, who toured in vaudeville for many years, has been named managing director of the Mt. Washington Hotel, Bretton Woods. N. H. He was formerly manager of the Tarleton Hotel in the corrections.

the same area.

Spot will have two orchestras and

New Acts

RALPH BLANE Sengs 18 Mins. No. 1 Fifth Ave., N. Y.

Sengs
18 Mins.
No. I Fifth Ave., N. V.

Ralph Blane is going the do-ityourself trunesmiths one better.
He's in with the flock of songwriters whe've been recording alhums of their own tunes. He and
his longtime collaborator Hugh
Martin have grooved a "Martin &
Blane Sing Martin & Blane" LP
of some of their hit items on Richard Kollmar's Hariequin label.
Blane, however, isn't restricting
his vocal activity to platters. He's
playing it live, also.

Songstering isn't new to Blane
In fact his current stand at No. 1
marks a return to that intimery
after an 18-year absence. That was
before he and Martin hit he bigtime in the words-and-music department with such credits as the
legituner, "Best Foot Forward,"
and the Metre filmusical, 'Meet
Me in St. Louis." Together they've
worked up a solid ASCAP rating.
As a singer, Blane delivers
clearly, with the fact that he's doing his own familiar tunes adding
to the effectiveness of the performance. It's good showmanship
and he's got the necessary equipment to belt out a number. The
potency, however, is in the then-Iwrote association.

His repertoire is made up principally of tunes written with Martin, but at the show caught he also
threw in "I Love a New Yorker,"
a number penned with Harold Arhen, There was also a plug for the
Martin & Blane album.

BOBO LEWIS

BOBO LEWIS

15 Mins. No. 1 Fifth Ave., N. Y.

No. 1 Fifth Ave., N. Y.

Bobo Lewis is a comedienne in need of material. It isn't until her 15-minute stim at No. 1 is almost finished that she registers in the comic groove. That's when she does a routine on a ty spectacular with humorous takeons on the old Kay Thompson-Williams Bros, act and Esther Williams' swimming style.

and Esther Williams' swimming style.

Miss Lewis, who appeared last summer in the off-Broadway revue, "Kaleidoscope," apparently can score when the material is In her favor. But, without that support, she's in the same troublesome boat as other comics. Working with her at No. 1 as plano accompanist is Ken Welch, who was associated with "Kaleidoscope" as a composer-lyricist.

Jess.

KIKO GONCALVES Songs 13 Mins. Viennese Lantern, N. Y.

KING'S SEA LIONS
Animal Acro
7 Mins.
Empire, Glasgow
Here's a standard sea-lion trio
adequately drilled by male trainer,
with a badly-garbed femme assistant. Filippers have usual appeal to
customers via cute balancing of
rubber balls and other normal
props, but score most when they
climb up and down stairs, balancing on noses such things as toy
teddy-bears and an inverted beer
bottle,

teddy-bears and an inverted beer bottle.
Scals go through their paces skillfully with balancing of colored balls of varying sizes. Highlight is when one walks a tightrope while balancing ball at same time, and act winds with one of the threesome blowing musical horns in a valiant attempt at "Carnival of Venice."

Venice."
Act would need further sharpening to be of interest to the U.S. market. As is, okay for general run of vauderies and circus daries. Gord.

AUREANNE LEMAY Songs 10 Mins. Viennese Lantern, N. Y.

Viennese Lantern, N. Y.

Laureanne Lemay, a French
Canadian youngster, has a lot of
promise. She's got a well-developed voice, a knowing way about a
song and an apparent love of singling. There are still some roughedges to be ironed out around the
pipes, but further experience in
the cafes should correct these defects.

Miss Y.

Miss Lemay, at this point, is wise in doing the familiar items such as the w.k. Gallic pops, an occasional concession to English speaking audiences with "I Love Paris" and others that have the virtue of being familiar and easily sung.

being familiar and easily sung.

The audiences at Max Loew's gemutilch nitery register strong appreciation for Miss Lemay and more time on the circuits should widen her horizons.

Jose.

LIDDELL TRIPLETS Songs 7 Mins. Metropole, Glasgow

Thins.
Metropole, Glasgow

Three real triplets, this group of attractive-looking redheads give out brightly with standard pops, and exit to good paiming.

Each gal has asset of having strong likeness to the other, this rousing interested customer projection. They are tastefully garbed in light blue dresses, group themselves nicely, and harmonize well with such tunes as "Ninety Nine Ways," Rockin' Through the Rye,' etc. Only major faulting, apart from need to sharpen act via greater experience, is that they choose numbers too similar to other acts of same genre, and need a differential to make them remembered. Trio should cash in on the real triplet gimmick and obtain some tunes to suit this angle. Act is also too brief, as done at show caught, and while it leaves 'em wanting more, outfronters don't get their full money's worth.

With yet further grooming, some new sones and a catchworthy gim-

With yet further grooming, some new songs and a catchworthy gim-mick, this act has obvious possi-bilities for tv. niteries and vaude.

NANCY & JERRY (2) Songs 15 Mins.

hungry i, San Francisco Folk-singing is the forte of Nancy Harp and Jerry Golden, and they sing such varied numbers as the calypso "Hold 'em Joe" and "Battle of Jericho" pleasantly enough. He accompanies with a guitar, she with banjo and bongos.

Viennese Lantern, N. Y.

Kiko Goncalves a Brazilian import, is in the genre of other singsers from the carloca country who work tambourines and sing for rather joyous effects. Goncalves sings well, having a repertoire in the Portuguese patois as well as tunes of other languages including English. His offerings have the virtue of being melodic and fall easily on the audiences.

Another factor in his favor is the colorful tambourine work, Aside from punctuating the rhythms of his songs, it provides visual strongpoints. There are times when the beat is similar to that of a conga drum, and frequently, he is able to evok the impression of a series of percussion instruments. Goncalves registers in both departments, and the colorful Brazilian garb also aids his cause.

KING'S EFA LIONS

'Show' Biz

Continued from page 77

was able to hit the top nitery spots under her own steam. Her work on video and radio also aided her acceptance in the cafes and this acceptance paved the way for the okay of the craft. Miss Cario found a niche in legit following her work in the burley houses.

swork in the burley houses.

Except for Miss Lee, there was a period when the strip was a veribotem item in the nitery world. But then, such sundry spots as the Latin Quarters in New York and Miami Beach used an occasional of the New York and Miami Beach used an occasional of the New York and Side works with the Catin Quarters in New York and Miami Beach used an occasional of the New York and Miami Beach used an occasional of the New York St. Cyr. Sherry Britton and Lili Christine paved the way for wider a compared to the New York's such cultural centres as New York's such cultural centres as New York's Sold to the St., the offbeat cafes, and sundry the New York's Sold to the St. Tacoma (24), Seattle (25-26), Spokane (27) and then heads for Canadian dates enroute east. Troupe should grab top grosses.

dry spots that one just doesn't patronize unless on a stag date.

The rise of the strip, aside from the development of its own personalities, has a sound economic base. Regulation cafe headliners have been scarce and expensive, and bonifaces have had to show a lot of ingenuity-sin order to create shows with boxoffice. An occasional ecdysiac artist create an overly that amused the femmes and delighted the lads, and didn't create any sex riots.

novelty that amused the femmes and delighted the lads, and didn't create any sex riots.

There is little danger that the spread of the atrip will get out of hand at this point. As in other fields, there aren't enough names among the clothing-droppers, and booking just any femme that can bare all just won't do. At the same time, too frequent bookings will transform the character of the room into one that will be on parwith a 52d St. spot. However, an occasional booking adds spice. For example, the Blue Angel, N. Y. which on several occasions played Carrie Finnell, the girl with the acrobatic glands, has never been inewn as a peel parlor. The Latin Quarter and other top cafes have booked in this direction very carefully, and so have escaped any stigma as a strip spot.

Feeling is that a cafe can't be

Feeling is that a cafe can't be oversexed and still have the better class spenders return for every show. Just a little strip can go a long way in the majority of niteries.

Unit Review

Biggest Show of Stars (PARAMOUNT, PORT.)

(PARAMOUNT, PORT.)

Portland, Ore., Oct. 23.

Irving Feld's production, "The Biggest Show Of Stars For '57," with Fats Domino, LaVern Baker, Clyde McPhatter, Paul Anka, Frankie Lymon, Everly Bros. (2), Buddy Knox, Jimmy Bowen & Rhythm Orchids (3), Chuck Berry, The Crickets (4), The Drifters (4), Eddie Cochran, Harold Cromer, Tommy Brown, Paul Williams Orch (12). At Paramount Theatre, Portland, Oct. 22, '57, \$3.50 top. \$3.50 top.

Irving Feld has put together one of the biggest packages of platter artists ever seen in these parts and labeled the album of artists "The Biggest Show Of Stars For '57" and that it is. The Super Enterprises Inc. outfit invaded this town (22) with the force of an atomic bomb and kept the smoke flying in the 3,400-seat Paramount Theatre during two evening performances. The show grabbed a whopping \$15,600 for the two shows scaled at \$3.50. Audience was very enthusiastic but orderly throughout and generously applauded and screamed delight as their faves hit the spot-

light. The two-hour shindig was set in two parts with an intermish halfway for a much needed breather. Show is loaded with bop, r & b, and pops and offers a tremendous fashion show of guitars. and pops and oners a tremendous fashion show of guitars.

Paul Anka, Frankie Lyman, Everly Bros. and LaVern Baker were show-stoppers and displayed the greatest amount of selling. These chirpers slammed out their platter stuff in major league maner for smash returns. These guys and gal have what it takes to make a stint outstanding and all were loaded with showmanship and change of pace. Buddy Knox, Jimmy Bowen, Chuck Berry, The Drifters (4), The Crickets (4), Eddie Cochran, and Tommy Brown are okay diskers but leave a lot to be desired in stage savyy. Brown knocked himself all over the stage, orch pit and seats with a lengthy crying jag that could have worked for him but boomeranged.

All in all, it was a rip snortin'

for him but boomeranged.

All in all, it was a rip snortin' ball with enough entertainment for all the stubholders and heavy with talent. Fats Domino did not show due to flu. Clyde McPhatter missed the first show as his plane was late but made the second performance. Harold Cromer handled the emcee chores nicely and kept the show moving at a fast clip. Paul Williams orch played a lengthy, tough show in great style and grabbed plenty of palms for the overture.

Northwest Releasing is promot-

House Reviews

Empire, Glasgow Oct. 24.
Shirley Bassey (with Johnnie Roberts), Alan Clive, Ossie Morris, King's Sea Lions (3), Rey Overbury (with Suzette), Les Curibas (4), Ray Alan, Denis Bros. (2), Bobby Dowds Orch..

(4), Ray Alan, Denis Bros. (2), Bobby Douds Orch..

Shirley Bassey, coffee colored songstress, injects a generous quota of tight-lipped feeling into her songalog 25-minute offering with which she headlines successfully at this No. 1 Scot vaudery. Thrush slender, sallow-complexioned and sexy, uses drooping eyes, tight-inestling gown and expressive hands to pound over a varied repertoire, opening with "From This Moment On" and ranging through "Got You Under My Skin" to "Burn My Candle at Both Ends" and an expressive "Fire Down Below."

Although obviously over-publicized in recent months, chirper is nearest answer yet from U.K. to American singers such as fiery Leng Horne.

Distaffer's whispering speaking voice has a crackly attractiveness and intensity, and she speals also by her obvious yout, being-only 20. For the record, she revisits the U. S. for nitery dates early in 1958. Johnnie Roberts accompanies at the keyboard.

At opening shew caught, reaction was strong for Miss Bassey, if not for others on layout. The chillier clime here, plus home comforts of ty, are beginning to affect first-house attendances.

Alan Clive, English impressionist, essays comedy with attack, but has no need to use some stories of user sparroom flavor. At show caught, he workyd like a hatter to prolong act because of layout's overshort running schedule. His travesties of James Stewari and English comedian Max Wall are both topflight. Comedian, also U. S.-bound in 1958, needs to punch home better gags in faster style.

Ossle Morris also works hard for minimum of response, but this was no fault of his act, homely and bubbling with humor, and spiced with some good Welsh vocalism, especially in "Keep A Welcome."

His Winston Churchill impresh is solid.

Rey Overhury, assisted by pertfemme Suzette, is comedy musical

especially in "Keep A Welcome."
His Winston Churchill impresh is solid.
Rey Overbury, assisted by perfemme Suzette, is comedy musical act using tricks of falling trousers and a collapsing stool to gain yocks prior to novelty instrumentalism on concertina; tap dancing adds to his versatility.
Ray Alan, youthful blond vent, is easily best act on the weakish support bill, using three-way conversation between self, a yeboy doll and a parrot dummy. He puts his wooden characters into role of back-chatting audience member ventriloquizing in the main with his own face before microphone and the dummy with back to outfronters. Exits to gord mitting.
Les Curibas (4), Danish knock-about act consisting of two males and two femmes, raise yocks when the younger distaffer, a shapely type, exits in apparent huff and call is made for audience femme to participate in knockabout; fourth member of act answers from audience m clever portrayal of dowdy laffling female customer whose skirt is blown sky-high in subsequent antics. Guise is so well devised it takes most of act's time for it to dawn on customers that the volunteer is a stooge.

Denis Brothers, two young males, offer standard dancing opener, although one of the due should cut out the below-par vocalizing. King's Sea Lions are amusing animal offering, reviewed in New Acts. Adequate showbacking throughout from the Bobby Dowds resident orch.

Metropole, Glassow

support via her own musical direc-tor Billy Merrin, working from the

support vis her own musical director Billy Merrin, working from the orch pit.

Liddell Triplets, highly attractive harmony threesome, are reviewed in New Acts. Aly Wilson local comedian, should cut down or the length of his act to achieve stronger effect. Dave & Joe O'Duffy, Irish comedians, have a free-and-easy, breezy style that clicks with stubholders.

Shek Ben Ali, furbanned illusionist from Pakistan, baffes the customers by making cards and coins appear as if from nowhere; he uses three boys from audience as stooges. Johnny Farlane pulls stirring Scot music from the plano and vocalizes pleasantly with "O Rowan Tree," an Audi Lang Syne oldie. Kay & Kimberley are good dance openers with asset of youth. Resident orch under J. P. Masterton's baton provides showbacking.

Groucho's Cap Gain

Continued from page 1 = who claimed a capital gain on his deal with CBS.

who claimed a capital gain on his deal with CBS.

"In both cases," Judge Rice ruled, "the property in question was sold in an arm's length transaction and the price offered there and the bids made here established the fair market-value of the property to the broadcasting network which made the purchase. Under such circumstances, neither the respondent (Commissioner of Internal Revenue) nor this Court has any authority to substitute their judgment for that of the parties. We therefore conclude... that the price which was received for the asset represented its fair market value, and that no part of such sales price represented compensations for personal services."

Judge Rice said he was "aware"

sations for personal services."
Judge Rice said he was "aware"
that Marx and Guedel "were attempting to cast the transaction in
such a way that they would be
entitled to capital gains threatment on the sales price. But, he
pointed out, after the switch of
the Amos & Andy show and other
popular radio programs, NBC and
CBS were also "fully aware" of
the "intended tax consequence" of
the sale of "You Bet Your Life,"
which was switched from CBS to which was switched from CBS to NBC.

NBC.

The networks, Judge Rice declared, "understood that one of the principal reasons for a star to sell his show was to receive a substantial sum of money which would be taxable at capital gains rates. However, it has long been recognized that a taxpayer may decrease the amount of what otherwise would be his taxes or altogether; avoid them by any means which the law permits."

In summing up the Govern-

In summing up the Government's case, Judge Rice asserted:
"In support of his determination that three-quarters of the sales price represented compensation for services, the respondent (Composition of the sales of that three-quarters of the sales price represented compensation for services, the respondent (Compensation down) laffing female customer and down) laffing female customer of down laffing female customer of linternal Revenue and Guedel) and, NRC simply carried that pales in standard dancing opener, although one of the due to do down laffing female of the volunteer is a stooge.

Denis Brothers, two young males, offer standard dancing opener, although one of the due to calling king's Sea Lions are although one of the due in New Acts. Adequate showbacking throughout from the Bobby of the main opener, although one of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbacking throughout from the Bobby of the due in New Acts. Adequate showbac

Waldorf-Astoria, N. Y. Anna Maria Alberghetti, Carla Alberghetti, Vittoria Alberghetti, Louis Basil, Emil Coleman Orch, Bela Babai Orch; \$3.\$4 cover.

Italian singers seem to have a firm bridgehead in the N. Y. hotel cafe rooms. Katyna Ranieri paved the way for her compatriots, at the Persian Room of the Plaza, and now Anna Maria Alberghetti and sundry members of her gifted clan have firmed up the position of the chantosseys from the Mediterranean area.

Miss Alberghetti has played the

ranean area.

Miss Alberghetti has played the Vegas circuit, as well as films during her childhood. In moving eastward to the Waldorf, Miss Alberghetti has made as strong an impact as is possible in this room. As fine singer, a neigrouper and a

pact as is possible in this room. As a fine singer, a performer and a showman, she has all the attributes to remain on the upper levels of the saloon circuit.

The modus operand of the act, of course, contributes. Anna Maria starts the proceedings, younger sister Carla continues, and Mama Vittoria takes over for a spell at the 88s. In this manner, each conserves her resources. Voices are as fresh at the end as they are at the start.

fresh at the end as they are at the start.

Anna Maria, naturally, is the focal point of the act. She has avoice that can register powerfully, yet can summon warmth and delicacy when necessary. She has color and verve. Being an excellent a ho we om an, Miss Alberghetti opens with the acrobats of the vocal world with Prooch's Theme and Variations, a coloratura bit that contains virtually everything as voice is required to do. General feeling is that if she gets through with this bit, everything else is easy. But the vocal acrobatics are fast, lively and melodic and set her up substantially with the audience. Her second tune, "Gianina Mia," brings forth bravas, but at that point she surrenders the floor to Carla who knocks off "Un bel di vedramo" and "Love Is Where You Find It" for results equality as potent.

Probably one of the most touch-

Caria who knocks on "Un bei di vedramo" and "Love is Where You Find it" for results equally as potent.

Probably one of the most touching bits of the entire turn is Anna Maria's rendition of a lullaby. "Fa La Nana Bambin," a delicate and fragile bit of beauty that just floors the house. And so it continues with Anna Maria and Caria alternating with pops and classics as the fare, and Mama even hits the act with a measure of boogle-woogle, and both girls, in tandem, bow off to "Italian Street Song."

The act is somewhat abbreviated from its original. Buting the Vegas series, the late Papa Alberghetti, who conducted, and a younger brother, who shot up the joint in cowboy. comedy numbers, came with the turn. In place of Papa is Louis Basil, who used to baton at Loew's State. N. Y., and the Chicago Theatre, Chicago, and who wound up at the Flamingo, Las Vegas, recently. Basil is a source of great confidence to the family. His musicianship for the act is flawless.

The Alberghettis performed in one of the more distinguished preems at the inn. There were parties in the audience thrown by the chain's head. Conrad Hitton, the hotel's exec veepee Claude C. Philippe, and which included Elsa Maxwell; Louella Parsons entertained at a very long table. In addition, the Alberghettis poured at a post-show purfy in their suite. Agencywise, there was a large representation. Although Anna maria is with Music Corp. of America, Carla is repped by the William Morris office. So the big performed from the groys and the Bela Babai music from the groys and the Bela B

ginning of his turn, he tells the audience, "Most performers demand that service cease while they are on—but not me. I want the management to make money, so order up and keep ordering!"
Calypso Joe and his femme partner Coco-Te are featured, and do a vivid job of churning up the atmosphere with their Trinidadian songs and dances. Even the star, Vallee, gets into the spirit of things and comes on with tropical headgear and bongo drums. Calypso Joe & Coco-Te are given the names of VIPs in the room before each show, and they cleverly weave them into their songs.

The Luis Urbina Dancers (7) featuring Jolene Lontere and Urbina himself add to the excitement of the goings-on, which are expertly woven together by producer-director Don Holladay. Hoyl Henry orch provides the proper zing for the festivities.

Hotel Muchlebach, K. C.

Kansas City, Oct. 25.

Bonnie Baker & Co. (4), Dick
Barlow Orch (7); \$1-\$1.50 cover.

Bonnie Baker & Co. (4), Dick Barlow Orch (7); \$1:\$1.50 cover.

Its been some time since Bonnie Baker has warbled in town, all of her former appearances having been at the Tower Theatre where she was a considerable name when it was a strong vaude stand. In the interim some magnetism is gone from the name, but she continues to carry enough drawing power to make, it a fayorable two weeks in the Terrace Grill for her first stand in the deluxe dinner room. She's backed by the Billy Rogers Trio, a sharp little group which adds to the music and the comedy. It has herbie Rogers on electric guitar, Art Peck on piano and Billy Rogers on bongos and chiming in with the m.c. chores and comedy.

There's a considerably variety of music in the 40-minute show, Miss Baker singing some special material, some from the current pop list, a medley of Cole Porter tunes and her all-time hits. In between there are guitar and piano special-ties from the backing group and a song duo with Billy Rogers and Miss Baker. Her songs "Billy."

"Especially for You," You'd Be Surprised" and "Oh, Johnny" sold big on the Columbia label in the days when recordings were a side-line, and they still carry a punch as was evident from the rouging hand they drew at closing of the turn. The petite singing style which is her trademark sets her firmly with the fans from the opening bars and they stay with her throughout the show, making it a pleasant evening for all. Quim.

Mapes Skyroom, Reno Reno, Oct. 24. Rusty Draper, Paul Gray, Sky lets with Dick Merritt; Eddie Fitz patrick Orch. \$2 minimum.

This was the room where Rusty Draper first found himself a successful nitery niche a number of years ago. He hasn't changed. It's the same wide-open friendliness, a kind of down to earth quality, a tousled-hair look, and a rambunctious way with a song. And inseparable, the guitar. In all this time, while developing assurance and style and poise, it seems odd that he's held on so hard to guitar. He plays it well, breaks the pace with it, and accompanies himself effectively. But he's strong enough to stand up without it—or at least begin without it. As effective as he is with it—if he were unencumbered it's quite possible he would even he more effective. If he began his show with arms

Chez Parce, Chi

Chicago, Oct. 24. Sophie Tucker with Ted Shapiro. Happy Jesters (3), Lenn Redman, Chez Paree Adorables (6), with Paul Merrill, Ted Flo Rito Orch (10); \$1.95 cover. \$4.95 minimum.

Tinsel and talent catch the spirit for the Cher's Silver Anniversary show. Production themes and headliner are appropriately geared to the nostalgic purpose in a well-put-together program. The appearance of Sophic Tucker recalls her as the first name attraction playing the Cher shortly after its opening 25 years ago.

Stature of over 50 years in show business is a powerful device in Miss Tucker's hands. From her familiar raise-of-the-eyebrow walk-on right, through her rhyming recitavo she carries a nostalgic theme through admirably. The tear-jerking histrionics never get out of hand, and she strikes a powerful chord in the middle-age matrons with her feminine denial of age even in the final crowning touch of asking support for her charity work.

Songs that lend themselves best to such treatment are her opening "They'll Never Make an Old Lady Out of Me," "With Your Life You Can Do What You Will" and a sock number with the Tucker trademark "Entertaining Papa." Hardly noticeable is the lack of audience participation when she leads "Margie" in her own Idiosyncratic rhythms. Final number, "Calypos Soph," gets a straightfaced delivery on some house-scorching lyvics. Miss Tucker interpolates her routine with all the appropriate intros and comment pertinent to the anniversary. Ted Shapiro takes the keyboard and leads Ted Fio Rito's house band through the strenuous program with smooth showmanship. He also handles several minutes of patter during the singer's costume change.

The Happy Jesters have played stageshow and hotel room formats in Chicago before and, set between the opening production gadgetry and the headlining personality, they come through in this club with a comedy routine that adds a spring and bounce to the whole show. A lantern jawed, double jointed mugger draws howis with in yoice and instrument imitations, while two sidemen are well synchronized accomplices in murdering of a series of ballads that is heavily mitted. The material is hardly changed from previous appearances hereabouts but the response ha

narily changed from previous appearances hereabouts but the response hasn't diminished.

Elaborate slivery ornamentation inside and outside the Chez is augmented with silver cakes and such other singerbread as blends into the stage setting for the opening production number. Lenn Redman sketces from behind an Illuminated translucent screen familiar headliners from the Chez's history while their trademarked tunes are offered as background music. The silver-spangled house line provides onstage motion in a well planned walkaround routine.

Entrenched in spectacular settings rather than on the bare stage as previously, thoughtfully costumed and working easily manageable routines without showy choreo antics, the Adorables this time provide a distraction for casual viewing. Their simple treatment of "Ladies of Evening" later in the show allows for the showing of more fanciful costumes and gives a breather between the heavy acts. Paul Merrill does a fine job on the vocal routines, looking quite at ease in these settings.

Allis Bros. replace the Happy Jesters on this show Nov. 6. That bill continues otherwise unchanged until the Jerry Lewis opening Dec. L. Leva.

Agencywise, there was a large regressional and Anna provides and the serious as the swith it—if were the moundered it's quite positive. So the big percentries were out in force at gers and the swith arms for entires were out in force at gers and the swith arms for entires were out in force at gers and the swith arms force at gers and the swith arms force at gers and the swith arms force entires were out in force at gers and the swith arms force at gers and the swith arms force entires were out in force at gers and the swith arms force at gers and the swith arms force entires were at a personally sad dark as the swith arms force entires were out in force at gers and the swith arms force entires were out in force at gers and the swith arms force entires and the switch arms of the swi

pulls hearty yocks with her one-liners and situation gags.

pulls hearty yocks with her one-liners and situation gags.

Opening production number,
"Call of India," is an elaborately
costumed and well-staged piece
which comes across with rich effect, featuring terps by Virginia
Shaw, Chris Miller, Gene Reed,
and Pat Gorman, with vocal by
Dlek Summers. Bill Hitchcock did
the music and lyries, Sonia Shaw
the choreography. Package is produced by Stan Irwin, and is aptly
backed by the Cee Davidson orch
Duke.

Beverly Hills, Newport

Heverly Hills, Newpork Ky, Oct. 25.
Ted Levis Revue, featuring Paul White, Kathy Basic, Elroy Peace, Gardner Benedict Orch (10), Donn Arden Dancers (10) with Chris Roberts, Mary Fassett, Ronny Meren, Ellie Stattin; Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Sat.

Solid with Greater Cincinnati showgoers and cafe society over the years, Ted Lewis adds to his records for engagements and attendance with this date at Kentucky's ace casino. Opening night near-capacity addiences point to a whopper two-framer. Ringsiders included friends of Lewis from his native Circleville, O.

Smaller than on previous visits, the Lewis troupe continues to pile up hotsy reception from start to finish. With opening and middle production numbers by the popular location Donn Arden Dancers, floorshow running time is 75 minutes. Joined by Cathy Basic, cutie soprano, Lewis clicks off a medley of tunes carrying back to his jazz hand days of 1917 at N.Y.'s Rector's. For breathers he shares the spotlight with Paul White, ebony comic with an elastic kisser, his shadow, Eiroy Peace, who doubles in terps with White, and solo chirping by Miss Basic.

Catineau, **Ottawa**

Gatineau, Ottawa

Ottawa, Oct. 26.
Marion Powers, Jay Weston, Boyer Twins, Dorothy Kramer Dancers (4) with John Kerr, Champ Champagne Orch (8); \$1 admission.

pagne Orch (8); \$1 admission.

Comedy, chant and terp are nicely arranged through the current floor fare in the Gatineau Club, with powerhouse Marion Powers billtopping. This canary belts everything: songs, action and gab. The customers couldn't ignore her if they wanted to and they don't want to, according to the mitting she draws throughout.

Strength of Miss Powers' comedy stint is in its solid structure with big attention to timing and jet-paced routhing, teeing with a chant-gab bit about her haircut falmost as short as a crewcut) and building to a big close with warm tributes to Sophie Tucker, Judy Garland and Al Jolson.

Jay Weston, also emceeing, works a sparkling comedy stanza which is mostly lost on the audiences here. Weston's humor is designed for a white-tie mob but in the Gatineau he took more than 10 minutes getting the tablesitiers thinking his way. Standout is a clicko panto routine on a surgleal operation with Weston, as the scalpeler, sewing up the patient sans heart. Drummer handles sound effects.

Boyer Twins have a cute session.

sans heart. Drummer handles sound effects.

Boyer Twins have a cute session of warble. They're lookers, young and avoid overdoing the lookalike angle. Bit of Charleston terp to end a song session of the 1920s tunes gets a big mitt. Held over are Dorothy Kramer Dancers with John Kerr in a pair of socko routines. Champ Champagne band showbacks, plays for dancing. Gorm.

Hotel Radisson, Mpls.

Minneapolis, Oct. 26. Carmel Quinn (2), Don McGrane Orch (8); \$2.50-\$3.50 minimum.

Carmel Quinn (2), Don McGrane
Orch (8); \$2.50.\$3.50 minimum.
To judge by enthusiastic reception from SRO crowd at her late opening night show in this swanky Flame Room where she's having her initial tony, intimate supper club whirl, Irish songstress Carmel Quinn; owner of a superior set of pipes, bids fast to duplicate her Arthur Godfrey airlane success in whet's a new field for her.

While Miss Quinn's tv and radio fars, perhaps compristing few local cafe society regulars, undaubtedly were present in considerable numbers and came prepared to put their approval stamp on the performance, it seems safe to say that the more blase and sonbistivated nitery patrons on hand also found her brand of entertainment up their alley and highly enjoyable. There are laughs, cantivation and, of course, ear beguliment in the song session of Irish, hit parade and request numbers, sold to a faretheewell and interlarded with humor-tlinged small talk and conversations with the cuests in a fascinating Emerland Isle brogue. In no time at all Miss Quinn establishes rapport with the cuests of the conversations with the cuests in a fascinating Emerland Isle brogue. In the fiesh, her friendliness, down-to-earth qualities and own infectious pleasure are even more winning, if anything, than they've been over the air. It's off-beat fare for this sort of supper club—more naive, informal and homesy than the usual bistro floorshow stuff and nonetheless welcome for that reason. Rees.

Steuben's. Boston

Boston. Oct. 24.

Jay Jason, Pat Windsor (with Charles Reader), Ellis & Winters, Don Dennis, Tony Bruno Orch (5); \$2.50 minimum.

Ropes are up at Max & Joe Schneider's 450-seater iir the heart of the theatre district for new layout headed by relaxed comic Jay Jason. Caught opening night (24) and in for two weeks, the bill is nicely fitted to room's format, with plenty of piping, terning and slick comedy. Jason holds the aud in fine fashion getting attention even from the most famished steak knife wielders, and rounds off a boff 30-minute stint by nabbing a moppet from the aud for a ventriloquist and dummy bit. Jason's topical jokes and takeoffs on video and passing scene go good.

Pat Windsor, with her husband, Charles Reader, conducting, is a production which Steuben habitues dig the most. Mandsomely costumed blonde soprano gets solid rounds on each number from bown to bow-off. Opening with "Song in My Heart," she segues to "Who Cares" and "Around the World"; does "Hallelujah" and "Street Where You Live." Miss Windsor, who with her maestro-husband were longtime standards at New York's Hotel Pierre in the Cotillion Room, encores with a great rendition of "Fascination" and bows off with terrific "Breeze and I."

Bimbe's 365 Club, S. F.

3. San Francisco, Oct. 24. Guy Cherney, Bob Williams, Mar-ten Bros. (2), Barry Ashton, Doro-thy Dorben Dancers (10), Allan Cole, Al Wallace Orch (9); \$1-\$1.50 cover.

Met Preems Season

member of the cast gets one ticket imported from London for the

show for the final curtain.

As to 1957, there have been classier, dressier and sassier Met openings. Peter Tschalkowsky wrote operas, none of them boxoffice nits. Hence his "Onegin" provided minimum excl' ement on the stage itself. In contrast, opening night a year ago was "charged" when the angry Greek goddess, Maria Callas, and an angry audience fought it out on the battlefield of "Norma" until midnight, before the audience gave. before the audience gave.

before the audience gave.
Rudolph Bling, as master of the
Met revels, has long since curbed
opening night heads ands and
leggy antics of camera-mad extroverts. This year an added contri-

Eugene Onegin

Engene Onegin

(Met Opera, N. Y.)
Onening night (Oct. 28, '57) presentation
of Peter Trohikowsky opera with Enslish libretio by Henry Reese. Staged by
Peter Brook. Sets and cocumes. Alox
Peter Brook. Sets and cocumes. Alox
Conductor, Dimitri Milropoulos: tes \$35.
Madame Larinz Martha Lipra
Tetrana Lacthe Amura
D'etrene Onegin George condon
Lenkil Richard Tucker
Prince Gremin Glorafo Tozz
Filispres ma Belen Ambaran
Tityana George Cohanovsky
Triquet George Cohanovsky
Triquet Alessio De-Paolis

bution to dignity was the posting of guards to keep Sherry's cafe only for the reservation trade. Last year's crush had been a mockery of operatic democracy. But the democratic touch is never forgo ten nowadays at the Met and Bing was outside the house during the afternoon olying the gallery

forgo ten nowadays at the Met and Bing was outside the house during the afternoon olying the gallery queue with vodka, while the press recorded the gesture.

About the English lyrics of Henry Reese, you can get yourself an argument either way. This Russian work was last done at the Met during 1921 in Italian. In the present "vernacular" (the management's word and fitting) cyrtain phrases pop out and smack the ear strangely—"Why be contrary?"—"After a lorg, hard day"—"What's wrong with me?"

I is the heroine, the handsome and beautifully-voiced Lucine Amara, who vocalizes that "What's wrong with me?" question. Actually, everybody knows what's wrong. She's aching for the love of Eugene.

Uo to the end of the first act it

wrong. She's aching for the frequency of Eugene.

Up to the end of the first act it looked and sounded as if "Onegin" was going to be a nice little grand orera, which is rather like a not quile fresh egg. However, the subsequent ballroom and dueling scenes brought the proceedings alive. The music is frequently metodic and, indeed, overa buffs will complain on that very will complain on that very will complain on that very grounds. This is a genius of sym-phony writing lyric drama which avoids being operetta, but not by

much.

Thanks to the rich costuming and the new sets, all possible becuuse of Mrs. John Rockéfeller Jr. providing a special fund, the opera is opulently visual. In this it sugges a favorite of last season, "La Perichole," whose libretto and general staginess is far less and general staginess is far less son, 'La Perichole," whose more and general staginess is far less coveratic than "Oregin."

member of the east gets one ticket and "Onegin" has a big cast. Also, this year out-of-town critics showed this year out-of-town critics showed up from San Francisco, Chicago, Washington and elsewhere and had to be taken care of.

Close students of the uproar side of opera will remark that atter some years of banning solo bows, the Met has restored them. Plan is to supervise these, how-ever, limiting them mostly to the end of the performance or earlier where, as with "Leammerours" Tozzi also went over like an unmistakable clap of thunder. Add a small whinnical click of Alcssio De Paolis and some scattered appreciation of Miss Amara. That about wraps up the "personal" relassier, dressier and sassier Met

kudos.
George London was not having one of his big nights. He seemed tired and the thankless title role must be. He ran on his nerve and poise as an actor, and he's one of the best in opera, but vocally there wasn't much forshim.
Martha Lipton, that well-seasoned soprano, showed hen usual versatility and dependability as the mother and Rosalind Elias was attractive as the other daughter.

mother and Rosalind Elias was at-tractive as the other daughter. Vocally, Belan Amparan was ex-cellent as the namy (a terrible word when sung in English), but while word addressed to her were intelligible. Miss Amparan's own die on in English was thick with kanok.

Macbeth

Meanwhile at the N.Y. City
Center Opera: the benevolence
and which has animated critics and
public this fall in respect to the
new Jules Rudel regime at the
town's second opera company was
fully justified Thurs. (24) when
Verdi's "Macbeth," newly mounted,
proved, on a minimum budget, a
stunning production, full of macabre tension, dynamic urgency in
the pit and suggestive phantasy on
stage.

the pit and suggestive phantasy on stage.

Arturo Basile, a new discovery from Italy, led his orchestra and singing forces with pace, clarity and fire. Margaret Webster, an expert on Shakespeare, built the forceful "line." had her singers looking and moving like actors. Her groupings are mostly admirable. Collaborating closely with the director was the City Center's new art director and designer Andreas Nomikos whose imaginative and effective sets showed an excellent use of projections. Each of the scenes was pictorially arresting.

cellent use of projections. Each of the scenes was pictorially arresting.

Perhaps the singing proper was the least part in this show, though as a whole the performance was as good as a youthful company, can be expected to give. The two debuts of the evening showed already more than promise. Irene Jordan in the lead had the technique and vocal possibilities for this arduous role but mostly lacked the ferocity required of Lady Michell. Her voice nevertheless was in character with the role and no doubt further performances will make her add the confidence and brilliance which now seems at times wanting.

John Chapman, the other debut, as Macbeth uses his voice well though he is in no way an exceptional baritone and a certain abandon in singing the role was clearly lacking. He acted with conviction and no doubt will become more convincing with added experience. Norman Treigle's Banquo had good sonority but Giuseppe Gismondo let himself be carried away in typical Italian-tenor-way fashion and was the only one who managed to remain on the outside of the performance.

Goth.

Parlberg on Specs

Continued from page 2

Continued from pass -project having to do with the tele-cast of the Academy Awards. He's adamant on his pattern of Holly-wood's film entries and is openly critical of the modus operandi of

and general staginess is far less operatic than "Onegin."

Fun In The Pit

Dimitr. Vitropoulos conducted the opering with an enthusiasm bordering on high elation. There is no law against a symphony conductor having finn at his own opera. Indeed it proved infectious. The audience liked it and pliked him, though here will be quibbles that in taking liberties with Tschaikov ky, es written, and reprising the melodies to bridge scenery changes, he has departed from a conductor's obligation to hold the score literally sacred.

This "Onegin" belong to the conductor's obligation to hold the score literally sacred.

This "Onegin" belong to the conductor, to he designer of sets and rostumes (Rolf Gerard) and 'one here costumes (Rolf Gerard) and 'one here conductor, to he designer of sets and rostumes (Rolf Gerard) and 'one here conductor, to he designer of sets and the conductor of the past.

Perliberg in Hollywood last week' to be made of U.S. films for the European festivals from former standards. For one thing, he favors only the four major fests—Cannes, but hims that the five films nominated for the Oscars, up to Dec. 31 of the year preceding, are the ones best selected to represent the American film induscing the proposes, the choreographer (Zacahary Solate) and the propose of the modus openation of the past.

Perliberg in Hollywood last week' to be medius openation of the past.

European festivals from former standards. For one thing, he favors only the four major fests—Cannes, with Tschnikov has been designed to the modus openation of the past.

European festivals from former standards. For one thing, he favors only the four major fests—Cannes, and reprising the melodies to bridge as showcases for Hollywood For the medius of the past.

Perliberg in Hollywood last week' to be past.

Perliberg in Hollywood last week' to be past.

Perliberg in Hollywood last week' to be past.

Perlib

tional cross-section of pix review-ers on the dailies across the land. From this reservoir of 10, if, for one reason or another, the Amerione reason or another, the Ameri-can distributors choose to with-hold showing them overseas—usu-ally the chief reason is that the pix are not ready for public ex-tibition—there is enough latitude among them to give the world press a representative gander American product.

He also takes a dim view of the He also takes a dim view of the distribs' objections to previewing their product at these festivals in advance of their public boxoffice dating. His theory is that the global impact, in light of the extensive press corps that these fests attract, is a big plus that should not be is a big plus that should not slighted.

slighted.

Perlberg says he told Johnston in Hollywood that he disagrees with the MPEA concept that a non-film man is to be preferred in charge of the U.S. protocol at these events. Hetzel's idea is that somebody of ambassadorial rank should officiate at Cannes, Venice or wherever; in fact, the U.S. Ambassador to these countries would be ideal in the MPEA viewpoint if only to eliminate intra-trade friction, suspicion of "apple-polishing," and the like.

Perlberg points to the fact that

Perlberg points to the fact that the American motion picture in-dustry is the only free enterprise film biz in the world as another major reason for non-Government najor reason for non-covernment-al interference at these fests. Also, realistically, he feels that a trade perspective on what is "right" for these festivals would circumvent perspective on what is "right" for these festivals would circumvent any embarrassments through ill choice of subject. Privately, Perlberg mentioned a couple of pictures that, by reason of subject matter alone, might have been omitted as "representative" U. S. film entiries. Choice of subject matter must also include consideration for our Western allies, he feels, in order not to give comfort to the Iron Curtain countries. Broadly speaking, say a theme on colonialism did not rest well with the British or the French; he feels that that's the kind of film, if made in Hollywood, should not be a "representative" entry.

It is no secret that MPEA executives in the States and in the European capitals have had other idees on the subject.

Italian Film Biz

Continued from page 2 :

special commission of top industry men to pass on each weekly half-hour segment of the program before it is projected over Italy's RAI-TV telenet.

Some industry toppers were particularly incensed recently over the handling of a filmed) side-walk poll of cinema patron tastes conducted by young Italian actress Sandra Milo. Not only were the comments often too violently in criticism of the Yank cinema and its "violence and brutality," but they also didn't spare the local industry, which came in for its share of downbeat comments.

Some people felt, the topper was, that in a stanza designed to promote the local industry and its stars, these faux pas were multiplied by the fact that Miss Milo was "hideously" photographed during the lengthy street palaver. Other comments veiledly indicated that some people in the Italian industry felt that the program or its ideators were playing favorites, and that it was not alway completely objective.

its ideators were playing favorites, and that it was not alway complete; and that it was not alway complete; objective.

Hence, the control mechanism, in the future would try to make sure that the program sticks to its purpose without boomeranging on an already harried local pic world. Called in to ald program commentator Bruno Benek in his job are: UNITALIA head Lidio Bozzini, Franco Bruno repping the exhibsector, Enrico Giannelli for the producers and Pasquale Lancia for the studios. Film director, Alessandro Blasetti, has also been called to give the program a cinematic showmanship quality. Group will meet on a weekly hasis to decide on program coordination.

Other observers, especially in the industry sector, have questioned the value to a general audience of such televising of "exposes," such as trick photography and process work, or how even Italian actors are dubbed for their local pir. Felt that these tended to distract the average patron, making him unconsclously loek for the tricks and gimmics, "behind" pix making.

VARIETY BILLS

WEEK OF OCTOBER 30

Numerals in connection with bills below indicate epening day of show whether full or split week Letter in parentheses indicates circuit: (i) Independent: (L) Leews (M) Mass (P) Paramount: (R) RKO: (S) Stell: (T) Tiveli;

NEW YORK CITY

Music Hall (P) 30
Geoffrey Holder.
Charles Manna
Rockettes
Raymond Paige Orc
Roxy 30
Mari Adi
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE Tivell (T) 4 Archie Robbins Margo "Z" Bomb Boys of Mexico. 2 Earls Christine & Moll Lebrac & Bernice Bobby Gonzales The Delicados

Williams & Shand Buster Fiddess Brenda Rowe Frank Ward Della Vance Dionne. Vail CHRISTCHURCH Majestic (T) 4 Luigi Infantine

BRITAIN

BIRMINGHAM
Ippedreme (M) 22

Offeel and Haig
Market Caron

BRITAIN

BIRMINGHAM
Ippedreme (M) 22

Age and Jon!

Coveil and Haig
Agentic
Agenti BIRMINGHAM
Hippedrems (M) 28
Eddie Calvert
Marie De Vere Trio
Dennis Spider
Georgeter
Georgeter
Georgeter
Georgeter
Hard Georgeter
Georgeter
Hard Georgeter

Derpaid Services of the Coventry of the Covent

Joan Davis Dacrs
George Mitchell Co
EDINBURGE
REMPIRE (40) 18
Mondel Rolliday
Mitchell Rolliday
Mitche

Michael Holliday
Barry & Seven
M & B Winter
Demond Langue
Ted Rogers
GLASSOW
Empire AM 28
B & A Andrews
Lana Sir
Dukk Demond Landrews
Lana Sir
Dukk Demond Landrews
Lana Sir
Dukk Demond Landrews
Lana Sir
Dukk Demond Rogers
Hankey
Royal (M) 28
HANLEY
Royal (M) 28
HANLEY
Royal (M) 28
HANLEY
Royal (M) 28
HANLEY
Royal (M) 28
HANNEY
Royal (M) 28
HANNEY
Royal (M) 28
SIMORELAND
Glibert Grifton
Glibert Grifton
Glibert Michael
Guartel
LiveRPOOL
Empire (M) 28
Croup One
Croup One
Croup One
Croup One
Des O'Connor
Laycock & Bee
Hippodroms (I) 28
Hippodroms (I) 28
Josef Locke

Bon Seir Tony & Eddie Felicia Sanders Charles Manna Three Flames Jimmie Daniels Hal Schaeffer

Blue Angel Martha Davis & Spouse Anne Leonardo Carol Burnett Pat Kirby

Pat Kirby
Casanova
Jacques Zarow
Alex Alstone
Chateau Madrid
Tun Tun
Neila Ates
Kittle De Carlo
Ralph Font Ore
El Canay
Candi Cortez

Candi Cortez

Copacabana
Martha Raye
Steve Lawrence
Four Barons
Cindy Tyson en
Elaine Deming
Michael Durso O
Frank Marti Or
Dewnstairs Red
Townstairs Red
Cell Cabot
Ellen Healey
Jenny Lou Law
Gerry Mathews
Gordon Connell
Maria Antinea

Maria Anhere
Maria Anhere
Rosita Ribora
Rosi

Katyna Ranieri Ted Straeter Orc Mark Monte Orc

Demina Durso G. Marti Orc

Cabaret Bills

NEW YORK CITY

Hotel Roosevelt
Semmy Kaye Orc
Mabelle Mercer
Stella Brooks
Hotel Taff
Vincent Lopez Orc
Hetel St. Regis
Fernanda Montel
Mill Shaw Orc
Ray Bari Orc
Latin Quarter
Szonys

Erroll Garner
Leon Sant et al.
Leon Sant et al.
Leon Sant et al.
Leon Sant et al.
Leon Redman et al.
Leon Allerandria
Caerte Hexandria
Caerte Hexandria
Caerte Hilton
Go Review Spec
Gold Redman et al.
Leon Redman et al.
Leo

Paul Gibbon &
Sully Kothman
Norman Grider
Tune Tattlers (4)
Charlie Fisk Ore.
Drake Hotel
Jane Morgan
Jimmy Blade Ore
Gate # Hera.
Martha Schelamm
Gien Yarborough
Marilyn Child
Londen Heagse

Marilyn Child
Marilyn Child
Marilyn Child
Marilyn Highes Shemard Pfeitfer
Bernard Pfeitfer
Highes Chily's
June Christy
Marty Rubenstein 3
Palmer House
Tony Arden
Hirmonica Rascals
Ben Arden Orc.

LOS ANGELES

Carevay Singers (5)
Caevay Singers (5)
Caevay Singers (5)
Caevay Singers (6)
Caevas Caevas
Dorothy Collins
Amin Bros. (2)
Bob Lawis
F. Martin Orc
Little Crescende
Little Crescende
Little Carevas
Little

LAS YEGAS

Johnnie Ray Joe Maire Cordelina Wazzan Troupe Cariton Hayes Ore "Misaky Follies" Tempest Storm Stamning Smith Irv Benson Joe DeRita Doc DeRita Cartes Office Page 1980

Toe Deskin Dick Dana Garwood Van Ore Carlon Geers Arnold Guisar Georga Arnold Georga G

"Dann Yankes;"
Reyal Meveda
Art Mooney
Ken Harris Orc
Chase & Mitchell
Jimmy Grosse
Sparkletones
Sanana Sparkletones
Sehara
Marge & Gower
Champion
Jean Carroll
Cee Davidson Ore
Louis Prima &
Keely Smith Sammy Davis Jr.
Copa Girls
Antonia Morelli
House

Antonia Morelli O.
Shewbest
Hona Adams
Joaquin Garay
Garr Nelson
Showboat Golfsch
Shike Wezner Golfsch
Shike Wezner Hank
Henbilper
Hank Henbilper
Jimmy Cavanaugh
Sparky Kaye
siac Dennison
Geo. Redman Ore
Thunderbird
Jackle & Roy
Tresleana

Treplcane
Vivian Blaine
Dick Shawn
Neile Adams
Nat Brandywynne

RENO

Hereids Club Krakerjacks Twin Tunes Kings V Ki

Mapes Skyroom
Lancers
Snooky Lanson
Skylets
Ed Fitzpatrick Ore
New Golden
Billy Duke
Nick Esposito
Riverside
Spike Jones Spike Jones
Starlets
Bill Clifford Ore

MIAMI-MIAMI BEACH | Natali-Fields Trio

MIAMI-MI
Americana
Charlie Farrell
Raye & Nidil
Jackie Heiler
Lee Martin Ore
Maya Ore
Maya Ore
Maya Ore
Maya Ore
Maya Core
Maya Core
Maya Core
Maya Core
Maya Campo Ore
Gloria Biake
Jane Moore
Jack Barcena Ore
Margarita Sierra
Galantes
Margarita Sierra
Galantes

Margarita Sierra
Margarita Sierra
Galla Sierra
Galla Sierra
Galla Sierra
Galla Maikin Orc
Chico Cuban Boys
Fentainableau
Fernanda Montel
Eddie Garson
Bob De Voye Trio
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc

Natall-Fields Trie
Luderne
Havana Mardi Gras
Diosa Costello
Hilles Colarde
Diosa Costello
Hilles Colarde
Tonia Flores
Tonia Flores
Tonia Flores
Tonia Flores
Luis Naufflus
Rip Taylor
Marriette
Mario & Runia
Syd Sisaylis
Bob Sennett
Murri & Ruth
Tommy Ryan
Johnny Ryan
Joh HAVANA Maria Magdalene

Montmarire
Raul Mesa
Raquel Barisba
frette De La Fuente
Clarisse Broy
Guzman Singers
Fajardo Orc
Nacional
Dancing Waters
W. Reyes Orce
Gloria & Rolando
A. Magdalena
Zizi A. Magdalena Zizi Miriam Barreras Roberto Barcelo

Maria Magdalene
La Serie Ortega Orc
Ortega Orc
Ortega Orc
Alberto Rebit
Blanca Varela
Gladys & Freddy
Riveros
Guaracheros
Guaracheros
Monica Castel
Tropicana Ballet
S Suareo Orq
8
Genevieve
Anna & Julia
Ray Carson

Freddy Parker's Pubbery

Freddy Parker has set up his own publishing operation with Visto Music (BMI) and Ventures Music (ASCAP). Parker kicks off his activity next week with "Beachcomber," cut by Tommy Leonetti on the Vik label.

Before going into business for himself, Parker had been with Ju-lius LaRosa's publishing farms, now inactive, and with Shapiro-Bern-stein and Bourne.

Black Orchid Shecky Greene Luriean Hunter Norman, Erskine Joe Parnello (3) Blue Appel "Calypsp Gruise"

Latin Quarter
Sconys
Modification
Gillian Grey
Simon McQueen
Chic James
Bob Kennedy
Bob Kennedy
Bob Kennedy
Bob Kennedy
Bob Kennedy
Bob Mennedy
Bob Mennedy
Bob Mennedy
Bob Mennedy
Bob Mennedy
Bob Mennedy
Jack Carter
Arnold Dover
Rover Boys
Midge & Bill HagWill Gaines
Buster Burnel
Buster Burnel
Med Harrey Ore
Socarres Ore
Socarres Ore
Socarres Ore
Galena
Kiko Gonzalves
Laureanne Lemy
Ernest Schoen Ore
Villiage
Sarn
Ralph Michaels
Susan Brady
Zeb Carver
Carver
Chilles Wonguara
Willed Walderf-Asterle
Bobby Meyers Ore
Villiage
Walderf-Asterle
Silm Gaillard
Walderf-Asterle
Anna Maria Alber-

Anna Maria Alberghetti Emil Coleman Orc

CHICAGO

Phil Sanchez Lydia Lora Lord Cariton Ted Shavon C3 Roger McCall Al DTacy Orc

Equity Revises 'Residuals' Clause For Off-B'way Shows Sold to Pix

Wednesday, October 30, 1957

Off-Broadway producers have had one of their complaints eased by Actors Equity. The union has modified its "residuals" clause in the off-Broadway contract. It now applies only to film sales and limits a production's obligation to the performer to five weeks, plus rehearsal time.

The union's prior regulation covering the sale of film rights by an off-Broadway show negated continuation of the production after such a deal was made. Under that rulling, a film sale meant that the production would have to pay its performers the difference between their off-Broadway salary and the Broadway minimum up until the time the deal was made and regular Broadway scale thereafter.

The 'feeling among off-Broadway producers was that such a regulation made it unfeasible to continue operation after a picture sale was clinched. The revised regulation requires an off-Broadway producers between their off-Broadway salary and the Broadway minimum for only the specified period.

ference between their off-Broad-way salary and the Broadway mini-mum for only the specified period. The union's action reflects an effort to prolong the run of such shows and consequently sustain employment from its members, It had dropped a move from off-Broadway to Broadway and the sale of tv rights from its residuals clause.

In the case of a move to Broad-In the case of a move to Broad-way, the performers are protected by their contract, which specifies that those with the show be in-cluded in the move, and that any performers who want to leave must be paid the difference be-tween their off-Broadway salary and the Broadway minimum for the length of time they appeared in the production.

the length of time they appeared in the production.

Television was dropped as a residuals consideration on the theory that the money paid out for scripts by that medium was negligible compared to the coin shelled out in the film field.

Chicago Legit Relights; Guild Subscriptions Up: 'Lady' Sparking Interest

'Lady' Sparking Interest
Chicago, Oct. 29.
There's brisk action at the boxoffice as Chi has religithed after a legit blackout of more than three months. Legit starved Windy City has given Theatre Guild the rush act this term with 16,600 subscriptions, representing over \$500,000 gross. Guild secretary Harriet Watt, cautions about claiming a record, states that it's at least the biggest Chi purchase in two decades.
"My Fair Lady," opening next Tuesday (5) at the Shubert, has unquestionably been a boon to the Guild this season and in general has made this city more theatre conscious than it has been in years. The boxoffice opened last Oct. 14 to some 33,000 mail requests and has been ringing up about \$10,000 per day in window sales.
An absence of real ticket stampede thus far has been attributed to (1) the feeling that the tuner's opening is still a long way off, though it's only two weeks away, and (2) the prevailing supposition that the show has been sold to benefit parties for the first 21 performances (after opening night) and goes Guild the following three weeks. Boxoffice racks can hold tickets for only 12 weeks at a time. weeks. Boxoffice racks can hold tickets for only 12 weeks at a time

weeks. DOROUGHE FACES CAN HOLD dickets for only 12 weeks at a time. Oddly enough, tickets for opening night were still available at the week's end. Apparently everyone in the ticket lines assumed they'd be sold out.

Meanwhile, "Diary of Anne Frank" opened at Erlanger last week to an advance close to \$70,000, about \$45,000 of it in Gulld subscriptions. It drew disappointing reviews, however. "Waltz of Torreadors" opened last night (Mon.) for a five-week run at the Blackstone with an advance of about \$75,000. It is also on subscription.

about \$75,000. It is also on subscription.

A revival of "An Enemy of the People" by Alexander Productions is scheduled for a mid-February opening at the Provincetown Play-pening at the Provincetown Play-buse, N. Y. The presentation had originally been planned for an off-Broadway opening in November.

'Simply' Going Off-B'way After Main Stem Run

"Simply Heavenly" has completed the circle. The Langston-Hughes-David Martin all-Negro musical is returning to off-Broadway, after a recent rum on Broadway, it's scheduled to open Nov. 8 at the Renata Theatre.

The tuner preemed last May at the 85th Street Playhouse to generally favorable reviews. However, because of building violations, it was forced to close after 44 performances. The show remained under wraps during the summer and reopened Aug. 21 on Broadway at the Playhouse Theatre, where it ran until Oct. 12.

Stella Holt; who produced the tuner originally, retained the off-

Stella Holt, who produced the tuner originally, retained the off-Broadway rights to the property when it was moved to Broadway. An original cast album has also been put out by Columbia Records.

Equity Changes Its Agent Rules

A change has been made in the Actors Equity agency rules, the first in 30 years. The move, how-ever, is not connected with the re-

ever, is not connected with the re-cent agent campaign for an undat-ing of the rules to permit exclusivi-ty and higher commissions.

The revision is simply a case of the union having to adjust its reg-ulations to fall in line with new minimum salaries set in its recent negotiations with the League of N. Y. Theatres. The rule had pro-vided their an avent and an actor could not agree to a commission of at least \$125, plus several other conditions. conditions.

The new road minimum, how-

The new road minimum, however, is \$130, which makes the old figure obsolete. As a result, the union's council has changed this figure to \$50 higher than the existing minimums. Therefore, in New York, where the minimum is \$100 an actor must get \$150 before he can agree to pay an agent for more tham.10 weeks and on the road the figure has to be \$180.

Meanwhile, the council is mulling other changes recommended by the union's agency committee, Any recommendations approved by the council will be submitted to the membership before final action is taken.

LOTSA ACTOR GRIPES **OVER AUDITION SETUP**

Members of Actors Equity are beefing about audition conditions, for both covers chorus and prin-cipals.

cipals.

One of the complaints registered in the chorus department is that at an audition for a musical earlier this season, the management had required several girls to wait for an hour with no chairs or benches to sit on. Most of those who waited ended up on the floor in the backstage area and to top it off never were given an opportunity to perform.

This particular incident resulted in Equity sending a letter of pro-

This particular incident resulted in Equity sending a letter of protest to the management involved. The complaints from principals cover such ground as having to read "cold" (without a chance to study the script), delays in notification of rejection for a part, lengthy waits before being called on to read and repeated readings for the same role.

The complaints, according to an Equity rep, are being discussed

Equity rep, are being discussed on an informal basis with the Lea-gue of N. Y. Theatres.

Clements-Hammond Set For Preem of Levy Play

Now He Knows

Now He Knows
It's all a matter of viewpoint. Herbert Greene, who's
been musical director of numerous Broadway shows, is
doubling as co-producer for
the first time on "The Music
Man," new tuner by Meredith
Willson and Franklin Lacey.
Attending the first rehearsal
session of the show last week
with co-producer Kermit
Bloomgarden, the batoner
stared around the theatre with
a sudden awareness of the
number of casf members, nusicians, stagehands and prosicians, stagehands and pro-duction personnel involved. Nudging Bloomgarden in some agitation, Greene whispered, "Do we have to pay all these people?"

Egghead, 'Heart' Folds Lose 400G

Broadway and the road were each hit with one fold last week for a total loss of approximately \$400,000. The shows were "The Egghead," a drama, and "Carefree Heart," a musical: "Egghead," starring Karl Malden closed last Saturday night (26) after 21 performances at the Barrymore Theatre, N.Y. It's figured to have dropped its entire capitalization of \$96,000 (including 20% overcall). "Heart" also wrapped up Saturday in Cleveland after completing four weeks of a scheduled five-week pre - Broadway tryout tour.

The loss on "Heart" is estimated at \$300,000. Of that, \$287,500 represents the investment, including 15% overcall. Additional coin, 15% overcall. Additional coin, however, was raised to keep the show running last week and to store the physical setup of the presentation. Co-producers Lynn Loesser and Shamus Locke are planning to refinance the venture for revision and production next

Theatre '57 in Dallas Sets New Carroll Play To Open 30-Week Sked

Dallas, Oct. 29.

Theatre '57 will open its new 30week season Oct. 29 with a new
Paul Vincent Carroll play, "The
Devil Came From Dublin." If will
be the first of nine productivins,
each for three weeks, with a reportory run of three week to close
the season.

Managing director Ramsey Burch
has set a revival of "Roadside," by
Lynn Riggs, Nov. 19-Dec. 8; "Androcles and the Jion" by George

when seems of the every full of the season.

Managing director Ramsey Burch has set a revival of "Roadside," by Lynn Riggs, Nov. 19-Dec. 8; "Antocles and the Lion," by George Bernard Shaw, Dec. 10-29, and "Heat of Noonide," by Kate Furness, Dec. 31-Jan. 19.

Plays optioned for winter and spring production include a vehicle for guest star Cathleen Neshitt, "The Hooper Law," comedy by Harry Granick; a revival of Moliere's "The Doctor In Spite of Himself," "Season of the Beast," drama by Carl Oglesby, and two not yet selected.

New resident cast this season includes Carol Southard, Bruce Hall, Clyde Waddell, Pat Treston, Richard Kennedy, David B. Kurzon and Jimmy Jeter. Former cast members who will appear in one or more plays this season are Martha Bumpas, Charles Braswell, Bea Shaw, Ronnie Claire Edwards, Jerry Hall and Bob Short. Burch will direct the entire season.

Advance season ticket sale at the 198-seat arena theatre was more than 1,200, with nine plays going at \$22.50 for evening shows, and \$18 for mats. Single seats will go at \$3.50, with \$3 mat ducats.

Toronto Test for Play About Ottawa Diplomat

Ottawa, Oct. 29.
Crest Theatre, Toronto, will premiere Ottawa playwright John Gray's "Bright Sun at Midnight" next month. It was suggested by the case of the late E. Herbert Norman, Canada's ambassador to Toront who some months 200 Ottawa, Oct. 29. Norman, Canada's amoassador to Egypt, who some months ago stepped hackwards off a hotel roof in Cairo. The diplomat had been named by a U. S. Senate Investigating committee with having once been a Communist, a charge he had previously denied and been cleared of Egypt, who some months ago stepped backwards off a hotel roof in Cairo. The diplomat had been named by a U. S. Senate Investigating committee with having once been a Communist, a charge had previously denied and been cleared of.

Donald Davis, Crest co-owner and actor, is directing.

Ottawa, Oct. 29.

Terence Fisher's Canadian Thetre Tours Ltd, is running three more plane-train show jaunts to N. Y. from Montreal and five more been a Communist, a charge how Toronto this season.

Dates are: Jan. 20, Feb. 17, 50 years, and also zone manager for Dipson's picture houses in New York and Pennsylvania.

Now Would-Be Angels in 10 States May Back B'way Shows Through TIP

Hepburn-Drake Set To Open N.Y. Globe in 'Ado

"Much Ado About Nothing," co-starring Katharine Hepburn and Alfred Drake, has been set as the Alfred Drake, has been set as the opening bill of the reconstructed Globe Theatre, N.Y. They costarred in the American Shakespeare Festival Theatre production of the comedy last summer at Stratford, Conn. Kinks in getting them to repeat on Broadway have been ironed out.

roned out.

The principal snag in the nesotations was Drake's commitment to direct "Love Me Little," which producer Alexander H. Cohen planned putting into rehearsal in early January. when Conen pianned putting into re-hearsal in early January, when the Globe is scheduled to open. Cohen, however, has agreed to postpone rehearsal until "Ado" completes a limited six-week run at the Globe.

Bus, Tube Tieup Hits Paris Legit

Paris, Oct. 29.

The transportation strike, which haited Paris bus and subway service over last weekend, hit local legit hard. But practically nothing affects a hit, so "Journal d'Anne Frank," "Patate," the Brasseur-Flon revival of "Taming of the Shrew," "La Pretenta's?" and "Irma La Douce" sold out Saturday night (26) and both performances Sunday (27), despite the tieup.

Nervous entries and long-runners suffered, and new shows, possible clicks not yet established, found customers staying away. An example is "Romanoff et Juliette," which opened Thursday (24) to a good press.

good press.

An earlier Peter Ustinov play,

An earlier Peter Ustinov play, "Amour Quatre Colonels," is entering its fourth year in Paris and "Romanoff," which is similar in style and content, seemed natural for long tocal run. It may go into hit class, but the first public showing had empty seats in choice locations and its future may have been but but the shaller that

hour by the shaky start.

Comedie-Francaise went dark earlier in the week when technicians struck as government employees, and Jean-Louis Barrault postponed the opening of "Le Chateau" ("The Castle," dramatization of "Lefter") formulation of "Lefter". teau" ("The Castle," dramatiza-tion of Kafka novel) from last Tuesday (22) until Sunday (27), an-nouncing the cast was hit by grippe.

B.U. STUDES CAN NOW DO LOTSA OPERETTAS

Boston, Oct. 29.
Boston U. has acquired the stage properties of the Boston Opera House, which is to be demolished. It took 30 vans to transport all the items to the college. The flats are stored in the university's athletic field, three dimensional pieces are housed in the B. U. School of Music, and the rest is quartered in the division of theatre arts.

There are pieces from "Alice in Wonderland," "The Red Mill," "The Student Prince," "Rose Marie," "Swing Out Sweet Land" and many more. Most of the properties were used in Shubert productions which toured. When a Shubert show ended its road tour in Boston the pieces were left at the Opera House.

Size of the pieces in many cases was in keeping with the big scale of the Boston Opera House stage, which measured some 110 feet high, 30 feet deep and 100 feet wide.

Three More Legit Tours Skedded From Canada-N.Y.

Ottawa, Oct. 29.

Broadway legit is opening up for small-unit out-of-town backing. It's part of the Theatrical Interests Plan, Inc., setup for raising coin for investment in Main Stem theatrical projects. The corporation, with a proposed capitalization of \$892,000, is now qualified by the Securities & Exchange Commission and the respective state agencies to sell its stock in 10 states, in-

\$892,000, is now qualified by the Securities & Exchange Commission and the respective state agencies to sell its stock in 10 states, including New York.

The unusual cross-country spread means that hinterland residents buying stock in the organization will actually be involved in the financing of Broadway shows, which TIP backs or produces on its own or in partnership with another management. TIP is selling 78,000 shares of Class A stock at \$10 a share. That adds up to a potential of \$780,000. Another \$112.000 has been raised privately.

States in which the stock is being sold outside of New York include Delaware, New Jersey, District of Columbia, Nevada, Virginia, Massachusetts, Connecticut,

include Delaware, New Jersey, District of Columbia, Nevada, Virginia, Massachusetts, Connecticut, Pennslyvania and California. The public sale thus far totals around \$50,000. Shows in which TIP has invested coin include "Jamacia," "Look Homeward, Angel," "The Music Man" and "Dark at the Top of the Stairs." The firm is also scheduled to produce "The Straight and Narrow Path," an adaptation of Honor Tracy's novel. Besides its financial activities, TIP is also functioning as advisor and legit negotiator for Broadway Theatre Alliance, Inc., the legit booking subsidiary of Columbia Artists Management, Inc. It gets a \$1,500 annual retainer plus a fee for each week's booking for each show.

show.

TIP is headed by Theodore J.

Ritter, president and director; John
Gerstad, vice president, secretary
and director, and Dennis K.

McDonald, veepee, treasurer and
director.

'Diary' Star and Staff Hypoed Stude Interest During Det. Engagement

Editor. VARIETY: Editor, VARIETY:
During the successful two-week
engagement of "The Diary of Anne
Frank" ending Oct. 19 at the Shubert Theatre here, star Joseph
Schildkraut, stage managers Walter Neal and Ben Hammer, and
company manager Albert H. Rosen
were enormously helpful in carrying out our policy of encouraging
student attendance.
We have had a gallery plan for

ing out our policy of encouraging student attendance.

We have had a gallery plan for students at the Shubert for the last two years and, with the cooperation of these four men, we played to over 12,000 students during the "Diary" engagement. The gallery was completely sold out for every performance at 90c per ticket, or a total of \$10,800 towards the gross. Aside from that fact, our main purpose is to acquaint our young people with good theatre. Schild-kraut gave unselfishly of his time to the young people by meeting and addressing them after almost every performance. The star and the stage managers would sometimes stay in the theatre until after midnight answering questions, discussing the play and trying to give the youngsters some insight into the theatre.

I am confident that the legitiment extens accurred many young

the theatre.

I am confident that the legitimate stage acquired many young friends as a result of their efforts. These are the same youngsters who are supposed to appreciate only the Elvis Presley brand of enter-

nent. Joseph Nederlander, Manager. Shubert Theatre

Rich'd Kemper Retires; Ex-Mgr., Erlanger, Buff

Buffalo, Oct. 29. Richard T. Kemper, manager of the Erlanger, local legit house, from 1939 until it was sold last

Shows on Broadway

Compulsion
Len S. Gruent

Judd Steiner (today) ... Chris Gampe Prison Guard ... Joseph Beruf Sid Silver (today) ... Gerald Gordor Judd Steiner (1924) ... Dean Stockwel Artie Straus ... Bodd M. Davi Judd Steiner (1924)... Artie Straus Charles Kessler Elsie Kessler A Drugstore Clerk... Prosecuting Attorney Sid Silver (1923)... Speakeasy Owner... Myra Seligmun aiter irtender Steger piver Steger Bere Petersive Elliott Issistant to the Prosecutor Paul ilrl on the Telephone Patri Af. Farmer James dedium Dorothy Rilly Straus Luchino Sollto frz. Straus Joan (ames Straus Joan (ames Straus) s Straus
se Attorney Micha
Muriel Higgins
Barbara Miners, Suz Judah Judah Steiner, Aunt Bertha Ferdinand Feldscher Max Steiner Sandra Mannhelmer Reporters James

Prison Guord
Newspaper Woman

Willie Weiss
Raphael Goetz
Mit Lewis Chaufeur
Stelnaufeur
Dr. Allman
Dr. McNarry
Dr. Ball
Dr. Vincenti
Judge Matthewson
Orchestra: Aaron B r. Allman Ben Astar. McNatry Lloyd Gougl
r. Ball Michael Constantin
dyncenti James Green
r. Edward Culler
rchestra: Aaron Bell, Harry Goodwin
farren B. Meyers, Ray Mosca Jr.

Meyer Levin's bestseller about the Loeb-Leopoid case makes a gripping melodrama. The Michael Myerberg and Len S. Gruenberg production is a lurid and compeling mixture of Sunday supplement criminology, courtroom histrionics, Freudian psychiatrics, sex sensationalism and sociological sermonizing. disorganized

"Compulsion" is "Compulsion" is disorganized, sprawling, terribly overlong, painfully verbose, unattractive, frequently in poor taste and overproduced. But like the morbid book from which it is taken, it is engrossing and probably spicy enough to attract an audience. Particularly with the novel's built-in following and the initial impetus of heavy theatre party bookings, it should have a substantial run. It also stacks up as a promising film property for Darryl F. Zanuck, who acquired the rights in a preliminary deal.

This is a huse and massive pro-

deal.

This is a huge and massive production of literally scores of scenes and approximately 50 speaking parts, plus a four-piece orchestra. Primaritly to get the author into the story, it's all in the form of a flashback, with a character obvicusly representing Levin visiting the surviving murderer (Nathan Leopold in prison today to try to get material for use in seeking a pardon.

With an enormous bridge span-

colored roles of the youthful killers are played with stunning virtuosity by Roddy McDowall and Dean Stockwell, the former as the volatile, kinetic juvenile delinquent (Richard Loeb) and the latter as the brooding, intellecual (Leopold). The performances are experily matched and brilliantly sustained. An outstanding triumph opening in hight, however, was the portbayal of a heretofore obscure actor, Michael Constantine, in the vital role of the slow, shuffling and impressive defense lawyer, representing the late Clarence Darrow. An understudy for Frank Conroy, who was hospitalized with a heart attack several days before the performance but was featured in the program and may ultimately return to the cast, Constantine, went on with only a few days' notice and, quite obviously, saved the production.

Alex Segal, a recruit from televicing and intervalvents.

Alex Segal, a recruit from television and pictures, staged the show and although he rates credit for handling such a complicated production he must also take at least some of the rap for the overwritten, formless script. In the huge cast there are skillful supporting performances by Howard Da Silvas there are skillful supporting performances by Howard Da Silvas there are skillful supporting performances by Howard Da Silvas there are skillful supporting performances by Howard Da Silvas there are skillful supporting performances by Howard Da Silvas there are skillful supporting performances by Howard Da Silvas to compare the understandably indignant prosecutor. Ben Astar and Lloyd Gough as defense-engaged psychiatrists, and Reynolds Evans as prosecution alegist.

Other effective portrayals griven by Chris Gampel as the surviving slayer today, Ina Balin as a clear-headed, compassionate girl whose pity for the introspective youth turns to love, Barbra Loden as a shallow friend of the other killer, Joan Croydon as the latter boy's distraught mother, Bernard Lenrow as the guilt-harried father of one of the defendants, and Gerald Gordon as the reporter.

Peter Larkin has designed the large, multiple setting that looms over the stage like a portent. John Boxer has provided a virtual stogrefull of 1920's costumes and Charles Elson has devised the complicated, mood-creating lighting.

That leaves the matter of the daptation, and thereby hangs a long, contentious story. Original novelist Levin gets sole author billing in the program, with a parenthetical note that his is the "producer's version," whatever that means. Actually, the script produced by Myerberg and Gruenberg was not the Levin version, but one at least co-authored by Robert Thom, who was brought in for that purpose, but is billed as "assistant to the producers."

There has been considerable legal and publicity-release skirmishing over the matter of authorship, so it's a question how much of the final script was written by Levin and how much by Thom. Each has

Fernand Ravinel	
Lisette	. Deirdre Owen
Lucienne Ravinel	
Henriette	 Julie Bovasso
Dr. Monique Rigaud	Patricia Jessel
Desire Merlin	Percy Waram
Gouttez	
Messenger	. William Myers
Andre	Guy Sorel

Leopold' in prison today to try to get material for use in seeking a pardon.

With an enormous bridge spanning and dominating the stage, plus numerous cut-in scenes representing various Chicago locales, the action switches back to 1924 to cover the celebrated murder that shocked the nation and the world. It shows the young homosexual slayers as they revel in the hysterical "thrill" of a "perfect crime" and reveals how the law gradually catches up with them:

"and reveals how the law gradually catches up with them composing arguments, the psychiatric testimony and the less the court hearing with the opposing arguments, the psychiatric testimony and the lifesentencing. The author, in the person of a cub reporter working of the action from time to time, occasionally narrating or commenting. Presumably because of the rush to get the dramatized version of the yarn on the stage in time to beat the deadline imposed by the prior film sale, the adaptation verges on the chaotic. The whole flashback gimmlek, for example, is merely a ponderous method of trying to give the yarn topicality. Simpler with the same story line, inevitable, and someticans and senting how ran considerably over three hours—about an hour too long.

The lengthy, complex and vari—the lengthy, complex and vari—there may be a clinical for the stage with no real attempt a selection or compression or discipline. As of opening night, the same abound to arise. For those who have a selection or compression or discipline. As of opening night, the same story line, inevitable, and sometal selection or compression or discipline. As of opening night, the same story line, inevitable, and sometal time the same story line, inevitable, and some and line story line, inevitable, and some accusations and assorted agitations and line and line and of the play. However, the composition of the part of the play of the play of the play of the play of t

novel, film and play differ. This, of course, would be a limited incentive for playgoing.

Having been intrigued by the ovel, "Celle Qui N'Etait Plus" in Having been intrigued by the novel, "Celle Qui N'Etait Plus" in its English translation as "The Woman Who Was No More," the authors Blankfort determined to do an adaptation for theatre that would "illuminate" as well as "divert." This may have been motivated by Blankfort's sometime career as psychologist. Unfortunately, the co-authors have largely failed to fulfill a chiller's first prerequisite, to chill.

Thabanoliv, too, their script is

prerequisite, to chill.
Unhappily, too, their script is overstocked with a large number of mystery ciches. Early on, for example, a rifle is handled ominously, and even pointed at the audience. This is strictly atmosphere, however, the twist being that it's never used. There's a clock that has stopped and must be wound fanother mis-clue), a fog rolls heavily outside and through it German band music from a nearby barge makes its theoretically eeie way. (Apparently the play's only purpose for a German band on a French canal is that it prompts the French hero to comment that Germans even "belch in three-quarter time.")

Dark references are made to another woman in the husband's life. An early quarrel reveals that the wife had denied her spouse bedroom privileges for two years. Which came first, the mistress or the estrangement, inquires the wife. And anyway, absolutely no divorce, she says.

Granted that there might be as many denouements worked out of this situation as there are playwrights, the Blankforts had the novel and film as forerunners, and then made their own choice which, in traditional whodunit fashion, audiences are requested not to divulge. Let if only be said that there's a crackerjack curtain line to close the play, but not one that at prevailing ticket prices may seem worth sweating through two acts and six scenes worth of ordinary dialog to hear.

After connivance in a crime, the guilt-ridden husband has to make his increasingly conscience-stricken way to his doom, and the bero "Monique" is a chap whose hlood fairly freezes at the firm of "Monique" is a chap whose hlood fairly freezes at the firm of "Monique" is a chap whose hlood fairly freezes at the firm of "Monique" is a chap whose hlood fairly freezes to lend the part credibility-becomes of little avail.

Most of the drive comes from Patricia Jessel's dominant performance of a surgeon. Although she has the dubious problem of arguing murder as a method of excising cancer of the spirit, Miss Jessel's resources are equal to the task, and it's a

drapes and dimmed lighting, but the results are negligibly harrowing.

Some of the casting has been helpful. Deirdre Owen, as a young neighbor who is devoted to the unhappy husband, has urgency and piquant charm, Percy Waram sees his level best to retrieve the irretrievable as a retired Parisian detective, and Julie Bovasso has a couple of sardonic moments as a slatternly maid whose sense of practicality impels her to filch the silverware while the corpse is still warm.

Now that the story has run the gamut of French novel, novel in English, French film, American play, there wouldn't seem anywhere left for it to go. And it's dead certain that the "surprise" ending at the Golden Theatre won't be Hollywood fodder, even granting there's a market left. Geor.

JOHN, MARIAN BYRAM DICKER FRENCH SHOW

New York may be in for a uni-que production, with sound, lights and a narrator, but without actors. and a narrator, but without acfors. The presentation is the Paristan spectacle, "Son et Lumiere." John Byram, legit producer and former film-tv exec, and his wife, Broadway pressagent Marian Byram, are currently in Europe in connection with acquiring the American rights to the offering.

Produced frequently in France, the off-beat entry was presented last summer in Greenwich, England, with Laurence Olivier as narrator.

Peter Ustinov; author and star of "Romanoff and Juliet," in a guest date on the Arlene Francis Show over NBC-TV last Friday (25), took a fling at "the experts" (his word for critics), while answering a question about the difference in the audience reaction between London and New York—the comedy ran "for a year" in the former. The British actor-playwright said that "the difference in audience reaction is always exaggerated by the experts."

"I have a theory about that," he explained. "The experts are by nature gloomy. They emphasize the differences between things, not the similarities. "Audiences are remarkably similar," he asserted, adding that when acting in "Romanoff and Juliet," he almost forgets whether the performance is in London or New York. When he walks outside the theatre in New York, Ustinov is immediately reminded it's the Istler, because he is often nearly run down by cars.

He smilingly explained, "That's because in England, we drive from the right side."

Dick Moore, editor of Equity, the official monthly magazine of Actors Equity, reveals in the November edition of the publication that he's responsible for the anonymous interviews that have been runing in the periodical. The question-and-answer series has thus far covered actress Sybil Thorndike, director Tyrone Guthrie and N.Y. Dally News drama critic John Chapman. Already completed for future editions are interviews with N.Y. Times legit reviewer Brooks Atkinson and N.Y. Herald Tribune aislesitter Walter Kerr.

"Be My Guest?" which opened a four-week tryout Oct. 21 at the Theatre Royal, Brighton, England, was formerly titled "Every Bed Is Narrow." It was written by Mary Jukes, of the Toronto, Globe & Mail, and preemed last season at the Crest Theatre, Toronto. Flu hit the Brighton opening, with three understudies on, one of them for star Dennis Price. But co-star Jane Baxter appeared. Anna Deere Wiman is the predictor. is the producer.

Shows Abroad

Man of Distinction

London, Oct. 22.
Henry Sherek by arrangement with
Jack Hylton presentation of two-act
Lock Hylton presentation of two-act
elever. Stars Anton Walbrook. Moirs
Shearer. Stars Anton Walbrook. Moirs
Shearer. Stars dy Denis Carey; decor.
Peter Rice. At Princes Theatre, London
Oct. 17, '97; 82.35 top.

Lia Compass Moira Shearei Harry Compass John Warnei Aline Prunella Scalei Lia Compass Mota Shearer
Harry Compass Princil & Scalet
Frau Compass Princil & Scalet
Frau Compass Youne Coulette
Herr Compass Erke Porter
Secretary Roger Ostime
Rasper Autron Richards
Harry Compass Autron Richards
Harry Compass Autron Richards
Harry Compass Peter Bull
Policeman Neil Wilson
Ladies Dorothy Turner, Jean Hardwicke,
Shebbeare, Joyce Chapman Kerr,
Shebbeare, Joyce Chapman Kerr,
Edna Hazell

Shebbeare, Joyce Chapman Kerr.
Shebbeare, Joyce Chapman Kerr.
Edia Hazeil
Originally presented at the Edinburgh Festival last summer, "Man of Distinction" has now_come to town after an extended tryout during which the production has reportedly been tightened considerably. Whatever improvements may have been made, it still remains a frail and unlikely show. It has prohably recouped its investment on the road, where the marquee value of the two stars were apparently good enough to keep the boxoffice humming, but is not a proposition for Broadway.

The play, a dated comedy of the '20's, may have been mildly amusing in its day, but is tired stuff by present standards. The comedy passages are painfully thin and not even the personal charm and beauty of Moira Shearer can save the show, Just to aggravate matters, Anton Walbrook is miscast in the title role.

Miss Shearer plays the daughter of a powerful tycoon who decides it's time for her to get married. A love match, he hasists, is out of the question, and to find a suitable husband the daughter advertises in a local newspaper.

A scoundrel and confidence trickster, who has sponged on lonely women for his livelihood, answers the ad, a meeting is arranged and in a matter of seconds they're madly in love. Papa opposes the match, but he's outwitted by the scoundrel.

A dull production is occasionally enlivened by short dancing bouts in which Miss Shearer shows off, her skill by doing the Charleston and the Black Bottom. But that's about the only plus feature in the show. Good acting talent is given intered the second and the Black Bottom. But that's about the only plus feature in the show. Good acting talent is given in the content of the conten

La Compagnie De Mime Marcel Marceau

London, Oct. 15.

Leon Hepner by arrangement with Emile Hebey and Gerard Foussier) presentation of two-act revue. Created and Wischer Parket and Wischer Leader Proceedings of the Company of the Company

The Marcel Marceau miming company has a deservedly high international reputation and parts of the current program at the Cambridge Theatre have a standard brillance. The quality is not consistently sustained, however, and some of the longer sketches turn out to be dull. The show, presented by Leon Hepner for a month's engagement, should be a moderate sized bo. attraction.

Easily the highlight of the cur-

rent program is the star's magnifi-cent impression of David and Gollatth. At one moment he's the terrifying giant and in the next the meek David. All the changes in personality are effected in an instant as he runs to and fro be-hind a small screen in the centre of the stage. Also in top class are the impressions of a brace of tight-rope walkers and a tug-of-war team.

the impressions of a prace or ugarrope walkers and a tug-of-war
team.

Less effective are three overlong
sketches in which the mime gestures alone are not adequate to
the story. Without the aid of the
modest program notes the average
member of the audience might be
at a loss to understand the action
Though that's an obvious failing,
the quality of the portrayals have
a consistent fascination. Myro.

The Public Prosecutor

Arts Theatre Club & Oscal Lewnstein
Productions presentation of three-act
dramn by Fritz Hol. swalder; translation
by Kitty Black, Stars Alan Badel, Barbara
Chilcott, Directed by Alan Badel, At Arts
Theatre, Londons, Oct. 15, '37; 81,73 top. Grebeauval John Kidd
Fougier-Tinville Alan Bedel
Taillien Andrew Keir
Sanson Jack Stewart
Montane David Markham
Theresia Tallien Barbara Chilcott
Fabricius John Bresiln ron Aub ards John Corbett, Graeme

"The Public Prosecutor" is a melodrama of the French Revolution, occasionally suffering from melodrama of the French Revolution, occasionally suffering from overmuch gab and insufficient action. Some turgid passages strain the patience, but interest is held with reasonable consistently. Transfer to a commercial theatre could be justified only by the hiring of a cast of considerably greater stellar attraction and by pepping up of production.
The yarn deals with the period when Robespierre, Marie Antoinette, Louis XVI, et al., have come and gone, and Napoleon is still an obscure army officer. The dramatic hinge occurs when the Public Prosecutor arranges for the death sentence on an unknown prisoner, who turns out to be himself.

Kitty Black's smooth translation

semience of an unknown prisoner, who turns out to be himself.

Kitty Black's smooth translation could do with some trimming and Alan Badel's direction, whilst technically okay, lacks punch. The dual job of guiding the play and appearing as the leading man has undoubtedly caused both to suffer.

Badel gives the Public Prosecutor the necessary willness and sinister effect, but the performance-lacks weight and authority. Similarily, Barbara Chilcott, as the scheming Mme. Tallier, also lacks the forceful personality needed to portray a woman capable of disrupting the lives of the men around her.

the total the total the portray a woman capable of the men around her.

Some of the lesser parts are well played, notably a shrewdly mannered piece of comedy by Aubrey Morris as a timid opportunist whose main objective is to duck the guillotine. Litz Fisk's decor is strangely disconcerting, as the Public Prosecutor's office appears to have been fashioned out of a disused lion's cage yanked in from a nearby circus.

Philly Busy; 'Rumple' So-So \$33,200, Anne Baxter \$12,200, 'Game' \$6,300

Philadelphia, Oct. 28.

Despite Phility's habitual preference for musical fare, "Rumple" is getting only a mild reception. The tuner arrived last Monday (21) at the Shubert and the advance was nothing sensational. Critical reception was tepid. Aisle-seaters were lenient, but the reviews were hardly money notices. Most favorable was Murdock (Inquirer). Gaghan (News) and De Schauensee (Bulletin) were pickier. All three crix felt that the show needs more work and added material.

Brace of openings last night

material.

Brace of openings last night (Mon.) brought Noel Coward to the Forrest in his "Nude With Violin." Molly Picon and her long-tunning troupe in "Farblonjet Honeymoon" moved into the Walnut for one week. "Dancers of Bali." advertised for the Shubert, Nov. 4. cancelled the one-week date. This is the second Asiatic group to pull out on a skedded stop here this season. "Dancers of India" in September called off its slated booking at the Locust.

Estimates for Last Week

Estimates for Last week
Fair Game, Forrest (C) (3d wk)
(\$4.80; 1,760; \$36,000) (Sam Levene). Comedy about a divorcee
hell-bent for academic education
aided by First-Nighters Club. Poor
\$6,300; previous week, \$12,000; departed Saturday night (26) for New
York.

Rumple, Shubert (MC) (1st wk) (\$6: 1,870; \$63,000) (Eddie Foy Jr.). Musical fantasy tryout about a cartoon character coming to life to plague the artists still in tuning up state; over \$33,200 and continues.

state; over \$33,200 and continues.

Square Root of Wonderful, Walnut (CD) (2d wk) (\$4.80; 1,340;
\$33,000" (4nne Baxier). Name draw
of the star, plus Carson McCullers'
following, gave some lift but not
enough; over \$12,200; previous
week so-so \$14,800; left Saturday
night (26).

'Diary' OK \$23,500, Waltz' Good, Chi

Chicage; Oct. 29.

"Diary of Anne Frank" pic which relighted Chicago legit after a three-month drought, got off to only a fair start last week, although helped by Guild subscriptions. Apart from unseasonal cold and three rainy nights last week, all Windy City show biz has been downbeated of late by the flu.

"Waltz of the Toreadors" opened last night (Mon.) and "My Fair Lady" should perk things considerably when it opens the Shubert next Tuesday (5).

Estimates for Last Week

Estimates for Last Week

Diary of Anne Frank, Erjanger (D) (1st wk) (\$5; 1,333; \$35,495) (Joseph Schildkraut). Opened last week to two favorable notices (Harris, Dally News; Kogan, Suntimes), one lukewarm (Cassidy, Tribune) and one pan (Dettmer, American), with unanimous praise for star. Around \$23,500 on subscription.

Opened This Week

Waltz of the Toresdors, Black-stone (CD) (\$5.50; 1,450; \$40,583) (Melvyn Douglas, Paulette God-dard), Opened Jast night (Mon.) to three raves (Cassidy, Tribune; three raves (Cassidy, Tribune; Kogan, Sun-Times; Dettmer, American) and one favorable (Harris, News).

Pidgeon Happy \$27,500 For Initial Week, Det.

Detroit, Oct. 29.
"The Happiest Millionaire," starring Walter Pidgeon, was the solelegit in town last week, although a
couple of vaude entries were also
available for local entertainment
addicts.

Estimate for Last Week Happiest Millionaire, Cass (C) (2d wk) (\$4; 1,482; \$37,000) (Walter Pidgeon). Good at over \$27,500. Stays another week.

Coast 'Tunnel' OK \$15,600 For Third Week in S.F.

San Francisco, Oct. 23.
Third week of Randolph Hale's Coast company of "Tunnel of Love" did \$15,600 at the Aleazar. That was down \$2,800 from the previous week, but still considered good because first two weeks had the help of Theatre Guild subscription.

'Tables' Modest \$23,000 In Wash, Getaway Week

Mashington, Oct. 29.

"Separate Tables," backstopped by subscription, did fair business last week in the first of Stree frames at the National Theatre. It opened to three favorable reviews (Coe. Post; Carmody, Star; Donnelly, News).

Business is expected to improve this week, with the advance sale indicating the final frame may be the best of the three.

Estimate for Lest Week

use nest of the three.

Estimate for Last Week
Separate Tables, National (D)
(1st wk) (\$4.95.\$4.60; 1,667; \$38,000) (Eric Portman, Geraldine
Page). Almost \$23,000.

Separate Tables, National (D) Ist wk) (§4.95.84.60; 1.667; \$3800) (Eric Portman, Geraldine for Sergeants" hit a hefty \$37,400 for its final seven nights and one matinee Oct. 20 through Saturday (26) at the 1,800-seat Lyceum here at \$4.95 top. Potential was \$47,000. Gross for the entire local engagement of 10 nights and two matinees was a tall \$56,000. This was first of five promised Theatre Guild subscription-season offerings. Show currently is in Milwaukee. Next on local Lyceum's list is "Waltz of the Torcadors," also a Guild subscription season offering, Dec. 9-14, 'Jamaica' \$56,600,

Boston, Oct. 29.
Legit is still bustling in the Hub.
"Time Remembered" opened to
one negative review (Dürgin,
Globe), and five affirmatives
(Doyle, American; Hughes, Herald;
Maloney, Traveler; Melvin, Monitor; Morton, Record).
Emlyn Williams in "A Boy Growing Up" readings opens Thursday
(31) for four performances at Sanders Theatre, Cambridge A Sunday
(3) performance was added by William Morris Hunt, producing for
the Cambridge Drama Festival.
In sight is "The Rope Dancers"
at the Wilbur opening Monday
(4) for one week. A new edition of
"Bagels and Yox" is booked for the
Shubert to open Nov. 25.
Estimates for Last Week

Estimates for Last Week
Jamaica, Shubert (MC) (3d wk)
(49-5-86:5; 1,17; \$57,000) (Lena
Horne, Ricardo Montalban), Capacity again at over \$56,600; exited
Saturday (26) for Broadway.

Saturday (26) for Broadway.

Middle of the Night, Wilbur (D)
(2d wk) (\$4.40-\$4.95; 1,241; \$43,000)
(Edward G. Robinson), Grabbed
\$30,500; previous week, \$30,000; holds here through Saturday (2).

holds here through Saturday (2).

Time Remembered, Colonial (C)
(1st wk) (§4.40-\$4.95; 1,500; \$39,950)
(Helen Hayes, Richard Burton,
Susan Strasberg). Added twilight
performance Wednesday (23) after
opening Tuesday (22) to four affirmatives (Doyle, American;
Hughes, Herald; Maloney, Traveler;
Melvin, Monitor; Norton, Record,
one negative (Durgin, Globe).
Over \$38,500; holds through Saturday (2).

British Shows

(Figures denote opening dates)

(Figures denote opening dates)

At Drap of Mar. Fortune (124-57).

Apy Friend. Mr. Fortune (124-57).

Bride & Backeley, Ducken (124-56).

Chelk Garden, Haymarket (4-11-50).

Brama Vankeet. Collectine (12-35-77).

Brama Vankeet. Collectine (12-35-77).

Brama Vankeet. Mr. Fortune (12-35-77).

Brand Mr. Falace (12-15-77).

For Amusement Only. Apollo (6-5-56).

For Amusement Only. Apollo (6-5-56).

House by Lake, Yerk's (3-2-36).

House by Lake, Yerk's (3-2-36).

House by Lake, Yerk's (3-2-36).

Mearing Marcase. Cambridge (10-14-57).

Mouserrap, Amhassadors (11-35-32).

Meder By Meenlight, Aldrych (8-1-37).

Mouserrap, Amhassadors (11-35-32).

Med With Vielle, Clobe (11-7-36).

Odd Man In, St. Martin's (7-14-37).

Reperiory, Old Vie (3-18-37).

Reperiory, Old Vie (3-18-37).

Reperiory, Old Vie (3-18-37).

Sales Bewarp, Strand (3-18-35).

Sale

SCHEDULED OPENINGS Queen & Welshmen, Lyric Ham. (11-7-57) Rappiest MU. Cambridge (11-13-57), Bells Riegies, Callesum (11-14-57),

Collection Collection

In Midwest Split-Week
Coumbus, Oct. 29,
"Waltz of the Toreadors," costarring Melvyn Douglas and
Paulette Goddard, grossed a so-so
\$19,900 last week in eight performances, split evenly between the
Memorial Auditorium, Dayton, and
the Hartman here, The show took
in \$6,600 Monday-Wednesday (2123) at the former spot and \$13,300
in its local stand Thursday-Saturday (24-26).
The production is current at the
Blackstone, Chicago.

2'Sgts.' Troupes Rack Up \$67,700

The local stand was on Theatre

The local stand was on Theatre.

The bus-and-truck touring edition of "No Time for Sergeants" continued to roll along at a brisk pace last week, picking up \$30,300 in a two-way, seven-performance split. The comedy grossed \$13,600 in three performances Monday-Tuesday (21-22) at the Paramount, Toledo, and \$16,700 in four performances Thursday-Saturday (24-26) at the Municipal Auditorium here.

The local stand was on Theatre

The local stand was on Theatre Guild subscription.

'CAREFREE' NG \$10,500, ENDS TOUR IN CLEVE.

ENDS TOUR IN CLEVE.

"Carefree Heart" folded here last
Saturday (26) after two poor weeks
at the Hanna Theatre, closing a
tryout tour. Costarring Jack Carter,
Susan Johnson and Melville
Cooper, the new musical comedy
by Robert Wright and George Forrest grossed a thudding \$10,500 in
second frame following \$17,100 for
first stanza. Top potential in 1,515
capacity house at \$6 top is about
\$42,000 weekly.
Show had been without a director ever since H. C. Potter quif
during the Detroit break-in. Cocomposer Wright tried to pinchhit as stager, but the remodeling
deal did not work out. Lynn Loesser and Shamus Locke, producers.
invited local hospital staffs and
school children to see the show
gratis the final week.
"Aunti- Mane," with Constance
Bennett heading new national company, checks into the Hanna this
week for a fortnight stand as first
lap of road tour.

Tanagara.

Touring 'Lady' \$45,100 For First 6, Indpls.

roi first 0, indpis.

Indianapolis, Oct. 29.

The touring edition of "My Fair Lady" grossed a hefty \$45,100 in six performances at 2,000-seat Murat here last Wednesday-Saturday (23-26) as it opened 10-day stand extending through Saturday (2). Top was \$5 (plus tax), \$6 Friday and Saturday nights.

There were some seats unsold opening night and for two matinees, but Thursday, Friday and Saturday nights were solid.

\$30,475 in 2, Dallas
Dallas, Oct. 29.
The final two performances Oct.
20 of "My Fair Lady" at the State
Fair Auditorium here brought in
\$30,475. That, gave the musical a
total gross of \$337,537 for 24 per-

Coward in 'Nude' \$23,100 In First 7, Wilmington

Douglas-Goddard \$19,900 In Midwest Split-Week B'way Okay; 'Compulsion' 31G in 7, 'Monique' \$18,200, 'Nature's' \$21,800, 'Copper' \$27,800, 'Milk Wood' \$13,200

Other parennetic aesignations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tar, but grosses are net; i.e., exclusive of taxes.

i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C)

46th wk; 385 p) (\$6.90; 1,214; \$46,
500) (Rosalind Russell). Previous

\$48,000.

Bells Are Ringing, Shubert (MC)

(48th wk; 380 p) (\$8.05; 1,453; \$38,
101) (Judy Holliday). Previous

week, usual \$58,700; last week,

same.

week, usual \$58,700; last week, same.

Cave Dwellers, Bijou (C) (1st wk; 9 p) (\$6.25-\$5.75; 603; \$21,523) (Harry Jones, Eugenie Leontovich, Wayne Morris). Opened Oct. 19; nearly \$18,000 for first nine performances, with special subscription plan cutting into the take.

Compulsion, Ambassador (D) (1st wk; 4 p) (\$6.90-\$575; 1,155; \$38,-000). Opened last Thursday night (24) to three favorable reviews (Chapman, News; Coleman, Mirror; McClain, Journal-American), three unfavorable (Atkinson, Times; Kerr, Herald Tibune; Watts, Post) and one inconclusive (Aston, World-Telegram). Over \$31,000 for first four performances and three previews).

Copper and Brass, Beck (MC) (2d wk; 12 p) (\$8.05; 1,230; \$53,000) (Nancy Walker). Previous week, \$35,700 for first four performances and two previews; last week over \$27,800.

\$27,800. **Happy Hunting**, Majestic (MC) (47th wk; 372 p) (\$805; 1,625; \$69,989) (Ethel Merman). Previous week, \$62,100; last wcek, almost \$53,500.

absence. submig during let absence. way. Coronet. (C) (2d wk; 13° p) (\$5.75; 1.101; \$35,000). Previous week, \$23,900 for first five performances and two pre-views; last; week, nearly \$21,800. New Glrl in Town, 46th St. (MD) (24th wk; 191 p) (\$9.20-\$8.60; 1.297; \$59,084) (Gwen Verden, Thelma Ritter). Previous week, \$60,000; last week, vore, \$59,800. Romanoff and Juliet, Plymouth (C) (3d wk; 20 p) (\$6.25-5.75; 1,052; \$36,625) (Peter Ustinov). Previous; week, \$32,200 for first four per-

Broadway tapered off a bit last week after soaring the previous frame. Business, however, was still healthy for most shows.

Capacity entries included "Auntie Mame," "Bells Are Ringing," "Look Back in Anger," "My Fair Lady," "New Girl in Town," "Romanoff and Juliet" and "West Side Story," Estimates for Last Week Reys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Reune), MC (Musical-Comedy), MD (Musical-Co

Mary Stuart, Phoenix (D) (3d wk; 24 p) (\$4.60; 1.150; \$29,392) (Eva LeGallienne, Irene Worth), Previ-ous week, \$18,900; last week, al-most \$21,800.

LeGallienne, Irene Worth) Previous week, \$18,900; last week, almost \$21,800.

Closed Last Week
Egghead, Barrymore (CD) (3d wk; 21 p) (\$5.75; 1,077; \$34,000)
(Karl Malden). Previous week, \$12,-000; last week, around \$10,000.
Closed last Saturday (26).

Opening This Week
Squere Roat of Wonderful, National (D) (\$6.25-\$5.75; 1,162; \$350,000) (Anne Baxter). Saint Subber & Figaro, Inc. presentation of a play by Carson McCullers; production financed at \$108,000 (including 20% overcall). cost about \$90,000 to bring in, including approximately \$10,000 out-of-town loss; can break even at around \$17.000 gross and net about \$3 0,000 at capacity; opens tonight (Wed.).

Jamaica, Imperial (MC) (\$3.35; 1,427; \$63,000) (Lena Horne, Ricardo Montalban). David Merrick presentation of a musical, with book by E. Y. Harburg & Fred Saidy, music by Harbud Arlen and lyrics by Harburg; production financed at \$350,000 (including 20% overcall); cost around \$275,000 to bring in, breaking about even on its tryout tour; can break even at around \$36,000 gross and net about \$14,500 at capacity. Opens tomorrow night (Thurs.).

Fair Game, Longacre (C: (#6.90-55.75; 1,101; \$32,000). Josenh II. Hyman presentation of a play by Sam Locke. Opens next Saturday night (2).

OFF-BROADWAY
(Opening C'utz in parentheeis)

Fool Me Twice, Circle (7-19-57), Man Most Likely, Gallery (9-19-57). Man ef Destiny, Stage Society (10-11-57). Stick Pasadena Play-

Dance Reviews

Dancers of Bali

EFFIRETCE OF BRIEF
Columbia Artists Management presentation (with Indonesian Artists Management
of Djakartia of company headed by Mario
and Raka, Staged by Faul Szilard, conductor, I Wajan Begeg; senery, Richard
Harrison Scholler, St. N. Y.,
Oct. 23, '07; \$5.75 top.

Harrison Senie. At ANTA Theatre, N.Y. obc. 24. '75' 18.75 top.

Another company from Bali came to the States five years ago, being then well received. This one will be, too. It is a special dish and deal in exotic background and art. Helpful at the boxoffice should be the fact that there are enough people and scenery to constitute a stage-full, something necessary in today's hard-sell. The native Gamelan (Balinese term for orchestra) and the rich cloth and design and the general quaintness all seen in a temple courtyard setting make lively and diverting values.

Made up of percussion devices of native (and ancient) invention, plus some flutes, the Gamelan music has surprising variety and shading of emphasis. It even comes close to western-ear melody, one tune early in the proceedings being remarkably like the pop "Three Little Fishles" of 1938. I Wajan Begeg is the leader (at one of the two drums) and his 30-odd men in native attire sit and pound a variety of gong-like xylophones with poker-faced vigor. Balinese musical literature is extensive but not one note of it is written down.

The various dance specialties are mostly of the storytelling sort, em-

poker-faced vigor. Balinese musical literature is extensive but not
one note of it is written down.

The various dance specialties are
mostly of the storytelling sort, employing a good deal of highly disciplined mime. It is one of the unique
features that the girl dance principals range from a young age mine
to an average veteran of 12 years.
Mario, lord of Balinese choreography, who makes two appearances,
both evidencing his right to renown, is now a man described as
above 60, since on the paradise
island of Ball there are no annual
birthdays, no doubt one reason for
its being such a happy place.

Performance assets of "Dancers
of Ball" in touring America are
these: (1) a good deal of wit and
humor in the mime; (2) conflict in
the danced tales but no oriental
disembowellngs; (3) the "bodied"
Gamelan music congenial to the
Stateside nervous system; and (4)
enough sheer virtuosity, as in the
specialties of Mario and his protege, I Gusti Ngurah Raka.

It is Raka who dances the
"Kebian," a dance invented by
Mario 30 years ago which the originator is now too old to do. This is
a sitting dance of weird-wonderful
tension with the legs colled under.
It seems that the Balinese arts
though milleniums old are not
frozen in moulds. There is constant
addition of new dances and tales.

Something else in favor of this
attractive group of visitors: Bali
(now part of the new Republic of
Indensia) is quite well public zed
via the movies and the travel lecture circuits. Bali was Shangri-La
long before Roosevelt used the
phrase during the war (for another
place).

After being introduced to the
N.Y. audience, Miss Truce The wes
described as having larvneitis and

After being introduced to the N.Y. audience, Miss Truce The was described as having laryngitis and unable to talk. So Fred Schang of Columbia took over as narrator at the ANTA. Straightforward, clear and now and then amusing, he was obviously having a lot of fun suddenly turning "talent."

All in all, a colorful, unique and and

I own a fully-equipped summer play-house of about 600 seats, near New house of about 600 seats, near New York, of excellent standing and finang cially successful. Unfortunately, my private affairs make difficult my personal attention to the playhouse, just producing recent Broadway hits is really not sufficiently stimulating despite any profits. I can sell or lease the playhouse, but I would prefer to keep it if—I can find someone with time, energy and imagination to help create and maintain an exciting enterprise with good potentials.

Write Box V-672-57, VARIETY 154 W. 46th St., New York 36

ACTORS FOR THE BISHOP'S COMPANY

4th U. S. Tour

\$10. per Wk. plus Expenses

Interviews 12-5 Nov. 1, Hotel Essex, Philadelphia Nov. 4, Hotel Cleveland, Cleveland

> or Write Box 424. Santa Barbara, Calif.

appealing entertainment is the estimate on these Dancers of Ball, who never smile but are always gay in spirit.

Land.

Ballets 1957 De Paris

Ballets 1957 De Paris, Oct. 20. Simone Volterra presents Mlorad Miskovitch and Irene Lidovit ballet company in three parts with Miskovitch. Irene Skorik, Marieclaire Carrie, Milko Sparamblek, Vassill Sulch, Judith Dornys, Adonno Tulkar, Gabole Funce, Marice Othana; choreography, John Taras, Dick Sanders, Georges Skibine, Maurice Bejart; sets and costumes. Andre Levasseur, Francois Ganeat, Pierre Cardin, Bernard Spuss, A Marigny Paris; \$3 Top.

Spus. At Marigary Partis: \$3 top.

This is a young ballet company without a formal corps de ballet, relying mainly on specially conceived pieces for seven handpicked dancers. The assets are the compactness of the group, light sets and versatility of style. However, though individually fine additions to any company, there are no top magnitude names or talents, and no weighty ballets hacks what it takes to concert-tour U.S.

Classic and modern dancing is mixed.

Show Out of Town

Nude With Violin

Nude With Violin

Wilmington, Oct. 29.

Playwrights Co. and Lance Hamilton & Charles Russell presentation of three-set (live scenes) comedy by Noel Coward (we scenes) comedy by Noel Coward (Noel Cowar

Neel Coward has concocted a bit of fluff in "Nude With Violin." It's smart, sophisticated comedy, however, and should have no trouble paying off, at least with Coward as the potent star. The play has chalked up a 13-month run in London (originally with John Gielgund as star) and while it's unlikely to repeat that success here, it still is assured a hefty audience, as long as Coward remains in the meaty role of the deceased painter's valet who has an anwest to everything. Coward, in sparkling dialog, takes the art world for a ride. The curtain rises in the Paris studio of a noted painter, following his funeral. Comes the revelation the painter was a fraud, having sold the work of four assorted proteges as his own. Complications ensue as the truth comes to light, and the plot deals with the efforts of the painter's disorganized family to reach a happy solution.

The plot is only the framework for Coward's pointed satire on hijinks in the world of painting. There are also choice comedy characterizations, but nothing can hide the fact that actually Coward hasn't much in the way of a play with any real substance. It's the laugh lines that matter and the author has a full quota of them.

Coward is a delight as star. He doesn't waste a word or a gesture and has command of the stage at all times. However, it is not a oneman show. Morris Carnovsky makes a strong impression as the lawyer-manager of the artist's estate and Joyse Carey is excellent as the superficial wife. Luba Malina and Mona Washbourne are good for laughs, as does Sally Cooper as the daughter with a mind of her own. William Traylor, as a brash magazine correspondent, and Cory Devlin, as a religious fanatic from Jamaica, also register. Oliver Smith has designed a tasteful studio setting and the costumes by Frank Thompson, and Peggy Clark's lighting add to the visual aspects of the production. Coward directed with the emphasis on laughs. There isn't much to the play but it's fun.

Edinburgh Group Skeds 'Daft Days' as Xmas Bill

Edinburgh, Oct. 29.
The Gateway Theatre, local legit group, has scheduled the production of a stage version of Neil Munro's story "The Daft Days." A special adaptation will be written for the company, opening Dec. 23 and running for four weeks.

In previous years the Gateway group has staged comedies by the late Graham Moffatt at Christmas time.

VARIETY Melody Fair, Near Buff, Made 100G Last Season

Buffalo, Oct, 29.

Melody Fair, tunetent at Wurlitzer Park in nearby North Tonawanda, had an operating profit of
just over \$100,000 last summer, according to a management report.

The canvastop grossed \$451,000

Illingworth Head **Booker for Hurok** In Indie Setup

Elsie Illingworth, veteran (27 years) booker and veep with National Artists Corp., has decamped the Luben Vichey organization to follow Sol Hurok to his new headquarters. Long officed within the NAC setup but operating on his own, Hurok will hereafter do his own booking, with Miss Illingworth as the senior official in that specialty.

as the senior official in that specialty.

Louise Porter, Miss Illingworth's aide at NAC, also is making the switch as of Dec. I. George W. Fowler, former veep of Cicle Concert Service, until 1955, Joins Hurok to manage a Los Angeles office which will be entirely new. Hurok will handle additional types of talent in his new arrangement. Evidence of this is Harold Shaw, another NAC alumnus who'll handle lecturers and special attractions.

Touring Shows

Touring Shows

(Oct. 18. Nov. 10)

Aunite Meme (2d Co.) (Constance Bennet De-Hanns, Cleve. (30-9)

Aunite Meme (2d Co.) (Constance Bennet De-Hanns, Cleve. (30-9)

(19. Glast Contex Theory, (19. Glast Contex Theory, Nov. (19. Glast Contex Theory, Corning, N.Y. (9); State College, Albany (19. State College, Nov. Pitalin, Conn. (7); Bregor and College, Nov. Pitalin, Con. (19. Clear of the College, Nov. Pitalin, Con. (19. Clear of the College, Nov. 19. Clear of the College, Nov. Pitalin, College, College, Nov. Pitalin, College, College, Nov. Pitalin, College, College, Nov. Pitalin, College, College, College, Nov. Pitalin, College, College, Nov. Pitalin, College, College, Nov. Pitalin, College, College, Nov. Pitalin, College, Co

SCHEDULED N.Y. OPENINGS

SCHEDULED N.Y. OPENINGS
BROADWAY

(Theatres Set)

Rumple, Alvin (13-57).

The Rumembered, Riorosco (11-12-57).

Country Wife, Adelphi (11-25-57).

Country Wife, Adelphi (12-25-7).

Dark Top Shairs, Nusic Rior (12-5-57).

Music Man, Malestic (12-13-57).

Music Man, Malestic (12-13-57).

Music Man, Malestic (12-13-57).

Music Man, Malestic (12-13-57).

Loroscopies (11-12-57).

Country Wife Rioroscopies (11-15-57).

Cloud Saven (1-15-58).

Syl Air (vik. 32-7-38).

Portolino (wk. 23-38).

Love Me Little (25-58).

Circembard, Rootop (11-5-57).

Circembard, Rootop (11-5-57).

Circembard, Rootop (11-5-57).

Palm Tree, Cricket (11-25-57).

Richard III, Heckscher (11-25-57).

Makropolus Secret, Phoenix (11-38-57).

Mill & Way, Theatre East (12-3-57).

Off-Broadway Reviews

Truce of the Bear

Rlackfriar's Gulld production of threeact drama by Pat Wilmot. Staged by
Dennis Gunrey: setting and lightins,
Flood Allan, costumes, Bill Griffin, At
Stage Stage Stage Stage Stage Stage
Cast: Fred J. Scollay, Bill Landsman,
Bill Alexander, Ted Houck Jr., Dorothy
Dill, Gerald Harper, Cathleen Neal, Stan
Kelton.

In his attempt to fashion a play out of tragic events in Budepest a year ago, Pat Wilmot has succumbed to a pitfall common to writers when passion about a cause of the Bear," ex-newspaperman Wilmot's first play, has the demerit of becoming a tract rather than the seething drama that the author clearly wanted to derive from Hungary's hour of desperate courage. The familiar dramatic device of studying a microcosm of people trapped together against their will is the framework for "Truce". In a narrow street in Budapest a barricade is built and eight people make common cause in a desperate last stand against hopeless odds of Communist troops.

The group numbers a defecting Russian officer, an aging alcoholic, an adolescent patriot, a shopkeeper, a prostitute who has trafficked with the enemy, a Jewish scientist who is fleeing from his work with the Russians, a Hungarian girl who is in love with the play's other character, an American newspaperman (natch).

Skirmishes with enemy soldiery take place, guns blaze periodically, there are vehement conversations shout the regrettable state of the world, scathing remarks are made about leaders on both sides of the Iron Curtain, the U.N. and the U.S. are looked to for help those so to the play marks time, awaiting the inevitable end at which some of the trapped 'escape to the West, others remain to match rifies with tanks and artillery.

The Blackfriars' efficient director, Dennis Gurney, has kept the slick outward show that always marks his work, but there is a curious air of incredibility, as if he recognized that for all the righteous enthuslasm, scripter Wilmothad delivered a static play.

Floyd Allan has designed a "dead end" set, complete with demolished Russian army tank, that is a credit to have achieved on the Blackfriars' small stage. Fred J. Scollay as the Russian, Bill Landsman as the drunk, and Cathleen Inter nole of the adolescent who must help man the barricades. Bill Alexander's heroics tend to make maudlin a part that could really bespeak the tragedy of Hun

Julius Caesar

Julius Caesar

Donald H. Goldman presentation of
Shakespearewrights production of threeact tragedy by William Shakespeare
Staged by Philip Lawrence. At 264 W.
STID St., NY. Oct. 23, '37, '53,00 top.
Cast: David Birot. John Culium, GorCast: David Birot. John Culium, GorWalker, Ronald Bishop, Martha Miler,
Robert Mandan, Ernest Graves, Joseph
Walker, Ronald Bishop, Martha Miller,
Robert Mandan, Ernest Graves, Joseph
Ruskin, Walter Mathews, Roger Starr.
Wel Dowd, James Glenn, Hugh Emerson,
Hale Galprielson.

The Shakespearewrights are at it again. Having been absent for economic reasons from the off-Broadway scene since their "Hamlet" last year, they have now returned, with a freewheeling revival of "Julius Caesar," a sonorous production of ranging scope and power."

power."

None of the company is a "name," yet these young actors create scenes of compelling the-atrical excitement on their small-stage on the upper West Side. Shakespeare's sweep and grandeur are seized upon, and if the best of the mighty line is sacrificed, meaning and emotional values are not.

of the mighty line is sacrificed, meaning and emotional values are not.

The story goes, of course that because Caesar was running away with the show. Shakespeare had to have him killed off mid-way in the play. By their act division, scene flow and emphasis, the Shakespearewrights have obviated this possible difficulty. In fact, the revival might well be called "Brutus and Cassius," or vice versa, for it is largely their story and the casting has been to this strength.

The Cassius and Brutus are played by Joseph Ruskin, and Ernest Graves respectively, actors of vigor, perceptivity and strength. Whether plotting with each other in hushed whispers about assassinating Caesar, or whether raging at one another in choler and frustration when their fortunes are on the wane, Ruskin and Graves strike the sort of stage sparks that nowadays are attributed to mid- and late-19th century Shakespearem production. It's the kind of acting that isn't often seen in an era of introspective torn F-kind-performance.

ance, and it makes Shakespeare and theatre synonymous with animation and impact.

But there is skill for the quiet passages, too, Portia pleading with Brutus to chose her wifely loveliness rather than the darting terrors of conspiracy, and his slow withdrawal from her embrace at ominous knocks on the door. Brutus later moving revelation to Cassius that Portia has let despair lead her to suicide, and Cassius subsequent remorse. Metellus Cimber's touching tribute over the body of the dead Cassius, and Brutus' farewell to life.

Philip Lawrence has staged, revealing a background of study as well as a vital conception of a turbulent era. He has cast well, M'el Dowd being a lovely Portia, Robert Mandam having burning, venegeful ardor as Marc. Antony, Ronald Bishop injecting fitful humor as an effete Casca, Sydney Walker as a ferocious Caesar, looking as fearsome as if he had just bitten into a sour apple, and Gordon Kayes lending size to the spotty part of conspirator Metellus Cimber.

Those in search or reflective theatre can skip the trip to West End Ave, and 97th St., but those with a taste for theatre-in-the-large may find the journey rewarding.

Tobias and the Angel
Phoenic Thatte 6 project of Theatre
Inc) presentation of Incited to control
in one act by James Bride, Strong of Senting
Ill Penn; costumes, E. Gilver Olsen,
At Phoenix Theatre, N.Y., Oct. 20, 57;
32,0 top., McHenry, Ray Boyle, ChiCoher Hewett, Paula Bauermith, Javid
Hooks, Gerry Jedd, Margery MacDaule,
Gabriele Gunther, G. Wood, Tom Mixon.

Gorrie Jedd, Margery MacDanlel, Gobriele Gunther, G. Wood, Tom Mixon.

The fifth season of the Broadway Chapel Players opened with a double showing of James Bridie's whimsical religious fantasy, "Tobias and the Angel." At 2:40 p.m. Sunday (20) the Chapel Players inaugurated the Phoenix Theatre's series of five religious drama matiness. At 5 p.m. the same day the company had trouped back for a performance at its home stand, the Broadway Congregational Church.

The Bridie tale is of a blind man's ingenuous son who undertakes an arduous journey to collect and a family debt and discovers his maturity en route. Unbeknownst to the lad, the man who shares his travels is the archangel Raphael, and during their wanderings playwright. Bridie gives droll consideration to such matters as courage, charity, love, human-kindness.

With a simply accoutred stage,

consideration to such matters as courage, charity, love, human-kindness.
With a simply accoutred stage, and using a semi-stylization that makes the one-set stage many places, director Bill Penn has elicited the script's good humor and the authors' fameliul point of view. Fortunately, he has veered away from the saccharine that now and then threatens to intrude.

At first, Ray Boyle seems miscast as the wide-eyed son, but he becomes more comfortable as the boy grows into adulthood. As his father, Don McHenry fulfills the difficult stage task of seeming blind. He reveals a man of patience and loving-kindness, and he has a movingly fine histant when his sight is miraculously restored.

As the archangel, Christopher Hewett has twinkle and sharp wit, Gerry Jedd is the bride whom the boy brings home from his trayels, and G. Wood fusses profusely as her wealthy father. Geor.

Ritz Glazer, formerly of the Lenny-Debin office, has opened her own theatrical agency.

WANTED: TO BUY AN INTEREST IN "TUNNEL OF LOVE" Call MU 5-6345

THEATRE MGR. WANTED

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PROFESSIONAL CARDS HONORED

Theorical and TV white Up a All Conding Committee Commit

Literati

Montreal Down to 2 Papers With the recent foldo of The rald, Montreal's English lan-Herald, Montreal's English lan-guage dallies are now reduced to the morning Gazette and evening Star. Demise of the 146-year-old tab leaves a big hole in the local field and is another paper that went out of biz because of rising costs

went out of biz because of rising costs.
Entertainment-wise, The Herald had the breeziest and most complete coverage of any English daily. Little of this will be retained by the parent paper, Star, which took over some of the staff, a few of the sport features from The Herald but Ignored anyone or anything to with niteries. The Star, with a circulation of less than 200,000, will now be called the Montreal Star & Herald.

Miami's Lewd Mag Drive

Miam's Lewd Mag Drive

The Dave (Miam') County Commission has instructed county manager O. W. Campbell to ban 17 magazines from the area's newsstands as "obscene," after the Decent Literature Council, an unofficial group, asked the body to take action against the publications. There is a state law against such literature, which applies if distributors 'fail to comply with such request from the County Manager. The sheriff's office is the enforcing agent for such an order. On the list of mags are Cabaret, Lowdown, Exposed, Hush Hush as well as Gala, Paris Life, Vue, He. Caper, Adam, Behind The Scenes, Frolic, Tab, Harem, Scope, Sunbathing and Dude.

It is understood that local distribs have agreed to take the publications off the stands, when-and-if they receive official order to do so, their contracts with national circulation companies permit them such action only upon official action of the kind. However, the county attorney advised the commission they were taking it upon themselves to act as censors, and that is was a "dangerous area." Distributors are awaiting written requests on the matter.

The state law referred to is a revised statute that went into effect 1, and provided penalties of up to five years' imprisonment and 20,000 fine for anyone selling lewd material or books containing pic-

to five years' imprisonment and Brace. \$2,000 fine for anyone selling lewd material or books containing pictures of nude, or partially nude character, George, is a hard boss

females. Local interpretation of the law had not been tested until the petition by Decent Literature

Mark Turns Author

Mark Hanna, top authors' agent and a baseball buff was 'way back, recalls the time he played 'Checkers With Matty,' as his byline piece in the October Esquire is titled. Incidentally, Hanna is typical of the recent crop of savvy agents who, on the one hand, must apple-polish their authors and still have a forthright and savvy concept of market values.

Hanna is considered "a pretty good editor" by his clients, meaning, that he can tell from the ms., which market is best—and he can also tell his clients why and how to "punch it up."

Those Subsidiary Rights
Says one prominent book publisher, "At least 85% of the trade publishers would be in the red if they didn't have a cut on that 10% of the movie money, which isn't always forthcoming if the writers and agents are tough, and certainly if they didn't share in the reprint, serial, paperback and kindred income."

New Man's Monthly
Rex is a new 50e monthly "for
the man about town," published
by Harold S. Goldsmith, former
chairman of the board of Popular
Publications. Current corporate
name is Delata Pub. Co.
Douglas Allen is editor, a former
Pageant - staffer. Norman P.
Schoenfeld is art director; Miriam
Benefit, assistant editor; Judith
Pearl, editorial assistant.

Mass. Gov. Novel
Massachusettes Gov. Foster Furcolo has turned literary and bows a tome of political fiction, "Let George Do It," on sale this week, under the nom-de-plume of "John Foster." The governor's full name is John Foster John Furcolo. The book was written by Furcolo between 1943 and 1953 when he was in private life between terms as state treasurer and governor, when he inked a contract with Harcourt, Brace.

who doubles as bookie and small-time king-maker. "I wanted to show politics as it is, not as it should be," the governor said. "I wanted to help readers recognize the Georges who exist in every community, so they would not Let George Do It' in their own towns."

George Do It' in their own towns."

Paris Trib's Rome Edition

As part of Ambassador John Hay
Whitney's investment in the N.V.
Herald Tribune, and his ideas of
expanding the Paris edition
man a ready has been in Rome
oo.ing the printing and distribution facilities there.

The overseas edition of the Trib
has been a success, and Whitney
strongly urges the extension of
publication to special editions in
Rome, Frankfurt and Amsterdame

Hurok's Stepson's Book
Victor Alexandrov Perry, quondam Hollywood (WB) flack and
stepson of impresario Sol Hurok,
will have his "Kruschev of the
Ukraine" published by Philosophical Library on Oct. 22. Book, which
appeared originally in French, has
been translated by Paul Selver and
Wade Baskein is a bestseller n
London where it was brought out
by Victor Gollancz and has also
been done in German, Italian and
Japanese, versions.
Perry, who writes under the
name of Victor Alexandrov, is now
working on a "History of Russian
American Relations," scheduled for
publication by Plon in Paris in late
spring.

spring.

TV Plays For Writers

"Television Plays For Writers"
(The Writer; \$5) comprises eight
complete scripts of top video dramas
plus comment and analysis by autiors Anne Howard Bailey, Robert
Dozier, Edith and Samuel Grafton,
Horton Foote, Tad Mosel, Reginald
Rose, Rod Serling and Gore Vidal.
It's part of The Writer's series
aimed at wouldbe writers, edited
by A. S. Burack,
Herbert Brodkin, producer of
"Studio One," did the foreword.

Abel.

Hoffnung Set To Music
British cartoonist Gerard Hoffnung has an iconoclastic perspective on maestros, symphonists, music festivalities and their ilk, and his series of four Dobson-Putnam (British Book Centre; \$1.25) booklets have just been tied to an Angel disk. The LP is titied "Hoffnung Music Festival Concept."

Brown's New Post
Karl Brown, for 25 years connected with the N. Y. Public Library and who for sometime edited the National Library Journal, is now director of library and extension service for St. Martin's Press, the American subsidiary of the London Macmillan Co.
Also editor of the N. Y. Library Association's bi-monthly publication, Brown has a book on writing planned.

tion, Brown has a book on writing planned.

CHATTER
McDowell, Obolensky publishing James Agee's posthumous novel, "A Death in the Family."

Houghton Mifflin comes out on Nov. 21 with a bio of Branch Rickey, Pittsburgh Pirate chief, written by Arthur Mann.

Dean Gautschy moved over from United Press to become Harrison Carroll's assistant at the Los Angeles Herald-Express.

Barney Ross is on a swing of the midwest launching his autobiography, "No Man Stands Alone," at hometown party in Chicago.

Los 'Angeles Mirror-News is launching a series of "Best-Seller Luncheons" at the Beverly Hills Hotel Nov. 15, teeing with "Raintree County," in a tieup with the Metro film.

Aiken Books Inc. and Alfred Alken, Inc., authorized to conduct businesses in publishing of books, in New York, while Aiken Productions, Inc., has been empowered to conduct an entertainment business. Newsweek, in doing a story on the recent Wall Street shenanigans, contacted screenwright-producer-director Claude Binyon who authored the "Wall Street Lays An Egg" headline in Varistry during the "29 debacle and which, of course, will be part of the Ny I Times the De Seation of the NY I Times

SCULLY'S SCRAPBOOK

+++++ By Frank Scully +++++

Considering that David O. Sciznick has taken more bows over the years over "Gone With The Wind" than the writer, the weather bureau or the Metro stockholders, it does seem to be carrying modesty to the point of oblivion for Fred Haney, another Hollywood local boy, to have had so little to say about bringing the first world series championship to the bushleague town of Milwaukee.

Everybody waited in vain for the tv and radio reporters to drag Freddie before a mike after Lew Burdette gave the bedamned, bedoomed Yankees 24 goose eggs in a row. But he never came up for so much as a big sigh of relief.

It's quite possible, of course, that immediately after the Braves won that last game in Yankee Stadium, Haney rushed to the clubhouse to shave and didn't want to talk with lather all over his face. But I don't recall he was ever shown shaving either, and about everybody else in uniform was.

Some people have been circulating for some time the graves.

unnorm was.

Some people have been circulating for some time the groundless rumor that Haney is a strong, silent man, a sort of Calvin Coolidge of baseball. But this has as much solid foundation as a white feather in a sandstorm.

Fred Haney, Cellar Lecturer

I once split a speaking platform with Fred Haney and know he has a well-sustained gift of gab. It was at an Adventurers Club or something that met in a cellar in downtown L.A. It was during the war. I was pitching for a book I'd written and I think Haney was pitching for the Hollywood Stars. He wasn't pitching for them on the mound but behind the mike. Nobody wanted to sponsor the Stars which were owned by Bob Cobb of the Brown Derby. It looked as if they were going off the air, and while most people would hardly look on that as a catastrophe, there were a lot of convalescent Gl's in hospitals around L.A. who missed the gab. So Haney volunteered to do it. He didn't get off the hook for five years.

Casey Stengel, another local boy, has generally been considered the gabbiest ballplayer in all history, but it can be doubted that he has talked as much in a whole season as a radio commentator talks in one game. Haney was good away from the mike as well as behind it because between him. Bing Crosby and Bob Cobb they got some solvent sucker to sponsor the broadcasts.

sucker to sponsor the broadcasts.

Where Fans Are For Cooling
Except for George Raft hardly anybody ever went to the ballgames of the Hollywood Stars in those days, but many looked at their version of the national pasttime on early tv and listened to Fred Hancy's descriptive stuff over radio. Well, maybe Harry Ruby, Bing Crosby and Leo McCarey showed up as well as Raft, but whenever I looked in at Gilmore Stadium there couldn't have been fewer fans around than if some driller had reported a dry hole.

Fred worked as an electrician around the studio lots during the winter months and had been doing this for some time. Having been a bigleague third baseman when Ty Cobb was managing the Detroit Tigers, Haney was welcome around the sports-slanted Hollywood lots. Indeed, if he had been a football player instead of a baseball player he might have been knighted as an assistant director and worked his way up to directoral eminence as has Jesse Hibbs. But even keeping electric heaters going on stages in winter time is an appreciated and well paid job.

he might have been knighted as an assistant director and worked his way up to directoral eminence as has Jesse Hibbs. But even keeping at electric heaters going on stages in winter time is an appreciated and well paid job.

At the end of all that talk behind the mike he convinced the waning Stars management that he knew enough baseball to manage at least a Pacific Coast league team, and, by golly, if he didn't come up with a winner! In fact in four years he won two What-of-It? championships and finished second and third the other two years.

This made him ripe for either announcing bigleague games or managing one. He had already been a cellar lecturer and to have managed a cellar ball team hardly made him eligible for insulin shock treatment, so he accepted a nod from the Pittsburgh Pirates and got out of there before they all dropped to the sub-cellar.

In a fast switch he landed, on at least a raft. He got to Milwaukee as coach and then moved up to manage these bushleaguers who now are champions of the world.

In the final game when he switched Bob Hazel from seventh position in the batting order to leadoff man, after Hazel hadn't got a hit in nine times at bat, it 'didn't look as if Haney were as bright as his friends insisted he was, especially when Hazel struck out. But from the on Hazel and all the Braves showed that Freddie knows how to pick them, even if there is no visual record that he uses Gillette blue blades or shaves at all.

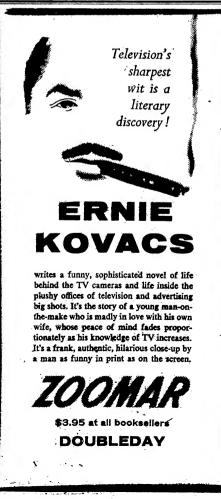
He isn't the first ballplayer named Freddie to come from Los Angeles and make history. Freddie Snodgrass was doing that before Freddie Haney was knee high to a cactus plant. I'm not so sure Snodgrass finished in a blaze of glory. In fact I believe with the Giants he dropped a fly or something, but he certainly was the first Californian to show they could throw a ball as well as the bull west of the Pecos.

With California now doomed to carry a minor league before, the studios are going to get a lot of pitches for winter jobs from these bigleague bums; but Fred Haney, if he st

course, will be part of the weekly's story.

J. Donald Adams who conducts the P. 2 section of the N. Y. Times Book Review, is editor of a new book, "Triumph Over Odds," anthology under the Duell, Sloan & Pearce imprint. Another soon-due DSP book is "Matthew Early" by Alexander Laing, assistant Itherarian of Dartmouth College.

Sidney Satenstein, head of Alberta Book-Stratford Press, arranged a luncheon for Albert R. Leventhal. ex-Simon & Schuster weepee who shifted to Western Printing & Lithograph Co. as exect veepee. Some 60 reps from the conditions and author of "Ma and Me" and liam Sloane, Jefferson House, Barbook publishing biz attended on a lacture spread and the quote one creative writing, having already rights.



Broadway

Shelley Winters shifted from William Morris Agency to MCA. Gypsy Rose Lee back from Eu-rope yesterday (Tues.) on the S.S. Flandre.

Marv Minoff now handling the Special Services department at the William Morris agency. The Eddie Blums the's director of variety casting for CBS-TV) honeymooning in Bermuda.

RCA Bldg.'s Observation Roof now an official tracking post for the Soviet Sputnik and other sat-

Songsmith Jimmy McHugh host-d a cocktailery for Louella O. Par-ons at the Harwyn Club this past Sunday.

Sunday.

Chicago Symphony's two-week road tour of N.Y. and eastern dates next fail (its first in five years) will be via the Sol Hurok office.

Peggy (Mrs. Sam) Bramson (William Morris Agency) hostessed a baby shower for the Skinny D'Amatos (500 Club, Atlantic City) in New York.

Miargrit Webster, Swiss pianist, is set for U.S.-Canada concert dates next spring via Thea Dispeker.

She'll be at Cornell U., Ithaca, N.Y., March 9 with the Cleveland Orchestra.

She'il be at cornell C., Illiaca, MY., March 9 with the Cleveland Orchestra. Mr. and Mrs. Neil Schaffner ("Toby and Susie"), owners and operators of America's top Tobyrep company, in town seeing the shows, visiting friends in the biz.

rep company, in town seems shows, visiting friends in the biz, et.

Homer Croy's latest novel, "The Lady from Colorado," will serve as the next Ethel Merman legit musical under aegis of Leland Hayward in association with Herbert Bayard Swope Jr., who is now a 20th-Fox producer.

Word from Vienna: Luben Vichey of NCAC has set Vienna Symphony to tour U.S. again in 1959, part of its world (& Japan) trip. This time Herbert Von Jarajan will handle stick. Previously Andre Clutens and Carl Schurict shared on U.S. dates.

Bruce Kirby turned in his white napkin at Greenwich Village's Bon Soir, after seven years, for a black tie and the in-charge-of-door spot at Julius Monk's Downstairs. He'll also double as general male understudy for the "Take Five" review

also double as general male under-study for the "Take Five" review

study for the "Take Five" review there.

Burris Jenkins Jr., editorial cartoonist of the N. Y. Journal-American and other Hearst papers, will receive the Banshees' 11th Annual Award of "The Silver Lady" as the oustanding cartoonist of the year at a Waldorf-Astoria luncheon fete on Nov. 14.

Maurice Chevalier back to France, his "Gigi" shooting chores at Metro completed. On the Coast. last week, while at the Friars' dinner for Nat King Cole, toastmaster George Jessel did a gag "translation-from-the-French" of Chevalier's lundatory opinion of their singer.

ier's laudatory opinion ot meir singer.
Maggie and Louis Vaudable, owners of Paris' famed Maxim's restaurant, and their host Maurice Carrere, on a Caribbear holiday, following the French Fortnight in Texas celebration tat the Nieman-Marcus store, Dallas), with an eye to possibly opening a Maxim's in Puerto Rico. Latter woos new industry with 10-year tax exemption, etc.

Puerto Rico. Latter woos new industry with 10-year tax exemption, etc.

Blanca Rogge and Len Gibson. currently doing modern-dance recitals in Canada, are using Debussy. Ravel, Negro spirituals and a Bartok number called, in dance, "A Little Bit Drunk." Miss Rogge had her own-school in Berlin, and has toured Germany, Belgium, France and Norway. Gibson, Vancouver-born, was with Katherine Dunham's group.

William Bendix flew back to start shooting another tv "Life of Riley" following his NBC guester for Steve Allen. He and his wife, Tess, and the Bill Demarests spending Thanksgiving at former Paramount studio publicity chief George Brown's Slash Bar K duderanch in Wickenburg, Ariz., which later has owned and operated past three years.

Elsa Maxwell making no bohes

ranch in Wickenburg, Ariz., which later has owned and operated past three years.

Elsa Maxwell making no bones about her "feud" with Hedda Hopper over the Maria Callas "illness" which the columnist questioned, stating she cancelled an engagement to appear at a Maxwell soiree in Paris. Famed hostess has been sounding-off in no uncertain terms on the Gotham tv interview shows, including Jack Paar's and Hy Gardner's sessions.

Charles A. Smakwitz, Stanley Warner zone manager in Newark is a member of the committe supporting State Senator Fred G. Moritt in his candidacy for Municipal Court justice in Brooklyn. They are long-time friends, dating back to Moritt's 19 years of service in the Assembly and Senate at Albany, where Smakwitz was an assistant zone manager.

Victor J. Berreron opening a stating she cancelled an engage ment to appear at a Maxwell soircer at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos on the Gotham treather oncert at the Odeon in Buenos once at the Countries. Ernesto Laupheimer, Columbia rep, aired to Miami for company's Latin American munagers confab. Latin American munagers confab. Bassle over failure of "The Yellow Nightingale", with C. W. Fischer, who currently co-starred with Italo actress Giulia Rubini in a Cairo-date of "The Platers" to come to Chile for dates at Waldorf boite and Astor Theatre. Caulio Perez de Arce's "Come-pal Court justice in Brooklyn. The Cairo on the Gotham treather of the Odeon in Buenos of the Command. The Yellow Nightingale", with C. W. Fischer, who currently co-starred with Italo actress Giulia Rubini in a Cairo-made etim called, "El Hakim," now shotting in Egypt. The Cairo of the U. S., where they will set release plans for "The Nights of Cabiria" as well as discuss casts of cabiria as well as discuss cast of the U. S., where they will set of cabiria as well as discus

Hotel early in '58 on the site of the Red Coach Inn. This is the third Trader's in a Hilton hostelry—the first clicked in the Beverly Hilton Hotel, BevHills; a second opened early this year in Chi's Palmer House. A fourth is planned for the new Habana Hilton, now under construction in Havana, Cuba.

Paris

By Gene Moskowitz (28 Rue Huchette; Odeon 4944)

(28 Rue Huchette; Odeon 4944)
Wolfe Mankowitz in to ogle the
Gallic legit musical hit "Irma La
Douce" which he is adaptaing for
staging in London later this season.
Rene Clement to head Stateside
to direct a film version of B. Traven's first novel, "The Death Ship,"
Mexican filmmaker Jose Kohn is
to produce.
Bernard Schubert doing the
nitery L'Elephant Blanc before
heading for Africa to start a vidfilm series, "White Hunter," for
CBS.
Pascal Audret, 18-year-old who

CBS.
Pascal Audret, 18-year-old who scored in the hit legit version of "Diary of Anne Frank" here, already signed for a film role by director Marcel Carne.
"Les Girls" (M-G) will be shown to a select group here Nov. 4 on the night that the pic plays its Royal Command Performance in London.
George Guetary to star in the

George Guetary to star in the Yank legit musical "Portofino" to hit Broadway later this season. It is by Richard Ney with music and lyrics by Louis Bellson and Will Irwin.

Jules Dassin set to direct film versions of two Gallic bestsellers, Roger Vailland's "La Loi" (The Law) and Francoise Sagan's "Dans Un Mois, Dans Un An" (In a Month In a Year).

Law) and Francoise Sagan's "Dans Un Mois, Dans Un An" (In a Month In a Year).

Cecil B. De Mille due in this week prior to Continental launching of his "10 Commandments" (Par). He will make personal appearances during the early datings of the pic abroad. It tees off in Italy.

The Platters so hot that Bruno Coquatrix, prexy of Olympia Music Hall, signed them for six months to four the Continent starting next April. They begin at the Brussels Fair and do various countries until September of 1958 when they head the first seasonal show of the Olympia.

Many big pic names in and out on biz or otherwise: Hall Wallis in for "Gunfight at O.K. Corral" (Par) kickoff; Stanley Kramer in for pre-lim press meetings before "Pride and Passion" (UA) release, Joan Fontaine in for a long stay, Claudette Colbert in to shop for her new Palm Beach shop, Garson Kanin and Ruth Gordon ogling Gallic legit version of "Diary of Anne Frank."

Boston

By Guy Livingston (344 Lit le Bldg.; Hancock 6-8386) Tony Milo held over at the Mayfair

Pat Windsor current at Steu-

ben's. Anna Russell booked for three concerts at Symphony Hall. Cindy Parker, Hub thrush, back after five weeks at Francis Marion Hotel, Charleston, S. C. Comie Tubby Boots guests at the Wishbone Culinaire Society's anni dinner (Wednesday (30) at Hotel Vendome.

Wishbone Culliand (30) at Months (30) at Wendome.

Plans underway to bring the Mayflower replica back to Plymouth to celebrate Thanksgiving Day.

William Morris Hunt extended dates for Emlyn Williams readings at Sanders Theatre, Cambridge, from Thursday (31) through Sunday (3).

Moderns" jazz concert.

day (3).

"Music for Moderns" jazz concert with Australian Jazz Quintet, Miles Davis. George Shearing, Gerry Mulligan, Helen Merrill and Chico Hamilton set for Symphony Hall Friday (1).

Santiago

Berta Singerman booked into the Municipal for three recitals.

Ernst Uthoff's Chilean National Ballet at Victoria Theatre for two

Helen Drake back from a plano concert at the Odeon in Buenos Aires.

London

(Covent Garden 0135/6/7)

(Covent Garden 0135/6/7)

Beryl Grey, who is due to dance in Moscow next December, is learning Russian.

Joseph C. Harsch named NBC's senior European correspondent and chief of its London News Bureau.

Skating star Belita signed for a guest spot in "The Key." Carl Foreman's first British production for Columbia.

A memorial service for the late Fred Russell, father of Val Parnell, held at St. Martin's-in-the-Fields yesterday (Tues.).

Sir Winston Churchill at the Ambassadors Theatre last week to see "The Mousetrap," the West End's all-time legit champ.

Douglas Fairbanks Jr. presented the Selznick Golden Laurel Trophy to Rene Clair at the National Film Theatre over the past weekend.

Yoko Tani, Japanese actress, in from Paris to co-star with Dirk Bogarde in "Wind Cannot Read," being produced by Betty Box for Rank release.

Kurt Jung Alsen, East German film director, came in from Berlin for screening of "Duped Till Doomsday" during London Film Festival.

Cecil B. DeMille being feted at

Festival. Cecil B. DeMille being feted at

two luncheons this week. Tomorrow (Thurs.) he'll be guest of the Film Section of Critics' Circle and on the following day will be honored by a Foyles Literary Lunch-

ored by a Foyles Literary Luncheon.

The lunch to W. A. (Bill) Fielder to mark his retirement from AB-pathe, originally planned three weeks ago but postponed because of the death of Sir David E. Griffiths, is now set for the Trocadero next Friday (25).

A contingent of Rank execs and artists went to Brussels last week for opening of their new theatre in the Belgian capital. Party included Kenneth Winckles, Harry Norris, Stanley Baker, Anne Heywood, Tony Wright and Jill Ireland.

Minneapolis

By Les Rees (2123 Fremont Ave. So.; FR 7-2609)

FR 7-2609)
Lily Pons here for concert.
Abe Cohen back with "No Time
for Sergeants" at Lyceum.
Songstress Carmel Quinn into
Hotel Radisson Flame Room.
Duke Ellington set for Marigold
Ballroom one-nighter Nov. 6.
Vocalist-pianist Eddie Blue into
White House nitery.

White House nitery.

American Ballet Theatre here

for single performance.

"Auntie Mame" set for Lyceum
May 5. Ditto "Bells are Ringing"

"Auntie Mame" set for Lyceum
May 5. Ditto "Bells are Ringing"
in 1958.
Western-country singer Marvin
Rainwater played Flame night club
return date.
Edward L. Hyman, ABC-United
Paramount exec, to address Minnesota Amus. Cp. (United Paramount
circuit) house managers' meeting
here Nov. 4.
Northwest Variety Club women's
auxiliary to stage "The Front
Page" at Lyceum with cast of Twit
Cities' newspaper people for charity fund.

Portland, Ore.

By Ray Feves (At 1-3076)

Fred Waring Show due for a one nighter at the Auditorium Nov. 2.
Day, Dawn & Dusk, Chop Chop & Charlene, and The Clayedettes at Amato's Supper Club for two frames. The Ink Spots follow.

Announcer Truman Bradley in

frames. The Ink Spots follow.
Announcer Truman Bradley in
town for a few days en route to
Olympia, Wash, to check with his
sponsor about forthcoming tv'ers.
"Show of Stars of '57," which
played one nighter at Paramount
Oct. 22, doing single nights in
Seattle, Spokane, Vancouver and
Tacoma.

Tacoma.

Marty Foster added the ace nabe, Plaza, to his Art Theatre circuit. In addition to houses in San Francisco, Foster has directed the Guild Theatre here successfully for 10

Rome

Virgin of Cheronea." to avoid title

Virgin of Cheronea," to avoid title litigation with upcoming "Aphroduction announced by Robert Haggiag and Ben Hecht. "Cheronea" stars Belinda Lee, Massimo Girotti and Jack Sernas.

George Higgins, U.S. thesp-director, signed as foreign production advisor by an Italian company, Fincocine, which plans three English-language pix for next year. Items later would be dubbed into Italian for the local market, It is financed by Sardinian industrialists.

financed by Sardinian industrialists.

Dale Robertson, Augusta, Ciolli, Renzo Cesana, Vittorio DeSica, director Reginald Denham and Mrs. Denham, were among the guesthosts at party thrown at their villa by Gina Lollobrigida and Miko Skofic for the Roman press to launch "Anna of Brooklyn," Marcello Girosi produces the item, which will be shot in two versions.

Pittsburgh

By Hal V. Cohen

By Hal V. Cohen

Allen and DeWood coming home again week of Nov. 22 for a New Nixon booking.

Music Guild has re-scheduled Temple Dancers of India for night of Nov. 11.

Fred Burleigh just chalked up 20th anni as director of Playhouse, with time out for war service.

George Jessel in and out after a day putting the bite on locals for 1srael bonds.

"Around World" publicity gal Michael Pollock came home with recurrence of flu after Madison Square Garden shindig.

Nicholas Brothers quit Booker George Claire's office to open their own and took Shirley Colker along as their Girl Friday.

Las Vegas By Forrest Duke (DUdley 2-6100)

By Forrest Duke
(DUdley 2-6100)
Rudy Vallee opened the Strip's newest hotel, the Sans Souci.
Betty Reilly continues to be one of the Strip's top lounge draws.
Local deeiays dipping over Jackie & Roy's ABC-Paramount disk, "Opus One."
Boat-racing enthusiast Guy Lombardo one of more than 68,000 who attended the second annual Sahara Cup Races at Lake Mead.
Jackie & Roy, in Thunderbird lounge, filled in for Johnny Desmond when he missed dinner show because of filming in LA for his upcoming "Climaxi" tver.
Franfl Cocozzelli and bride Deanna here visiting her cousin Sonny King at the Sahara. She's daughter of Joe King, owner of N. Y.'s Domino Club.
Myron Cohen, the El Rancho, star, saying hello to his pal Dave Victorson downtown at the New Yorker bar. Cohen worked for Victorson at the Capri Club in Atlantic City.

Philadelphia

By Jerry Gaghan

Joshua Logan's "Blue Denim' t for the Locust St. Theatre set for Feb. 10.

Feb. 10

Isler Solomon, conductor of the Indianapolis Symphony, in town trying to line up some musicians. Dr. Chevalier Jackson, prez of Philadelphia Grand Opera Co., on brief jaunt to Paris.

Jack Sugarman, Chester, Pa., nitery operator, preemed Philly midtown spot with Mingo Maynard as topper.

as topper.

Nitery comic Jerry Young is pro-fessor of microbiology at Penn State's Ogontz Center during the day, using own name Carl Abram-son.

Palm Springs By A. P. Scully-(Tel. Fairview 4-1828)

Marion Davies opened the Desert Inn with new carpets.

Inn with new carpets.
Charlie Farrell had to buck two
other openings but his Racquet
Club piled them in.
Mary Meade French, Ben Wrigley and Jimmy Slyde new bill at
Chi Chi's, which stayed open all
summer.

Chi Chi's, which stayed open all summer.

Dave Margolies, who owns radio stations here and in Los Vegas, bought Howard Manor from Bob and Andrea Leeds Howard.

Mike Romanoff's eatery, far from finished, but Harpo Marx gave it a plug by eating his luncheon on the rocks for photographers. Harry Heath, manager of Bing Crosby's Blue Skies trailer camp, knocked out the Forbes trailer village as opposition when county supervisors nixed Forbes's plans. Sir Francis Scully welcomed home with champagne from Wolfie

welcomed om Wolfie er dinner Sir Francis Scully welcomed home with champagne from Wolfie Gilbert, a Beachcomber dinner sent over by Pat O'Day and a bou-quet of rosebuds from Andrea Leeds Howard.

Hollywood

Jean Peters in town for a few

Jean Peters in town for a few days.

Greta Thyssen recuping at home following minor surgery.

Howard Shoup named prexy of the Costume Designers Guild.

Israeli actor Joseph Yadin in town to discuss possible film deals.

George Stevens elected an active member of the Screen Producers Guild.

Motion Picture Relief Fund's Christmas 'Card sales topped the 30,000 mark and is expected to surpass last year's record of 121,000.

Frank Borzage to Rochester to accept a special George Eastman Film Award for having contributed "the most to the motion picture industry during the years 1925-1930."

Dick Segel joined the Wynn Rocamora Agency, moving over from the Maurine Oliver office.

Herbert T. Kalmus back in town after four months visiting Technicolor plants in Europe:

Frankfurt

German actor O. W. Fischer going to Egypt to film "El Hakim" based on John Knittel's popular novel, for Neue Film release in Germany.

Now shooting in Amsterdam is a new German-Holland co-production, "Amsterdam Romance," with Dutch tele director Willy van Hemert directing, for Bittins Film-production of Berlin and Standaardfilms of Amsterdam.

First film starring "Miss World," German student Petra Schuermann, "Grosse Liebe zu kleinen Gaerten" (Great Love for a Little Garden), a Boehner Production, will have its preem next month in her home town, Cologne.

Munich

By Frank Gordon

By Frank Gordon

Igor Stravinsky, conducting own
works, played to capacity audience
here in Deutsches Museum.
Heidelberg-stationed Gl's "Little
Theatre" to present "Born Yesterday" this month.
Hans Albers, venerable German
screen vet, celebrated 65th birthday last week at home in Garretshausen, a few miles from Munich.
Karl Heinz Boehm, top German
teenage star, leaves Munich early
in December for N.Y. to hear papa,
Prof. Karl Boehm, conduct the
Met's symphony orchestra.
Tenth Infanitry Division's recently formed Touring Theatre already
on road, Group's first effort presented in Bad Kissingen; Ferenc
Molnar's "The Play's the Thing."

Scotland

By Gordon Irving (Glasgow: KELvin 1590)

(Glasgow: KELvin 1590)
Allan Jones will top the vaude at Empire, Edinburgh.
Jack Radcliffe, Scot comedian, clicking on Canadian tour.
Chie Murray, Scot comedian, to Cyprus on tour of Service units.
Rikki Fulton, comedian, putting his own vaude show into Gaiety Theatre, Ayr, for four weeks, Summer shows winding after successful seasons at Gaiety Theatre, Ayr, and Alhambra, Glasgow.
Duncan Macrae, Scot actor, playing Malvolio in Shakespeare's "Twelfth Night" at Citizens' Theatre, Glasgow.

tre, Glasgow.
Robert Wotherspoon, civic boss

nopert Wotherspoon, civic boss of Inverness, and cinema circuit topper, planning two month tour of U.S. and Canada. "Five-Past Eight" revue, Howard & Wyndham show at the Glasgow Alhambra, wound its run Oct. 26 after 21 weeks and 172 perform-ances.

Chicago

(Delaware 7-4984)

(Delaware 7-4984)

Joe Venuti, vet jazz fiddler, at Brass Rail with a combo.

Mimi Benzell topped Northwestern U's homecoming show last Saturday (26).

Lilly, Pons here last weekend for 30th anni of Chi-published Lithuapian magazine, Margutis.

George Liberace checked in to testify against handits who slugged him several months ago.

Raiph Edwards in Chi last weekend to emsee Heart Assn. dinner, at which Pat Weaver was a speaker.

Roulette Records sprung cocktail party for Milton Berle last week toping his album, "Songs My Mother Loved."

Loved."
Pvt. Jody McCrae, stationed at Fifth Army Hq here, featured in Equity Library Theatre production of "Wooden Dish" tonight (Wed.). of "Wooden Dish" tonight (Wed.),
Publicist Bob Howe penning an
around - the - town entertainment
column for "My Fair Lady" and
"Around World in 80 Days" Stagebills.

OBITUARIES

Marie Saxon

a role in the Hollywood 1920s era, died Oct. 23- in Los Angeles. In recent years, he actively participated as stockholder and director in Mike Lyman Restaurants, in association with his brother William. Lyman, a drummer, hit the big time when he organized his band, The Californians, and moved into the Cocanut Grove in Hollywood. He stayed there for five years, a record for the spot. He started in Chicago in a film theatre there where he earned \$5 a week. He also played in the restaurant of his late brother, Mike, conducting the orch while playing the drums, before clicking with his 20-man Californians crew.

In Los Angeles, Lyman played all the top spots, including the Vernon Country Club and Sunset Inn. He also played in films, radio and niteries. In 1929, he went to London for stands at the Kit Kat Club and the Palladium. Lyman accented upbeat rhythms during the 1920s, in tune with the Jazz Age.

Lyman, an ASCAP member since 1929, wrote numerous hit songs, including "Mary Lou," "After I Say I'm Sorry," "Faithfully Yours," "Mandy," "I Don't Want You To Cry Over Me" and "I Cried For You." He also wrote thematic music for silent films.

His estate of "more than \$250,-

LOUIS B. MAYER

Louis B. Mayer, veteran industry figure and one of the founders of Metro-Goldwyn-Mayer, died at the UCLA Medical Center in Los Angeles yesterday (Tues.). His age was 72. Cause of death was leukemia.

For further details see story on page three of this issue.

CHARLES I FELDMAN
Charles J Feldman, 58, vp. and general sales manager of Universal, died suddenly of a heart atack in New York on Oct. 23.

Full news story in film section, this issue,

ABE LYMAN
Abe Lyman, 60, veteran bandleader and songwriter who played

service as photographer for Admiral William Halsey during the Pacific campaign.

He won his Oscar for photographing two years in the Antarotic, 1928-30, with Admiral Richardt E. Byrd. During that time he shot 30 miles of film. He left Paramount in the early '50's and served NBC TV news, becoming the first to petition the California Legislature for permission to televise its sessions in 1953. He retired in 1955.

Wife son and daughter survive.

"King Argimenes," "The Gods of the Mountain," "The Laughter of the Gods" and "The Golden Doom." His books include "Fifty-one Tales," "The Last Book of Won-der," and "The Story of Mona Sheehy." His autobiography, "Patches of Sumlight," was pub-lished in 1938. A son survives.

Lyceum and was company manager of the Neill Opera Co. In between he was a newspaper reporter and manager of several mayoralty and

JEAN DUBOIS

Jean Dubois, 69, vet newsreel cameraman, explorer, author, and quondam film bit actor, died Oct. 28 of cancer at the St. Joseph's Hospital in Denver. For many years, Dubois was stationed in various spots around the world including South America, Java and the Dutch East Indies.

Dubois came to the U.S. from his native Sumatra in 1919 and started his career as a Hollywood cameraman in 1925. Latterly, he played small parts in pix. His camera work on "Filight of the Wild Stallions" was nominated for an Academy Award in 1946.

FRED OSTERSTOCK FRED OSTERSTOCK

Fred Osterstock, 73, a theatre
manager for more than 50 years,
died of pneumonia Oct. 15 in
Easton, Pa., He was Easton manager for Fabian Theatres and also
did the booking for the Fabian
chain in Allentown and Reading.
Before Fabian bought out Wilmer & Vincent, Osterstock was district manager for W & V in Easton,
Bethlehem and Allentown.

ALOIS J. LIPPL

Alois J. Lippl, 54, former director of the Bavarian City Theatre and a prolific playwright, died of a heart attack Oct. 15 in Munic. West Germany. He was chief directors

WE NEVER FORGET YOU

William Morris

KARL TAUSIG BOB

Sons in 1993. He retired in 1993.
Wife, son and daughter survive.

SANDY DE SANTIS
Sandy De Santis, 48, from 19391955 operator-owner of Vancouver's Palomar Supper Club, and onetime bandleader, died Oct. 11 in Vancouver after a long illness. Born in Newark, he came to Vancouver in 1925 played trumpet with local bands and later took his own orch into the Vancouver Hotel. He became leader of the Palomar orch in 1937 and purchased the club in 1939.
Featuring top acts, De Santis gave the city's only other nite fully hefty competition until 1955 when his building was torn down to make way for an office block. He underwent frequent surgery during the past year, came out of hospital to catch Billy Daniels' appearance here in July and to nego

tor of the Bavarian radio station from 1932 until 1935, and wrote "Die Pfingstorgel," a popular stage comedy, during this period.

Before World War II Lippl wrote such German films as "In the Shadow of the Mountains" and "Border Fire." From 1948 through 1953 he was chief of the Bavarian City Stage and was also active with Bavarian radio broadcasting.

SARAH VERNON HODGES

SARAH VERNON HODGES
Sarah Vernon Hodges died Oct.
13 at University Hospital, N.Y., of
cancer. She was in her mid-50's
She was widely acquainted in the
U.S. legit field, originating with
her student days at the Yale Drama
School. She was associated with
Charles Rann Kennedy and Edith
Wayne Mathieson a generation ago.
Connected with the Berkshire
Playhouse in Stockbridge, Mass.,
some 15 summers until taken ill
some months ago, she had been a
drama instructor in recent years at
Mary Washington College, Gree
Mountain College and elsewhere.
Her son and her mother survive.

and did a single act later.
Survivors include his wife; his brother, William; and two sisters.

MICHELETTE BURANI

Michelette Burani, 75, former actress and operatic singer, died Oct. 27 in Eastchester, N.Y. Born in the Paris suburb of Asnieres, she was the daughter of noted playing to she was the daughter of noted playing in opera, legit and motion pictures.

Miss Burani, who made her in opera, legit and motion pictures.

Miss Burani, who made her in "Lilac armer embraced appearances" under Charles Southgate, and publisher of Ottawa Citizen:

Miss Burani, who made her in "Lilac armerican stage debut in "Lilac anumber of legit, film and tv playing and London productions of "Enter" them are Christopher Plummer, Her son and her mother survive.

HUGH G. MARTIN SR.

Hugh G. Martin Sr., 61, former general manager of Martin Theatre chain in Georgia and brother of the late Roy Martin, who founded the large web of picture houses, died recently in Columbus, Ga., after a brief illness.

He was president of the MCM Theatres, of Leesburg, Fla. In 1945, Martin, with his late brother, bought a chain of 10 theatres in eight Florida cities, with headquarters in Leesburg.

Survivors include his wife, son, daughter, two brothers and two sisters.

a number of legit, film and ty play ers received their first professional experience with the CRT. Among them are Christopher Plummer, after a brief illness.

MCGILL

At one time she, too, led a dance the large web of picture houses, being received their first professional ed the large web of picture houses, after a brief illness.

He was president of the MCM theatres, of Leesburg, Fla. In 1948.

Milliam Shatner, Gerald Sarracini, George McCowan, Ted Follows, Amelia Hall, Richard Easton and His wife, also active in CRT, and three brothers survive.

LORD DUNSANY

Lord Dunsany, 79, poet, novelish and playwright, died Oct. 25 in Dublin, His full title was Edward John Moreton Drax Plunkett, 18th Baron Dray Plunkett

Gods of became manager of the Grand, first ghter of Minneapolis ground floor theatre.

1 Doom." He later managed the Minneapolis

aldermanic campaigns.

His wife and two daughters survive.

LOUIS INDO
Louis Indo, 63, a motion picture projectionist in Pittsburgh since 1912, died Oct. 24 in that city of cancer of the throat. One of the organizers of AFL Local 171, he worked at the Enright, a deluxe WB nabe house, for more than a quarter of a century and was last employed at Warner-Cinerama Theatre.

He leaves his miss.

Theatre.

He leaves his wife, two daughters, a brother and a sister.

BEATRICE HOWELL
Mrs. Beatrice Hoffman Rose, 45, compdlenne and singer known professionally as Beatrice Howell, died Oct. 21 in New York. She had been a member of Phil Spitalny's all-girl organization and before that worked with Rudy Vallee on his radio show and made some appearances on Steve Allen's tv stanza. She is survived by her husband and two sisters.

THOMAS D. YOUNG
Thomas D. Young, 60, 20th-Fox
police chief, died in Honolulu Oct.
24, aftermath of a heart attack suffered while attending a Police
Chief's convention. He had been
with the studio since 1935.
Survivors include his wife,
daughter and several brothers, one
of whom also is with the studio
police force

william Miller, 50, general man-gener of the Ogden Theatre Circuit, Manchester, Eng., died there re-cently after an attack of Asian flu. Following the death of Charles Og-den in 1944, he was named g.m. of the chain.

Miller, who was a director of several cinemas, also was chairman of the Cinematograph Exhibitors Assn.'s Manchester & Salford branch in 1950.

LOUIS H. GROSS

Louis H. Gross, 65, treasurer of the Hudson Valley Broadcasting Co., operators of WCDA-TV and WROW in Albany, died Oct. 21 in Troy, N. Y. He was active in organizing Hudson Valley which put WROW on the air 10 years ago. Gross was also a member of the Hudson Valley board.

FREDERICK BURTON

FREDERICK BURTON
Frederick Burton, 86, actor-singer in opera, legit and films, died
Oct 23 at Motion Picture Country
Hospital on the Coast. He had appeared on both the British and
American stages and was in "Helietrope," one of the first films made
in New York.
His wife survives.

NAT BERNARD

Nat Bernard, 69, former actor and brother of the late Barney Bernard, of "Potash and Perlmutter" note, died Oct. 17 at New York Hospital, N. Y. He had been a member for 34 years of the Lambs Club and also was one of the original life members of the Jewish Theatrical Guild. He had been in commercial business for many years.

Wife and three sisters survive

many years.

Wife and three sisters survive.

MRS. ENNIS HYLTON
Mrs. Ennis Hylton, the first wife
of bandleader-producer Jack Hylton died in Hammersmith Hospital,
London, Oct. 22.

London, Oct. 22.

At one time she, too, led a dance band and toured England and the Continent in concert, ballroom and theatre engagements.

Pa., and Hi-Way 51 Drive-In in Beaver Valley, died Oct. 10 in Cleveland.

Husband of Mary O'Hara, folk-singer and sister of Irish Abbey Theatre actress Joan O'Hara, died recently in New York.

Constantine Vadetsky, 67, 'cellist with the San Francisco Symphony from 1949 through 1955, died Oct. 18 in that city. His wife survives.

Walter H. Potamkin, 42 salesman for Columbia Pictures, died Oct. 25 in Philadelphia. Wife, son and daughter survive.

Charles H. Weidner, 73, formerly manager of the old Colonial and Southern Theatres in Columbus, O., died Oct. 22 in Akron. Two sisters survive.

Wife, 82, of Luke Barnett, famed practical joker, and mother of Vince Barnett, screen actor, died Oct. 22 in Pittsburgh.

Brother, 41, of Eddie Rogers, vo-calist with Baron Elliott band, died Oct. 14 of a heart attack in Pitts-burgh.

Octavio Calleja Bermejo, 52, general manager of radio station XFER, Mexico City, died there Oct. 14.

Erwin J. Glucksman, 61, arranger, composer and copyist, died Oct. 15 in New York.

Ernest Barwise, 67, concert vio-linist, died recently in Scarbor-ough, Eng. His wife survives.

Brother of actress Margaret Anglin died Oct. 25 in Washington, D.C. Two daughter also survive.

Fred W. Schmidt, projectionist, died Oct. 24 in Chicago.

MARRIAGES

Kathy Grant to Bing Crosby, Las Vegas, Oct. 24. Bride's an actress, he's actor-singer. Rohanna Rollingher to Jackie Kahane, Ste. Agathe, Que., Oct. 27. Bride's a tv scripter, he's a night-cub comedian.

Bride's a tv scripter, ne's a man-club comedian. Perri Sweeney to Richard Cren-na, Carmel, Cal., Oct. 19. Bride's a former KTTV staffer; he's an a for

a tomer Arry stater; he's an actor.

Anne Hart to John Padley, London, recently. Bride's a singer; he's a member of vocal foursome, Four Jones Boys.

Jean Stapleton to William Putch, Oct. 26, N. Y. Bride is featured in "Bells Are Ringing," at the Shubert Theatre, N. Y.; groom is wift Columbia Artists Management and operates the summer stock Totem Pole Playhouse, Gettysburg, Pa.

stock Totem Pole Playhouse, Gettysburg, Pa.
Jill Williams to Wallace A. Ross, New York, Oct. 25. Bride's an art historian; he's pub relations counsel to Film Producers Assn. of N.Y., formerly publisher of Ross Reports on Television.
Hillevi Rombin to G. David Schine, New York, Oct. 23. Bride was Miss Universe of 1955; he's scion of the Schine family, theatre circuit and hotel operators.
Sheila O'Neill to Joe McNulty, Glasgow, Oct. 26. Bride'a a stage and ty dancer.

BIRTHS

Mr. and Mrs. Jim Holmes, daughter, Chicago, Oct. 10. Father is ABC-TV director of the Wednesday

ABC-TV director of the wennesday night fights.
Mr. and Mrs. Osborne Smith, son, Chicago, Oct. 18. Father is a singer in that city.
Mr. and Mrs. Walt Heebner, daughter, Burbank, Cal., Oct. 20. Father is general manager of the Gene Norman Presents recording

EARLE L. McGILL

William Morris

000" was left to his widow, the former Rose Blane, who sang with the Lyman orchestra at one time and did a single act later.
Survivors include his wife; his brother, William; and two sisters.

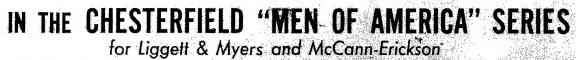
CHARLES SOUTHGATE
Charles Southgate, 66, co-founder and financial backer of the defunct

Madame." In later years she had roles in such plays as "Time of Your Life," "Candle in the Wind," "The Trial of Mary Dugan," "The Two Mrs. Carrolls" and "Detective Storn."

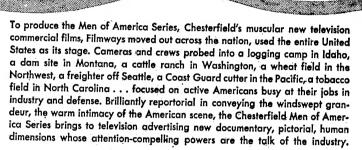
Two Mrs. Carrolls" and "Detective Story."

On the silent screen she appeared with Gloria Swanson, Glida Gray and Rudolph Valentino. When Hollywood turned to sound she had acting stints in "The Gilded Lily" among other films. She was also active in television and radio.

Miss Burani was wed to Georges Barrere, futist and conductor. They were divorced in 1916. Surviving are two sons, Claude who is secretary and executive director of Radio & Television Executives Society Inc., and another son, G. Paul Bryar Barrere, an actor.



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